

STATE THEATRE
COMPANY SOUTH AUSTRALIA

**EMILY
TAHENY**

**SUSIE
YOUSSEF**



HOUSEWORK
BY EMILY STEEL

7 – 22 FEB

DUNSTAN PLAYHOUSE



waternish

DRAMATIC
WOMEN



Government of South Australia
Arts South Australia

Supported by a residency at Assemblage Centre
for Creative Arts at Flinders University

Ngadlu tampinhi Kurna
miyurna yaitya yarta-mathanya
Wama Tarntanyaku.

Parnaku yaitya, parnaku tapa
purruna, parnaku yarta ngadlu
tampinhi. Yalaka Kurna Miyurna
itu yaitya, tapa purruna, yarta kuma
puru martinhi, puru warri-
apinhi, puru tangka martulayinhi.
Ngadlu tampinhi purkarna
pukinangu, yalaka, tarrkaritya.

We acknowledge the Kurna
people as the traditional custodians
of the Adelaide Plains.

We recognise and respect their
cultural heritage, beliefs and
relationship with the land.

We acknowledge that they are
of continuing importance to the
Kurna people living today and
pay respects to Elders past,
present and future.

HOUSEWORK

BY EMILY STEEL

CAST & CREATIVE TEAM

Kelly/Mim	FRANCA LAFOSSE
The PM/Cleaner/Waitress	SUNITRA MARTINELLI
Paul/Lead Protestor	RENATO MUSOLINO
Anna/Sarah	EMILY TAHENY
Ben/Duncan/Speaker	BENN WELFORD
Ruth/Journalist	SUSIE YOUSSEF
Writer	EMILY STEEL
Director	SHANNON RUSH
Designer	AILSA PATERSON
Lighting Designer	NIGEL LEVINGS
Composer/Sound Designer	ANDREW HOWARD
Dramaturg	TAHLI CORIN
Assistant Director	JAMES WATSON
Production Manager	GABRIELLE HORNHARDT & GAVIN NORRIS
Stage Manager	ISABELLA STRADA
Assistant Stage Manager	ASHLEE SCOTT
Lighting Programmer/Operator	JASON GROVES
Production Electrician	ALEXANDER RAMSAY & REECE VIDLER
Sound Technician	JACKSON PRICE
Sound Operator	JEN NGUYEN
Mechanist	GIFFORD TREBILCOCK

Costumes made by State Theatre Company South Australia Wardrobe.
Set constructed by State Theatre Company South Australia Workshop.

Housework premiered at State Theatre Company South Australia
at the Dunstan Playhouse on 11 February 2024.



WRITER'S NOTE

Rehearsal plans for *Housework*

EMILY STEEL

Okay, let's get this out of the way. I am not going to tell you who I talked with, and I am not going to tell you exactly what they said, because a) I promised I wouldn't, which is why they were able to tell me things and b) where's the fun in that? This way, you can try and guess—and you'll probably be wrong, which is fun for me.

In the research for *Housework*, I talked with politicians, political staff and parliamentary staff in both State and Federal parliaments. I read a bunch of books. I absorbed the news in all the usual ways. And then I tumbled it around in the washing machine of my brain, on too high a temperature, until the colours ran and it went out of shape, and then I wrote the play.

Housework is a fiction. The events are not real and the people are not real. There will probably be elements that make you think of real events and real people, and some of that is because I'm trying to use a story to look at the kind of things that happen in the world, and some of it is accidental but I'll pretend it was on purpose if it makes me look clever. (There are almost certainly things I messed up—if you spot any, please tell me quietly so I can keep up the pretence.)

Huge thanks to everyone who was generous enough to talk with me. Thanks to the Assemblage Centre for Creative Arts at Flinders University, who supported the research—to the extent that they helped me take my family with me to Canberra because I was breastfeeding and couldn't go otherwise—how's that for genuinely exploring the barriers between women and power? Thanks to Mitchell Butel, for commissioning this in the first place and then bearing with me when it became a completely different play to the one I originally pitched, and to everyone at State Theatre Company South Australia, who have taken what I put on the page and transformed it into the show you're watching tonight. Thanks to Shannon and Tahlia, whose feedback on drafts of the script made it better. Thanks to the excellent cast, for bringing all these characters and words to life. If I thank everyone I want to, you'll be reading all night, so I'll stop—after saying thanks to Chris, Frank and Ivor, who continue to put up with me and all the weirdness I call work.

I hope you enjoy the show, and if you find yourselves arguing about it in the bar afterwards, I will be delighted.

DIRECTOR'S NOTE

SHANNON RUSH

For many years now I've admired Emily Steel's raw and insightful writing, quietly fangirling and hoping one day I'd get a chance to work on one of her plays. So when I was asked to direct *Housework* I was beyond excited. With just the first scene and a synopsis in hand at the time, I remember being electrified as I read, confirming this would be another exceptional work from a leading South Australian playwright.

Emily's unique ability to illuminate the macro through the micro shines in this play. Her characters are incredibly authentic, their voices powerful and resonant. The intricate detail and specificity of their relationships and circumstances allow the broader themes of the work to emerge organically.

Central to the play is its exploration of profound gender inequalities in the political landscape, exposing the double standards and pressures faced by women—including the sacrifices sometimes made in balancing family and career—within a system often designed by and for men. The play challenges us to confront the intricacies of moral decision-making, exploring the complex (yet juicy!) grey areas between right and wrong. It prompts us to reflect on manipulation, agency and power in a potentially unequal democratic system.

Our four-week rehearsal process was intense in the best of ways, full of rich and robust discussion, along with plenty of laughter—a testament to Emily's sharp comedic writing, which extends beyond the dramatic. We hope this season inspires dialogue and debate, recognising that *Housework* doesn't provide all the answers, but rather poses some scintillating ethical questions about Parliament, politics, and patriarchy.



Susie Youssef, Emily Taheny & Shannon Rush



Kelly/Mim

**FRANCA
LAFOSSE**

Franca Lafosse is an Argentinian-Australian actress who graduated from Flinders University Drama Centre with First Class Honours in 2023.

Franca works across theatre, film and motion-capture, both as a performer and creative. In 2024, she and three other graduates launched Rotpunkt theatre collective and premiered their self-devised show *H*, an anti-fascist black comedy. That same year, Franca co-produced and starred in the short film *Chokeberries* which screened at the Sydney Underground Film Festival. Other recent credits include her performance of the award-winning monologue *Main Character Energy* at the Short + Sweet Sydney Theatre Festival, and her lead role as Sara in the 2024 Flinders Graduate production of Glace Chase's *Wh*re*, directed by Hannah Smith.

As a bilingual, immigrant actor, Franca is drawn to stories that celebrate diversity, question identity politics and interrogate the status quo. She is thrilled to be making her professional stage debut in Emily Steel's powerhouse play *Housework*.



The PM/Cleaner/
Waitress

**SUNITRA
MARTINELLI**

Sunitra Martinelli is an Adelaide-based Eurasian performer and singer-songwriter renowned for her dynamic stage presence and genre-spanning artistry. Since 2015, she has captivated audiences with her live music acts, *Mélange à Trois* and *Mélange Latino*, performing at prestigious events such as the Adelaide French Festival and the Art Gallery of South Australia's *Colours of Impressionism* and *Vollard Suite* exhibitions.

In 2023, Sunitra premiered a 45-minute showcase of her cabaret show, *Grit to Glitz*, at the Adelaide Cabaret Festival. This original production, chronicles the life of trailblazing American writer Emily "Mickey" Hahn through vibrant musical storytelling. Featuring her original compositions and crafted with costumes and props she designed, the show spans diverse genres—speakeasy jazz, African rhythms, and Chinese opera—and garnered rave reviews. *Clothesline Magazine* praised its "heartfelt entertainment" and "impressive musicianship," awarding it 4 stars, while *Stage Whispers* described it as "a fascinating musical journey" that leaves the packed bar wanting more."

In *Housework*, Sunitra brings her talent for embodying strong, complex women to the role of the Prime Minister.

CAST & CREATIVE TEAM



Paul/Lead Protestor

RENATO MUSOLINO

Renato Musolino trained at the Centre for the Performing Arts (SA) and has worked nationally and internationally across theatre, film and television.

Over his extensive career, he has earned critical acclaim performing with leading companies, including State Theatre Company South Australia, Sydney Theatre Company, Belvoir Theatre, Bell Shakespeare, Griffin Theatre Company, Windmill Theatre Company, ABC Radio National and the South Australian Film Corporation.

In addition to his stage and screen work, Renato is a Lecturer in Drama at Flinders University Drama Centre.



Anna/Sarah

EMILY TAHENY

Emily is a South Australian born actor and singer. She began developing her skills working in independent theatre in Adelaide with Brand X Theatre, Slack Taxi and Fish Kiss before touring the award winning sketch comedy show *Fiona, Her Sister and Some Guy* as part of the Melbourne International Comedy Festival and Edinburgh Fringe Festival.

She made her television debut on the Channel 9 sketch series *Comedy Inc.* and was a core ensemble member on the long running ABC series *Shaun Micallef's Mad As Hell* for which she was nominated for the 2015 AACTA award for Best Performance in a Television Comedy (she wore an ill fitting dress and lost to Celia Pacquola).

Other television and film appearances include *Population 11, Thou Shalt Not Steal, Bay of Fires, Kangaroo, The Jesters, The Ex-PM, True Story with Hamish and Andy, How To Stay Married, The Flipside and The Heckler*. She co-created the webseries *Wine - A bottle shared is a problem halved* with Jess Harris.

Her theatre and cabaret credits include *Mono, Looking for Lawson, Spontaneous Broadway, Bond-A-Rama, Mad for Mancini, Cliff Hanger, Eurobeat and Kwanda*.

Emily is a proud graduate of the Centre for Performing Arts (SA) training under the guidance of David Kendall and Peter Dunn.



Ben/Duncan/Speaker

**BENN
WELFORD**

Benn Welford is an accomplished and versatile performer with a career spanning over 20 years across stage and screen.

Born in Whyalla and raised in Adelaide, Benn has toured extensively across Australia with various theatre productions and internationally with Disney's *The Lion King*, most notably performing on London's West End. During his decade-long tenure with *The Lion King* across multiple productions, Benn performed in five principal roles—a testament to his exceptional versatility.

Benn refined his craft at NIDA, earning a Bachelor of Dramatic Arts (Acting), and furthered his training at the renowned Atlantic Acting School in New York. He recently completed filming the South Australian feature film *Diabolic*, directed by Daniel J. Phillips.

A proud South Australian, Benn is thrilled to debut with the State Theatre Company South Australia, eager to connect with local audiences and contribute to Adelaide's thriving arts scene.



Ruth/Journalist

**SUSIE
YOUSSEF**

Susie is a comedian, actor, writer and improviser. She has written, performed and produced comedy for stage, radio and television in Australia and around the world. Susie honed her comedy skills as a regular at the Sydney Comedy Store, Giant Dwarf Theatre and Improv Theatre Sydney. She has performed internationally as a guest at Improvaganza in Edmonton, Dad's Garage in Atlanta and The Del Close Marathon in New York. Susie studied at the iO Theatre in Chicago.

Susie is delighted to return to the State Theatre Company South Australia after her debut in *The Appleton Ladies' Potato Race*. Her theatre credits include *The Tempest* (Sydney Theatre Company), *Home, I'm Darling* (Melbourne Theatre Company), *The Smallest Hour* (Griffin Theatre Company), *Accidental Death of an Anarchist* (Sydney Theatre Company) and *The Boat People* (The Hayloft Project).

Her television acting credits include *Deadloch*, *The Office* (Australia), *Strife*, *Rosehaven*, *Amazing Grace*, *Get Krack!n*, *Whose Line Is It Anyway? Australia*, *Squinters* and *No Activity*.

Susie has hosted almost every award show in the country including the Australian of the Year Awards with Hamish MacDonald and the Helpmann Awards with Mitchell Butel. She is a regular co-host on Network Ten for *The Project* and on SBS for *Great Australian Walks*.



Writer
**EMILY
STEEL**

Emily Steel is an award-winning playwright and emerging screenwriter.

Her stage plays include the AWGIE Award-winning *Euphoria*, produced by State Theatre Company South Australia and Country Arts SA and researched in regional communities, *19 Weeks*, which won the Jill Blewett Playwright's Award, Best Theatre Award at the Adelaide Fringe and Audio AWGIE for her adaptation for BBC Radio 4, *The Garden* and *How Not To Make It In America* for independent SA company Theatre Republic, and *Impersonal Space*, developed with autistic ensemble Company AT and performed in the DreamBIG children's festival. Her new play, *Housework*, was developed with the support of a residency with the Assemblage Centre for Creative Arts at Flinders University.

She was selected for the 2024 SBS Emerging Writers' Incubator and spent the last year working with JOY Studios (fka KOJO Originals) as their Development Associate. She directed and produced a filmed version of *19 Weeks*, screened by Assemblage and UC San Diego and since used as part of university courses in genetic counselling and midwifery. She came up with the original concept and was a core writer for the Ruby Award-winning *Decameron 2.0*, produced by State Theatre Company South Australia and ActNow Theatre, which put 100 new monologues on YouTube during the 2020 lockdown. She has participated in the Adelaide Film Festival Expand Lab, AFTRS Talent Camp at the South Australian Film Corporation, Spark TV writing workshop and AiF Untapped masterclasses.

Emily is originally from Wales and now lives in Adelaide with her partner, two kids and a relentlessly sociable dog.



Director
**SHANNON
RUSH**

Shannon Rush is a professional theatre maker with a diverse portfolio that includes casting, performing, directing, facilitating, producing, and dramaturgy, with work showcased across Australia, New Zealand, London, and Italy.

She is currently the Artistic Associate at State Theatre Company South Australia. In 2025 she will direct the world-premiere of *Housework* by Emily Steel and American classic *The Glass Menagerie* by Tennessee Williams. Shannon holds a Bachelor of Creative Arts in Directing with First Class Honours from Flinders University (2016) and an Advanced Diploma in Acting from the Adelaide College of the Arts (2003). She also trained at the Trinity Laban Conservatoire of Music and Dance (London 2004) with funding assistance from the Helpmann Academy.

Her most recent directing credit is *The Puzzle* by David Williamson (STCSA) which had its world premiere in September 2024 at the Dunstan Playhouse. Earlier in 2024 Shannon directed *Starweaver* by Madness of Two, a critically acclaimed theatrical experiment which blended live performance, gaming technology, CGI and motion capture.

In 2023 Shannon directed *Welcome To Your New Life* (STCSA), the AWGIE award winning *Claire Della and The Moon* (Madness of Two, DreamBig Children's Festival and AWESOME Festival), *Future: Present* (Theatre Republic) and assistant directed *The Dictionary of Lost Words* (STCSA/STC). Other credits include world premiere of *Cathedral* by Caleb Lewis (STCSA, 2022), *The Big Score and The Big Party* (Camp Quality, 2022), *Wolfgang's Magical Musical Circus* (Tour Director, Circa Contemporary Circus, 2021) *Limit* by Sophia Simmons (STCSA Umbrella Program, 2019) Shannon worked as Associate Assistant Director on the Australian and Auckland Arts Festival tour of 1984 (STCSA, 2017 and GWB Entertainment, 2018).

In 2016 she directed the world premiere of Duncan Graham's *Red Ink* (Adelaide Fringe) and assistant directed *Juliet Letters* with Flying Penguin (Adelaide Cabaret Festival). She also directed *Pre-Paradise Sorry Now* (Adelaide College of the Arts), and worked as Assistant Director (secondment) to Rosemary Myers on *Rumpelstiltskin* (Windmill Theatre Company).

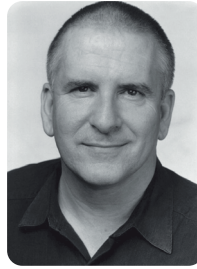


Designer
**AILSA
PATERSON**

Ailsa completed the Bachelor of Dramatic Art in Design (NIDA) in 2003. Recent design credits include *Jack Maggs*, *The Puzzle* (State Theatre Company South Australia), *Watershed* (Opera Australia), *The Marriage of Figaro* (State Opera South Australia), *Marrow* (ADT, costume design) and *The Tree of Light* (Slingsby).

Design credits for State Theatre Company South Australia include: *The Dictionary of Lost Words* (costume design), *Lady Day at Emerson's Bar and Grill*, *Girls and Boys*, *Single Asian Female*, *Chalkface*, *The Goat, or Who is Sylvia?* (costume design), *Who's Afraid of Virginia Woolf?*, *Ripcord* (set design), *Gaslight*, *Jasper Jones*, *End of the Rainbow*, *Sense and Sensibility*, *Switzerland*, *The 39 Steps*, *Beckett Triptych*, *The Importance of Being Earnest*, *In the Next Room*, *or The Vibrator Play*, *The Ham Funeral*, *The Complete Works of William Shakespeare (Abridged)*, *The Price and The Cripple of Inishmaan*.

Other design credits include *Tracker* (ADT, costume design), *Dido and Aeneas* (State Opera of SA), *A Christmas Carol* (Ensemble), *Boxing Day BBQ* (Ensemble), *The Boy Who Talked to Dogs* (Slingsby, costume design), *Emil and The Detectives* (Slingsby, costume design), *Cloudstreet!* (State Opera of SA, costume design), *Yo Diddle Diddle* (Patch), *Cranky Bear* (Patch), *Debut 5* (Restless), *Naturally* (Restless). Ailsa worked in costume on *The Straits*, *L.A.I.D.*, *Underbelly - A Tale of Two Cities*, *Underbelly - The Golden Mile*, *Blue Water High*, *The Last Confession of Alexander Pearce*, *Ten Empty*, *The Boy from Oz Area Spectacular*, *Priscilla, Queen of the Desert - The Musical* and *High School Musical*. Ailsa was the recipient of the 2011 Mike Walsh Fellowship.



Lighting Designer
**NIGEL
LEVINGS**

Nigel Levings has lit more than 500 productions including 181 operas and 31 musicals. Nigel has lit more than 60 productions for State Theatre Company South Australia, most recently *The Normal Heart*, *Girls & Boys*, *The Goat, or Who is Sylvia?*, *Who's Afraid of Virginia Woolf?*, *Hydra*, *After Dinner*, *Vere*, the 2015 season of *Summer of The Seventeenth Doll*, *Machu Picchu* and *Tartuffe*.

He has lit opera in St Petersburg, Paris, Washington, London, Cardiff, Berlin, Baden-Baden, Innsbruck, Bregenz, New York, Los Angeles, Chicago, Houston, Dallas, Adelaide, Sydney, Melbourne and Toronto.

He is a Fellow of the Illuminating Engineering Society. He was the 2023 recipient of the Ruby Award for lifetime achievement in the arts. His awards for lighting design include a Helpmann Award, a Green Room Award, an Ovation, a Dora Mava Moore, two Outer Circle Critics Awards and a Drama Desk. Nigel is the only Australian lighting designer to have received a Tony Award.

Other work includes *Who's Afraid of Virginia Woolf?* (State Theatre Company South Australia), *Watershed* (Adelaide Festival), *The Marriage of Figaro* (State Opera), *Memorial* (Brink Productions) *Disgraced* (Melbourne Theatre Company), *Simon Boccanegra* and the world premiere of *Bliss* (Opera Australia), *Tosca* (State Opera), *Mrs Warren's Profession* (Sydney Theatre Company), *West Side Story* (Queensland Conservatorium), *The Book of Everything* at the New Victory Theatre, New York, *Hello Dolly!* (The Production Company) and *Romeo and Juliet* (Korea National Opera).



Composer/
Sound Designer

**ANDREW
HOWARD**

Andrew is Resident Sound Designer for State Theatre Company South Australia.

His sound design credits for State Theatre Company South Australia include *Jack Maggs*, *The Puzzle*, *The Questions*, *The Children*, *Welcome To Your New Life*, *Lady Day at Emerson's Bar & Grill*, *Prima Facie*, *Every Brilliant Thing*, *The Goat or, Who is Sylvia?*, *Single Asian Female*, *The Normal Heart*, *Cathedral*, *Girls & Boys*, *Who's Afraid of Virginia Woolf?*, *Hibernation*, *The Appleton Ladies' Potato Race*, *Euphoria*, *The Boy Who Talked to Dogs* (with Slingsby Theatre), *Ripcord*, *Gaslight*, *Dance Nation*, *Jasper Jones*, *End of the Rainbow*, *Animal Farm*, *The Gods Of Strangers*, *That Eye, The Sky*, *Terrestrial*, *After Dinner*, *In The Club*, *Vale*, *Macbeth*, *A Doll's House*, *1984* (Australian Associate Sound Designer), *Sista Girl*, *Machu Picchu*, *This Is Where We Live*, *Kryptonite*, *Maggie Stone*, *Babyteeth*, *Random*, *The Kreutzer Sonata*, *Romeo and Juliet*, *Knives in Hens* and *Attempts On Her Life*.

His other theatre credits as Sound Designer and/or Composer include *Helly's Magic Cup*, *Grug*, *Nyuntu Ngali*, *Fugitive*, *School Dance*, *The Story Thieves and Girl Asleep* (Windmill Theatre Co), *Rumpelstiltskin* and *Pinocchio* (State Theatre Company South Australia/Windmill Theatre Co), *Despoiled Shore*, *Medeamaterial*, *Landscape with Argonauts*, *The War*, *Please Go Hop!*, *Highway Rock 'n' Roll Disaster*, *Trouble On Planet Earth* and *Disappearance* (The Border Project), *One Long Night in The Land of Nod* and *The Homecoming* (Floogle), *The Birthday Party* and *Blackbird* (Flying Penguin Productions), *Boxing Day Test* (Junglebean) and *Little Green Tractor* (Patch Theatre).



Dramaturg

**TAHLI
CORIN**

Tahli Corin is a dramaturg, and award-winning playwright. As a playwright her work has been presented at Griffin Theatre Company, Belvoir, Sydney Theatre Company, the Adelaide Cabaret Festival and La Mama. Tahli was resident dramaturg at Griffin Theatre Company in 2012, and Resident Artist at Arena Theatre Company in 2022. She has worked on the development of new work for Melbourne Theatre Company, Queensland Theatre Company and Force Majeure. Tahli is co-director of Threshold, creating innovative digital theatrical experiences that have been presented at festivals and venues across the world, translated into Mandarin and featured in the New York Times.



Assistant Director

**JAMES
WATSON**

A graduate of both Flinders University and NIDA, James works variously as a playwright, director, and producer. He has also recently been appointed as the Helpmann Academy's Events and Program Coordinator.

In 2021 James established independent theatre company Famous Last Words. Alongside Co-Creative Director Emelia Williams the company's previous works include *Home Thoughts*, *Miss Julie*, *PROUD*, *4.48 Psychosis*, *The Maids*, and *Vanya (In Our Own Time)*. Famous Last Words will soon be announcing a slate of new projects for 2025.

James has previously worked with RUMPUS, State Theatre Company South Australia, Sydney Theatre Company, Internationaal Theatre of Amsterdam, Blue Cow Theatre, and the University of Adelaide Theatre Guild. He was awarded the State Theatre Young Playwrights' Award in 2016 and Emerging Artist of the Year by the Adelaide Critics Circle for his body of work in 2023.



Production Manager

**GABRIELLE
HORNHARDT**

Gabrielle's career in the arts industry spans two decades. She is the Production Manager at State Theatre Company South Australia.

Her Production Management credits include *The Questions*, *The Children*, *Welcome to Your New Life*, *The Dictionary of Lost Words*, *Every Brilliant Thing*, *The Normal Heart*, *Antigone*, *Chalkface*, *Who's Afraid of Virginia Woolf?*, *Hibernation*, *Cathedral*, *Euphoria*, *Ripcord*, *Animal Farm*, *The Gods of Strangers*, *That Eye*, *The Sky*, *Creditors*, *Terrestrial*, *Sense and Sensibility*, *Macbeth*, *A Doll's House*, *Sista Girl*, *Mr. Burns*, *The Secret River*, *Gorgon*, *Volpone* and *This is Where We Live*. Stage Management credits for State Theatre Company South Australia include *The Goat or, Who is Sylvia?*, *The Appleton Ladies' Potato Race*, *Dance Nation*, *David Williamson's The Club*: an all-female, 3-actor version, *In The Club*, *Vale*, *Rumpelstiltskin*, *Straight White Men*, *Kryptonite*, *Little Bird* – Geelong Tour, *Pinocchio*, *The Give and Take*, *Little Women* and *The Government Inspector*.

Other Stage Management credits include *Girl Asleep*, *School Dance*, *Fugitive*, *Big Bad Wolf*, *Grug*, *Escape From Peligro Island*, *Girl Who Cried Wolf*, *Nyuntu Ngali* and *The Wizard of Oz* (Windmill Theatre), *Me and My Shadow* - USA Tour (Patch Theatre), *Skeleton* (Larissa McGowan) and *Spectra* (Dancenorth). Company Manager credits include *G*, *Be Your Self* – *European Tours* (Australian Dance Theatre).

Gabrielle has also worked in Coordinator and Stage Management roles at a wide range of events and festivals such as Adelaide Festival, WOMADelaide Adelaide Film Festival, Australia's Performing Arts Market, Adelaide Cabaret Festival, Adelaide Fringe Festival, Feast Festival, Adelaide International Guitar Festival and OzAsia Festival.



Stage Manager

**ISABELLA
STRADA**

Isabella is a 2014 and 2023 Western Australian Academy of Performing Arts (WAAPA) graduate.

She spent several years after her initial graduation in London, where she discovered a love of excel spreadsheets while helping create and run The Playground Theatre. While in London, Isabella also got the great pleasure of Stage Managing several productions, most notably *Sir Ian McKellen with Shakespeare, Tolkien, Others & You* at the Park Theatre, and *The Service* at Café de Paris.

Since returning to Australia, Isabella has worked in a variety of Stage Management roles with State Theatre Company South Australia, Adelaide Festival Centre, Windmill Productions, Illuminate, Adelaide Festival, Theatre Republic, and Brink.

Isabella's Production Management credits include: *Shirleymander*, and *The Jazz Age* for The Playground Theatre, *The Garden* and *The Almighty Sometimes* for Theatre Republic, and *Starweaver* for Madness of Two.

Isabella's State Theatre Company South Australia credits include: *Welcome to Your New Life*, *Single Asian Female*, *Symphonie of the Bicycle*, and the Sydney season of *The Goat or, Who is Sylvia?* as Stage Manager, and as Assistant Stage Manager on the Adelaide season of *The Goat, or Who is Sylvia?*, *Antigone*, *Hibernation*, *Who's Afraid of Virginia Woolf?*, and *Eureka Day*.

She is thrilled to be back working with State Theatre Company South Australia on this timely political drama!



Assistant
Stage Manager

**ASHLEE
SCOTT**

Ashlee studied Stage Management at Adelaide College of the Arts. During her study, she had the opportunity to complete a secondment with State Theatre Company South Australia on *The Dictionary of Lost Words* in 2023.

Her Assistant Stage Management credits include *Spring Awakening* (AC ARTS) and *The Children* (State Theatre Company South Australia). She has Stage Managed *Starweaver* (Madness of Two), *Macbeth* (AC ARTS), *The Seagull* (AC ARTS) as well as being the Stage Manager for Actually Acting Youth Theatre since their formation in 2022.

Ashlee has also been part of the Stage Management team on multiple festivals, including WOMAdelaide, Adelaide Writer's Week and other corporate and community events.



Top (L-R): Franca Lafosse & Shannon Rush / Susie Youssef / Sunitra Martinelli

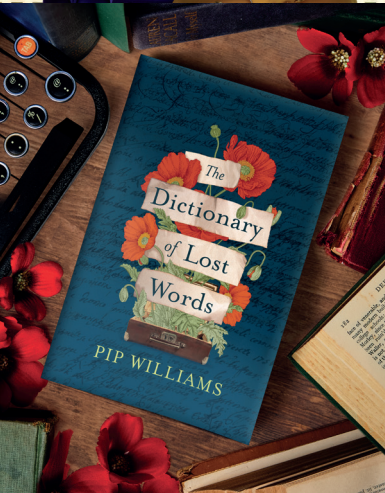


Bottom (L-R): Renato Musolino / Emily Taheny / Renato Musolino, Benn Welford & Emily Taheny



Top (L-R): Isabella Strada, Ashlee Scott & Susie Youssef
Bottom (L-R): Franca Lafosse / Shannon Rush & Sunitra Martinelli

Photography by Matt Byrne



2025
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2025

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**No.1 in SA
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QILT Course Experience Questionnaire 2020 & 2021 (undergraduate) public SA-founded universities only

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The Good Universities Guide 2023 (undergraduate)



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For more information, please visit statetheatrecompany.com.au, phone 8415 5332 or email donate@statetheatrecompany.com.au

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