MELBOURNE THEATRE COMPANY



REBECCA

BY **DAPHNE DU MAURIER**

ADAPTED & DIRECTED BY

ANNE-LOUISE SARKS

PROGRAMME

Photo: Jo Duck

Melbourne Theatre Company acknowledges the Boon Wurrung and Wurundjeri Woi Wurrung peoples of the Kulin Nation, the Traditional Custodians of the land on which we work, create and gather.

We pay our respects to all First Nations people, their Elders past and present, and their enduring connections to Country, knowledge and stories.

As a Company we remain committed to the invitation of the Uluru Statement from the Heart and its call for voice, truth and treaty.



WELCOME

Photo: Charlie Kinross

Since its publication in 1938, *Rebecca* has held readers spellbound with its gothic intrigue and psychological depth.

The novel has never been out of print – a testament to Daphne du Maurier's remarkable ability to conjure a world both alluring and unsettling. What a thrill it is to bring a new adaptation of this classic to the stage, adapted and directed by our own Artistic Director Anne-Louise Sarks.

Anne-Louise reunites with long-time collaborator and designer Marg Horwell (on their 13th show together!) to conjure a hauntingly beautiful vision of Manderley.

They are joined by an extraordinary creative team, including Lighting Designer Paul Jackson and Co-Composers & Sound Designers Joe Paradise Lui and Grace Ferguson, who together have woven an atmosphere of dreamlike mystery. We're also proud that not one but two Future Creatives are part of the team: Ishan Vivekanantham and Giovanna Yate Gonzalez. The two-year program offers invaluable mentorship, training, and networking to emerging designers from historically underrepresented cultural backgrounds.

Fresh from her award-winning turn in *A Streetcar Named Desire*, Nikki Shiels leads this phenomenal cast, who have all contributed to shaping this contemporary and compelling reimagining.

We hope you enjoy your journey to Manderley.

Sally Noonan
Executive Director & Co-CEO

Melbourne Theatre Company presents

REBECCA

BY DAPHNE DU MAURIER

ADAPTED & DIRECTED BY

ANNE-LOUISE SARKS

30 SEP—5 NOV 2025

Southbank Theatre, The Sumner

RUN TIME

Approximately 1 hour and 45 minutes,
with no interval.

WARNINGS

This production contains mature themes and includes the use of theatrical smoke and haze effects.

CAST

Maxim Stephen Phillips
Mrs Van Hopper/Mrs Danvers/Beatrice Pamela Rabe
Woman Nikki Shiels
Frank/Jack Toby Truslove

CREATIVES

Director Anne-Louise Sarks
Set & Costume Designer Marg Horwell
Lighting Designer Paul Jackson
Co-Composer & Sound Designer Grace Ferguson
Co-Composer & Sound Designer Joe Paradise Lui
Voice & Text Coach Geraldine Cook-Dafner
Intimacy Coordinator Amy Cater
Associate Lighting Designer Giovanna Yate Gonzalez
Assistant Director Louisa Mignone
Assistant Set & Costume Designer Ishan Vivekanantham
Dramaturg Zoey Dawson
Fight Choreographer Lyndall Grant

Stage Manager Whitney McNamara
Deputy Stage Manager Pippa Wright
Assistant Stage Manager Haydon Dickie
Rehearsal Photographer Charlie Kinross

Developed through Melbourne Theatre Company's NEXT STAGE Writers' Program, with the support of our Playwrights Giving Circle.

NEXTSTAGE

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Thanks to Lauren Wiley (Casting) for their contribution to this production.

This production has been supported by Melbourne Theatre Company's *Rebecca* Production Patrons

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A Q&A with
Anne-Louise Sarks

AN EXPLORATION OF THE FEMALE MIND

Anne-Louise Sarks
Photo: Charlie Kinross

Anne-Louise Sarks reflects on adapting and directing Daphne du Maurier's classic novel.

What drew you to *Rebecca*?

I love the novel, I could see its theatrical potential before I even finished reading it for the first time.

I was drawn in by Daphne du Maurier's voice: her wit, her heart, her spark, and her exploration of the female mind. The unnamed narrator at the centre of this story felt very recognisable to me, even though she lives in a very different time and place. I wanted to better understand who that woman was, who *Rebecca* was, and who they wanted to be.

Daphne du Maurier has drawn such beautifully complex characters, and there's so much to explore and to unlock in her writing. And also because this story is such a great ride – the way it twists and turns and surprises you. Just when you think you've got a grip on it, it shifts. I knew that would be thrilling as a piece of theatre.

How do you balance keeping the essence of the novel with putting your own interpretation on it?

In many ways, my adaptation is very faithful to Daphne du Maurier. I began by shaping the work around the story and plot of the novel – marking all my favourite moments and lines and honouring them inside my adaptation– especially those lines that I knew fans of this work would recognise. But once that process was complete,

I began to strip it back and distil that draft. As a theatre maker, the best way to honour the original material is to begin to free yourself a little from it, to allow it to exist on its own terms in a new theatrical form. My main question as a maker in the rehearsal room as our show evolves has to be: Is this theatrically exciting? For this story to live on stage, I knew I needed to honour the experience of reading the novel – the energy, the rhythm, the mystery – for a live audience. And I knew I needed it to have its own life force and soul, one that feels true to me in 2025.

In memory some things are vivid; others are much softer or blurrier around the edges.

That said, the book is still my constant companion. When we get stuck in the rehearsal room, I return to Daphne Du Maurier's words and I always find an answer or some new insight into a thought the woman is having, or the way a scene is structured.



Anne-Louise Sarks and Nikki Shiels in rehearsals
Photo: Charlie Kinross

I'm in awe of her as an author. The layers to this work are really astounding – there's always more to discover. I think that's why so many artists have been drawn to this story. That, and the moral complexity. The novel raises all sorts of big, complex questions – about love, sexuality, marriage, human behaviour, friendship, desire, control and murder. I think that's one of the reasons this work has been cherished by so many readers. *Rebecca* is adored by romance fans, queer theorists, feminist scholars and filmmakers. It's been interpreted countless times and will continue to be, our production is yet another interpretation of the story.

You wanted this adaptation to have a clear style. How would you describe it?

This adaptation is a contemporary feminist lens to this iconic story, it honours Daphne du Maurier's original impulses and brings a fresh style and perspective to the way the story is told.

Du Maurier's writing is incredibly poetic and psychological; it shifts from internal thought to dream logic to memory. One of the things I knew I wanted us to explore on stage was the experience of remembering. In memory some things are vivid; others are much softer or blurrier around the edges. Much of our show is scenes floating in a black space – glimpses, fragments of memories, dreams. It's been so exciting trying to capture the experience of remembering onstage.

I love storytelling. I love the theatre magic, those clever ways of making the impossible happen onstage.

The way we tell this version of *Rebecca* celebrates the theatrical – all the things that theatre can do so beautifully. We create moments and images, and then they disappear; it aims to constantly surprises you with what happens next. All of that relies on actors being able to bring a complete world to each moment. It's incredible what bodies on stage can do with so little, and the way we as audiences are drawn into the world and the story. Over the course of our show the fragments build and coalesce for our unnamed woman in a very full sensory experience.

The design is a huge part of that. Marg Horwell (Set & Costume Designer) brings a bold style and aesthetic to the story and her visual imagery contrasts and supports so perfectly the elegant, distilled language of the adaptation.

And then you layer onto that the beauty and power of Paul Jackson (Lighting Designer) and the murky and elegant sound world and composition of Joe Paradise Lui and Grace Ferguson.

All of these elements give our actors a very rich playground to explore and respond to. It's a completely sensorial experience. *Rebecca* celebrates every theatrical element as all great theatre should.

What has been the most enjoyable part of adapting *Rebecca*?

I love the collective problem solving in a rehearsal room and the generosity and bravery required to step into the unknown for everyone involved but especially for the actors – they are amazing artists and storytellers.

They have been so generous and courageous in their willingness to build this show with me.

It's a type of theatre-making audiences don't get to see enough from our professional theatre companies. It requires a lot of faith and trust that things will come together. There's a lot of failure involved which can be really hard.

It's incredibly electrifying when you start to feel an idea lift off in the rehearsal room and then so many brilliant artists and makers and crafts people work to realise that moment onstage. It's addictive.

And I love storytelling. I love the theatre magic, those clever ways of making the impossible happen onstage.

There's a lot of brains and hearts invested in the creation of this new show, from the cast and creatives to the dramaturgs, stage managers, crew, our intimacy and fight consultants and also to the wider production team. And beyond that to the whole company. I'm so grateful to them all for their trust, faith and commitment to *Rebecca* and to the theatre. ■



Anne-Louise Sarks, Nikki Shiels and Toby Truslove in rehearsals
Photo: Charlie Kinross

CAST & CREATIVES



Stephen Phillips
Maxim

Stephen's Melbourne Theatre Company work includes *The Architect*, *Boy Gets Girl*, *Take Me Out*, *Metamorphoses*, *Les Liaisons Dangereuses*, *The Madwoman of Chaillot*, *Who's Afraid of Virginia Woolf?* and *Realism*. He was also Assistant Director for *Girls and Boys*. Other stage credits include *The Odyssey* (Malthouse & Pert International Arts Festival); *The Tempest*, *As You Like It* and *Timon of Athens* (Bell Shakespeare); *Black Swan* (Melbourne & Perth International Arts Festivals); and *Complexity of Belonging* (Chunky Move & Melbourne International Arts Festival). He is also the Co-Artistic Director of, and performs with, physical theatre ensemble 5AngryMen. Feature film credits include *Bring Her Back*, *The Returned* and *The Killer Elite*. With television credits including *Apple Cider Vinegar*, *Thai Cave Rescue*, *The Secret River*, *Offspring*, *Winners and Losers* and *Childhood's End*. Stephen also works extensively as a voiceover artist, audiobook narrator and motion capture artist.



Pamela Rabe
Mrs Van Hopper/Mrs Danvers/Beatrice

Pamela Rabe has appeared in more than forty productions for Melbourne Theatre Company including *Seventeen*, *The Children*, *The Cherry Orchard*, *Dinner*, *The Season At Sarsaparilla*, *The Beauty Queen of Leenane*, *A Little Night Music*, *Private Lives*, *A Room of One's Own*, *Cosi*, *Lost in Yonkers*, *Much Ado About Nothing*, *Taming of the Shrew*, *The Heidi Chronicles*, *As You Like It*, and *Top Girls*. She has worked extensively on stages, screens and concert halls around the country, most recently as Winnie in *Happy Days* (Sydney Theatre Company) and her award-winning performance as Violet Weston in *August: Osage County* (Belvoir). Pamela toured internationally during 2023-24 in Alexander Zeldin's play *The Confessions*, including seasons at The National (UK) and Odéon-Théâtre de l'Europe (Paris). Pamela also directs regularly for Sydney and Melbourne Theatre Companies. She has received many awards for her theatre, film and television work, and in 2023 was appointed a Member of the Order of Australia (AM) in recognition of her distinguished services to the Arts.



Nikki Shiels
Woman

Nikki is a multi-award-winning actress whose career spans screen and stage. Most recently for Melbourne Theatre Company Nikki appeared as Blanche Dubois in *A Streetcar Named Desire*. Her performance won The Critics Choice Award for best performance in a play at Melbourne's 2025 Time Out Cultural Awards. Other credits for the company include: *Sunday*, *Girls & Boys*, *Home, I'm Darling*, *The Cherry Orchard*, *True Minds*, *Top Girls*, *The Importance of Being Earnest*, and *Don Parties On*. Notable recent theatre credits include *The Picture of Dorian Gray*, *Cat on a Hot Tin Roof*, *A Cheery Soul* and *Three Sisters* (STC); *My Brilliant Career*, *They Divided The Sky*, *The Sugar House*, *The Rover* and *Twelfth Night* (Belvoir); *Picnic at Hanging Rock*, *Night on Bald Mountain*, *The Dragon*, and *Elizabeth – Almost by Chance a Woman* (Malthouse). Recent screen credits include *The Last Anniversary*, *Inside*, *Prosper*, *Ten Pound Poms* and *The Newsreader*. Nikki would like to dedicate this performance to her cousin, Rebecca Mansbridge.



Toby Truslove
Frank/Jack

Toby Truslove's theatre credits include *Home, I'm Darling*, *The Last Man Standing*, *The Speechmaker* and *The Cherry Orchard* (Melbourne Theatre Company); *Starfish the [redacted]* (La Mama); *33 Variations* (Comedy Theatre); *The Beast* (Ambassador Theatre Group); *Children of the Sun* (Sydney Theatre Company); *Boomkak Panto*, *Private Lives*, *Bliss* and *Strange Interlude* (Belvoir), for which he was nominated for Best Actor in a Supporting Role at the Sydney Theatre Awards. Select television credits include *Return to Paradise S2*, *Scrublands* (S1&2), *Rock Island Mysteries* (S2&3), *Utopia* (S1–5), *North Shore*, *La Brea*, *Ms Fisher's Modern Mysteries* (S1&2), *Metro Sexual*, *Bad Mothers*, *Get Krack!n*, *True Story with Hamish and Andy*, *Bad Mothers*, *Wrong Kind of Black* and *Laid*, for which he was nominated for Outstanding Actor in a Comedy Series from the Monte Carlo TV Festival. Select film credits include *Koko: A Red Dog Story*, *The Eight Inch Pinch*, *Smoking Will Kill You*, *$quid, I Love You Too* and upcoming film *The Mongoose*.



Daphne du Maurier
Writer

Daphne du Maurier (1907–1989) was born in London into a prominent literary family. Her father, Sir Gerald du Maurier, was a well-known actor and theatre manager, and her grandfather, George du Maurier, was a celebrated author and illustrator. A passionate reader from a young age, she began writing short stories and articles in 1928, gaining recognition with her first novel, *The Loving Spirit* (1931). She achieved international fame with *Rebecca* (1938), an instant bestseller later adapted into Alfred Hitchcock's acclaimed film. Other notable works include *Jamaica Inn*, *The Birds*, and *Don't Look Now*, many of which were also adapted for screen or stage. Du Maurier married Major Frederick Browning in 1932 and had three children. She spent much of her life in Cornwall, the setting for many of her novels. Awarded a DBE in 1969, she remains one of the most influential and widely read authors of the twentieth century.



Anne-Louise Sarks
Adapter & Director

Anne-Louise Sarks is Artistic Director & Co-CEO of Melbourne Theatre Company, where her directing credits include *My Brilliant Career*, *The Removalists*, *A Streetcar Named Desire*, *Escaped Alone & What If If Only* and *Bernhardt/Hamlet*. An internationally acclaimed director, writer and dramaturg, Anne-Louise's work has been staged in London, Basel, Helsinki, Mexico City, New York, Warsaw, Dublin, Sydney, Istanbul, Auckland, Mumbai, Perth and Melbourne. Recent productions include *Carmen* (Opera Australia); *Avalanche* (Barbican); *Our Town*, *Medea* (Theater Basel) *Breaking The Waves* (Opera Australia); and *Stop Girl* (Belvoir). Her adaptation of *Medea*, co-written with Kate Mulvany, won five Sydney Theatre Awards including Best Direction and an AWGIE for Best Stage Play. She received a Green Room Award nomination for Best Direction for both *My Brilliant Career* and *Blasted* (Malthouse). Anne-Louise has previously served as Artistic Director of the Lyric Ensemble at the Lyric Hammersmith in London and The Hayloft Project in Melbourne. She was also Resident Director at Belvoir, Director in Residence at Malthouse Theatre, and Emerging Resident Director at Melbourne Theatre Company in 2010. Previous work for Melbourne Theatre Company includes *Minnie & Liraz* and *The Seed*.



Marg Horwell
Set & Costume Designer

Marg Horwell is a multi-award-winning set and costume designer. Select credits with Melbourne Theatre Company include *My Brilliant Career*, *My Sister Jill*, *Escaped Alone & What If If Only*, *Bernhardt/Hamlet*, *Girls & Boys*, *The Truth*, *The House of Bernarda Alba*, *Lilith: The Jungle Girl*, *Birdland*, *I Call My Brothers* and *Peddling*. Other credits include *The Seagull* (Barbican Theatre); *The Confessions* (Alexander Zeldin Company/The National Theatre); *Dracula*, *The Picture of Dorian Gray* (STC/Michael Cassel Group); *Strange Case of Dr Jekyll and Mr Hyde*, *How to Rule the World*, *Lord of the Flies*, *The Resistible Rise of Arturo Ui* (Sydney Theatre Company); *Because The Night*, *Blasted*, *Melancholia*, *Caravan*, *The Testament of Mary*, *Edward II*, *I Am a Miracle* (Malthouse Theatre); *Carmen* (Opera Australia); *The Marriage of Figaro*, *The Sopranos*, *The Human Voice & The Call* (Opera Queensland); *Lorelei* (Opera Queensland/Victorian Opera); *Die Tote Stadt* (Oper Am Rhein, Dusseldorf); *Salome* (English National Opera), among others. Marg has won numerous awards, including a Tony Award and an Olivier Award for her costume designs in *The Picture of Dorian Gray*.



Paul Jackson
Lighting Designer

Paul Jackson APDG is a multi-award-winning lighting and set designer, dramaturg and theatre practitioner whose practice encompasses theatre, opera, dance, music theatre, concerts, and live events. Paul Jackson's lighting designs with Melbourne Theatre Company include *Seventeen*, *Escaped Alone & What If If Only*, *Sunday*, *Cyrano*, *The Sound Inside*, *The Truth*, *Home, I'm Darling*, *Arbus and West*, *The Children*, *Gloria*, *Hay Fever*, *Di and Viv and Rose*, *Three Little Words*, *Endgame*, *Miss Julie*, *Dead Man's Cell Phone*, *Double Indemnity*, *The Ghost Writer*, *Ghosts*, *Dinner*, *Frozen*, *The Speechmaker*, *Enlightenment*, *Madagascar* and *Private Lives*. Paul has won a Helpmann Award, two Sydney Theatre Awards, seven Green Room Awards, a Critics' Award for Theatre in Scotland, and seven Australian Production Design Guild Awards. He is a Churchill Fellow and an Australia Council Fellow, was an Artistic Associate at Malthouse Theatre, and has lectured in design at the University of Melbourne, RMIT University and VCA.



Grace Ferguson
Co-Composer & Sound Designer

Grace Ferguson is an instrumentalist, composer and music teacher, represented as an Associate Artist by the Australian Music Centre. Past works for theatre include: *On the Beach* (Sydney Theatre Company); *Who's Afraid of Virginia Woolf* (Red Stitch Actors' Theatre/Sydney Theatre Company); *What's Yours* (Red Stitch Actors' Theatre); *Julius Caesar* (Melbourne Shakespeare Company); *We All Know What is Happening* (Zurich Theatre Spektakel; Noorderzon Festival; Arts House; Campbelltown Arts Centre; Vitalstatistix). As a musician she has released solo works *Voler LP* (Music Company Records) and collaborated with a wide range of celebrated Australian artists for various live and recorded projects. Her awards include: Best Original Score for a Main Stage Production, 2024 Sydney Theatre Awards (*On the Beach*, Sydney Theatre Company), APRA PD Awards finalist 2024 (Classical/Experimental), Bundanon artist in residence in collaboration with choreographer Zoë Bastin and resident at La Cité internationale des arts through the support of Creative Australia.



Joe Paradise Lui
Co-Composer &
Sound Designer

Joe Paradise Lui is a submerging artist and undisputed winner of the 2013 Spirit of the Fringe award. It has won no awards since. Joe Lui is a founding member of Renegade Productions. Within its aegis it creates experimental theatre and performance works. Joe Lui is also a freelance director, writer, and a sound and lighting designer. Its most recent professional directing work was as Assistant Director on *A Streetcar Named Desire* (Melbourne Theatre Company). Its most recent independent directing work was *Whitesnake3000*, presented at Co3.



Amy Cater
Intimacy Coordinator

Amy Cater is part of the first cohort of qualified Intimacy Coordinator practitioners, training and working since 2018 when the profession first arrived in Australia. Previous stage works include *A Streetcar Named Desire*, *Cost of Living*, *Is God Is*, *Seventeen*, *Jacky*, *Cyrano*, *Sunday*, *Bernhardt/Hamlet*, *Fun Home*, *As You Like It* (Melbourne Theatre Company); *Oscar* (The Australian Ballet); *and &Juliet* (Michael Cassel Group). Selected screen credits include *Love Me*, *The Newsreader*, *The Rooster*, *Bad Behaviour*, *The Clearing*, *Safe Home*, *Swift St*, *Sleeping Dogs*, *Erotic Stories*, *Better Man*, *Inside* and *Exposure*. Amy has 20 years' experience working with sexuality, embodiment, consent and intimacy; specifically within the adult industry, client therapy and education spaces. Amy was a director/senior photographer of ethical erotica for 4 years. She is a qualified psychosomatic therapist, sexological bodyworker and somatic sex educator. Amy has a trained background in theatre, dance and the performing arts. Amy mentors and consults on sexuality and gender best practice. Her work in LGBTQIA+ advocacy and education is a key component of her cultural influence in the Intimacy Coordinator industry.



Geraldine Cook-Dafner
Voice & Dialect Coach

Geraldine Cook-Dafner previously worked for Melbourne Theatre Company on *A Streetcar Named Desire*, *Meet Me at Dawn*, *Escaped Alone & What If If Only*, *I Wanna Be Yours*, *Bernhardt/ Hamlet*, *Sunday*, *Girls & Boys*, *The Lifespan of a Fact*, *Home, I'm Darling*, *Golden Shield*, *Wild*, *The Children*, *Hay Fever*, *Di and Viv and Rose*, *Melbourne Talam*, *John*, *The Odd Couple*, *Straight White Men*, *The Distance*, *Birdland*, *The Waiting Room*, *Top Girls*, *The Heretic*, *The Swimming Club*, *The 39 Steps*, *The History Boys*, *All My Sons*, *The Clean House*, *Boy Gets Girl*, *Take Me Out* and *The Glass Menagerie*. She was the voice and dialect coach for *Harry Potter and the Cursed Child*, *&Juliet* and *The Picture of Dorian Gray* (London/New York) and has worked for ABC, SBS and Musica Viva. Geraldine holds a doctorate from the University of Melbourne and is an Honorary Senior Fellow at the Faculty of Fine Arts, University of Melbourne, where previously she held positions as Head of Voice, Head of School of Performing Arts and Associate Dean.



Giovanna Yate Gonzalez
Associate Lighting Designer

Giovanna Yate Gonzalez is a Colombian professional dancer who has expanded her skill set in Australia through a Bachelor of Production in Lighting Design at VCA. Her design credits span both dance and theatre productions, including *Queers of Java* with Lengger artist Rianto Manali (Sydney Dance Company); Amelia Jean O'Leary's *STAUNCH ASF* (Melbourne Fringe); *Lush* (Dancehouse / Melbourne Fringe); *Siren Dance* (Sydney Dance Company / Homo Novus Festival); *Fast Food*, *Shhhh* (Red Stitch Actors' Theatre); *Slutnik TM* (Melbourne Fringe / Adelaide Fringe); *Warp and Woof* (Federation University). Giovanna is part of Melbourne Theatre Company's inaugural Future Creatives program and was part of the Besen Artistic Program at Malthouse as Lighting Designer in 2023.



Ishan Vivekanantham
Assistant Set &
Costume Designer

Ishan Vivekanantham is a multidisciplinary artist specialising in set and costume design for live performance. A graduate of the Master of Production Design at the Victorian College of the Arts (VCA), his work spans theatre, cabaret, musical, opera, and ballet. His recent credits include *Inconsolable + 4* (dir. Georgina Naidu); *My Mum Died and I Wanna Sing About It* (Theatreworks, dir. Lincoln Gidney); *Krapp's Last Tape* (dir. Lincoln Gidney); *I Love You*, *Faustus* (Unspooled Theatre Collective, dir. Sabina Donato); *Twelfth Night* (Melbourne Shakespeare Company, dir. Jennifer Sarah Dean); *The Lyrebird's Voice* (Victorian Opera, dir. Elizabeth Hill); and *Storytime*: *Cinderella* (The Australian Ballet, dir. David McAllister). Ishan's craft and passion for scenography have been recognised with the Cassidy Bequest – Production Scholarship (2022) and the Trina Parker Scholarship (2023). In 2025, he joined Melbourne Theatre Company's Future Creatives program and was the inaugural recipient of the Truscott Prize, awarded in recognition of his artistic vision and commitment to the future of theatrical storytelling.



Louisa Mignone
Assistant Director

Louisa made her Melbourne Theatre Company debut on stage in *The Almighty Sometimes*. Other theatre credits include *Death of a Salesman* (GWB Entertainment/Red Line Productions); *The Fence* (Darebin Arts/29 Scenes); Anna K (Malthouse Theatre); Mortido (Belvoir); The Club (State Theatre Company South Australia); Antigone (Sport For Jove); The Pork Stiletto (The Old Fitzroy); The Boys (Griffin Theatre Company); Fugitive, Boom Bah! (Windmill Theatre); Actors At Work (Bell Shakespeare Company). She is a founding member of Adelaide-based theatre company isthisyours?, whose original works have toured nationally and picked up numerous awards. Louisa's film and television highlights include The Mongoose, Fake, The Twelve (1), Scrublands, Australian Gangster, Ms Fisher's Modern Murder Mysteries (1,2), Wentworth (8,9), Halifax Retribution, Secret City: Under the Eagle, Rake (2,3,4), How to Stay Married (2), Miss Fisher's Murder Mysteries, Fat Tony & Co, My Place, East West 101, Infini, Two Fists One Heart, and Latte e Miele, which she also created.

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