

BLACK SWAN STATE THEATRE COMPANY PRESENTS A SYDNEY THEATRE COMPANY PRODUCTION

RBC

OF MANY, ONE

BY SUZIE MILLER
WITH HEATHER MITCHELL
HEATH LEDGER THEATRE / 19 MARCH – 4 APRIL



Black Swan State Theatre Company of Western Australia acknowledges the Whadjuk people of the Nyoongar Nation as the Traditional Custodians of the land on which we work and live.

First Nations People have been telling stories on this country for many thousands of years, and we acknowledge their incredible contribution to the cultural and environmental landscape we reside in. In addition, we acknowledge and recognise all First Nations People with whom we work and whose lands we travel to in Western Australia. We pay our respects to all Elders past and present, and their ancestors that walked this country before them, as we stand united towards a shared future.

Total running time

1 hour 35 minutes (no interval)

Content warnings

Contains coarse language, adult themes, sexism, use of herbal cigarettes, haze, and flashing lights, and complete theatrical blackout.

Cover image

Rene Vaile

Production Photography

Prudence Upton

Program Design

Troy Barbitta

Original Production supported by STC Angels in association with Frances Allan & Ian Narev, Mark Coulter & Dr Adam Bayes. 2024 National Tour supported by STC Angels in association with David Gonski AC & Orli Wargon OAM. Presenting Partner: Allens.





A NOTE FROM THE WRITER, SUZIE MILLER

**AS A YOUNG FEMALE LAW STUDENT I
LOOKED UP TO WOMEN JUDGES; THEY
WERE GROUNDBREAKERS FOR ME, AND
THEY REMAIN SO.**

The more women in powerful legal positions, the more opportunity for the law to be influenced by women's lived experiences. Ruth Bader Ginsburg, herself, brought all her intelligence and thoughtfulness to her judicial profession; she brought her feminism, her roles as mother, daughter, life-partner; she brought her Jewish background, her childhood of loss and socio-economic repression, she brought her incredibly flexible mind and her sharp senses. She brought herself as a woman completely and without apology. All of which has not only influenced the USA but women's lives around the world – including women and lawyers in Australia.

Throughout her life, RBG felt strongly about democracy and the rule of law, and to ensure both of these, she applauded the strict separation of executive and judicial powers. The rule of law, in short, means that no one is above the law – including leaders and politicians. This accountability and transparency must never be taken for granted, and the separation of powers – that the government and the courts must never interfere with or seek to influence each other – is a way of keeping the

checks and balances on both the government and judges of the day. This is democracy in action.

It is ironic that her words have come back to haunt us all – I wrote this play during the pandemic – because her warning against interference between courts and presidents is something that is paramount in today's world. Democracy is only as strong as its institutions, and in many countries we are seeing those institutions rattled and swaying under pressure. If they collapse so too does democracy. RBG was often blamed for not resigning. This play attempts to show how she did not believe in judges playing party politics, however even she, with her enormous intellect, might never have envisioned how the court would become so partisan, so politicised in her country.

That she died with some sense of how that was coming about is tragic, especially when she had been on the verge of what she believed was a woman in the White House. Can we blame her for not seeing that dashed when no one else saw it either? Was vanity at play or purity and vision?

Nevertheless, perhaps her seemingly unrelenting and critiqued belief in the institution of the court might well come back to serve us. The court could perhaps be the one thing that will act to keep in check the extravagances of executive power and wildly undemocratic rulings by today's politicians. Perhaps at the root of her not resigning was a sense that she must stand against presidents telling courts and judges what to do – and in that regard her stance was about saving democracies. If we take a long view, perhaps it is this arm of democracy, the judiciary, that will ultimately rebalance the system in the longer term – or not. Of course, this play cannot say, instead it explores the deeply human, brilliant mind and service of RBG the woman and the judge.

With *RBG: Of Many, One*, I was so warmly supported by the STC in expressing my unique vision for the play, and that has continued right up to this season of the show. I thank them all once again for their brilliance and love.



A NOTE FROM THE DIRECTOR, PRISCILLA JACKMAN



WHEN WE FIRST OPENED *RBG: OF MANY, ONE* IN OCTOBER 2022, WE COULD NOT HAVE PREDICTED THAT SUZIE MILLER'S DEEPLY AFFECTING TEXT AND RUTH'S OWN MESSAGES OF TOLERANCE, HUMANITY AND EQUALITY WOULD BECOME EVEN MORE TIMELY IN THE YEARS THAT FOLLOWED, AS THE WORLD STEADFASTLY CONTINUES ON ITS TRAJECTORY TO THE RIGHT.

What was clear, however, right from my initial reading of the first draft of Suzie's exquisite script, was that our production must showcase, front and centre, the virtuosity of Heather Mitchell's breathtaking craft. Not only is Heather required to convincingly become the iconic Ruth Bader Ginsburg, from 13 years of age to 87 inclusive, but also to inhabit every other role in the play. Suzie's unique 'monodrama form' also requires exceptional skill and a sophisticated dexterity from the creative team. The storytelling requires the rapid transformation of character, time, space, location,

rhythm – and within very modest parameters and with very few external elements, we sought to actively create an aesthetic and theatrical language that would clearly, efficiently, and with great innovation and theatricality – invite audiences to connect with Ruth, to deeply understand and 'experience' her life's trajectory and her contributions to our world.

The gift of working within this deep collaboration alongside Heather, Suzie, David, Alex, Paul, our creative associates and stage management team, Katie and Brooke, has been an extraordinary and sacred journey – and one I believe Ruth herself would entirely approve of.

Structurally, *RBG: Of Many, One*, is divided into three parts, each focusing on a distinct period of Ginsburg's life. Part 1 deals with the domestic sphere – Ruth's childhood, adolescence and student days. Part 2 expands as we witness Ruth inhabiting elite environments, such as the Supreme Court, as well as the growth of her status and impact. By Part 3 she has literally exploded into the zeitgeist, operating actively in the global world – she is a celebrity, a cultural icon – the Notorious RBG. Ruth's interactions with three presidents in each part, (Clinton, Obama and Trump), provides a meditation on leadership and gender. Through the lens of this one woman, we witness a counterpoint to the distinct models of masculine leadership each of the iconic presidential figures represent.

One of my favourite aspects of Suzie's script, is the parallel Ruth finds between her love of opera and using her voice in court. Opera was an almost spiritual experience for Ruth – a detail woven lovingly throughout this production – our tribute to her advocacy of the performing arts. While there is a plethora of information about RBG's life available, we hope audiences (new and returning) walk away viscerally moved by the experience of RBG in this unique theatrical form. Furthermore, we hope this production offers personal insight into the continued relevance of RBG's wisdom and provocation for our world. Through the work, which has now played to over 100,000 audience members across Australia since its premier season in 2022, we are reminded of the deeply progressive catalyst for steadfast change that RBG represents, and the need for vigilance in continuing her fight for justice, equality, understanding, compassion and human connection. Perhaps RBG's message has never been as important, as in our world today.



CAST, CREATIVES AND CREW

CAST

Heather Mitchell

CREATIVES

Suzie Miller
Writer

Priscilla Jackman
Director

David Fleischer
Designer

Alexander Berlage
Lighting Designer

Paul Charlier
Composer & Sound Designer

CREW

Aiden Brennan
Production Manager

Katie Hankin
Company Stage Manager

Brooke Kiss
Assistant Stage Manager

Scott Fisher
Costume Coordinator

Lauren A. Proietti
Wardrobe, Wig, Hair & Make-Up Supervisor

Ethan Hamill
Lighting Supervisor

Hayley Forward
Sound Supervisor & Realiser

Zachary White
Staging Supervisor

Rhys Healy
Mechanist





HEATHER MITCHELL

Sydney Theatre Company: *RBG: Of Many, One, Playing Beatie Bow, The Harp in the South: Part One and Part Two, Still Point Turning, Top Girls, Cloud Nine, Away* (with Malthouse Theatre), *Hay Fever, Rosencrantz and Guildenstern are Dead, Signs of Life* (with Black Swan), *Les Liaisons Dangereuses, Never Did Me Any Harm* (with Force Majeure), *True West, Self-Esteem, The Real Thing, The White Devil, A Delicate Balance, Coriolanus, Henry IV, You Can't Take It With You, Macbeth, As You Desire Me, Fields of Heaven, The Cherry Orchard, Summer of the Seventeenth Doll, No Worries, No Exit, Blood Relations, All My Sons, Burn This, The Secret Rapture, The Homecoming, Two Weeks with the Queen*. Other Theatre: includes Sydney Festival: *The Iliad - Out Loud*. Force Majeure: *You Animal You*. Global Creatures: *Strictly Ballroom*. Belvoir: *Neighbourhood Watch*. Nimrod: *The Suicide, Roses in Due Season*. Griffin Theatre Company: *Tender*. Bell Shakespeare: *Hamlet, The Winter's Tale*. MTC: *Scenes from a Separation, Uncle Vanya, She Stoops to Conquer, Morning Sacrifice, Hay Fever*. STCSA: *Ghosts, No End of Blame, Revenger's Tragedy, Private Lives, A Dream Play*. Film: *Blaze, Bosch & Rokit, Palm Beach, Pimped, Love Is Now, Drown, The Great Gatsby, The Eye of the Storm, The Wedding Party, Loud Thoughts, Griff the Invisible, Census, Sanctuary, Love Story, 3 Blind Mice, Romulus My Father, Rogue, Irresistible, Black and White, Right Here Right Now, Travelling Light, Thank God He Met Lizzie, Children of the Revolution, Red Valentine, Muriel's Wedding, Proof, Malcom, Ricky Stanicky,*

Jones Family Christmas. TV: includes *The Narrow Road to the Deep North, Two Years Later, Fake, Dalliance Darby and Joan, Love Me, The Unusual Suspects, Wakefield, Operation Buffalo, The Secrets She Keeps, Reef Break, Harrow, Upright, Ms Fisher's Modern Murder Mysteries, Riot, Molly, Newton's Law, Power Games, Miss Fisher's Murder Mysteries, A Place To Call Home, Jack Irish, Dance Academy, Crownies, Spirited, Killing Time, Rake, The Killing of Caroline Burn, Rogue Nation, Chandon Pictures, Snobs, Underbelly, The Society Murders, Rain Shadow, The Brush Off, To Catch a Killer, Kath and Kim, Loss, Hell Has Harbour Views, Jessica, Day of the Roses, G.P., Spellbinder, Bodyline, Narrow Road to the Deep North, Fake, Gold Diggers, It's Fine, I'm Fine*. Short Film/Webseries: *Rain Dance, Grey Nomads, Red Valentine, Afterglow, Sanctuary*. Awards: 2026 AACTA Award for *Narrow Road to the Deep North*, 2025 AACTA Award for *Love Me Season 2*, 2024 Logie Award for *Love Me Season 1*, Sydney Theatre Award for Best Performer in a Leading Role in a Mainstream Production (*RBG: Of Many, One*), 2022 Logie for Best Supporting Actress (*Love Me*), 2020 Member of the Order of Australia, 2018 Glug Award for The Norman Kessell Memorial Award for Most Outstanding Performance by an Actress in a Leading Role (*The Harp in the South: Part One and Part Two*), 2015 Green Room Award and 2014 Helpmann Award for Best Female Actor in a Supporting Role in a Musical (*Strictly Ballroom*), NYCFF Best Actress (*Afterglow*), NYLA Best Actress (*Red Valentine*), 2024 AACTA award for Best Supporting Actress for *Love Me Season 2*.
Training: NIDA



SUZIE MILLER
WRITER

Suzie Miller is an international playwright, screenwriter and novelist with degrees in law and science drawn to complex human stories. Suzie's plays have been produced in over a hundred productions around the world and won multiple prestigious awards.

Her stage play, *Prima Facie*, starring Sheridan Harbridge and directed by Lee Lewis won a number of Australian awards including three AWGIES. The London version starring Jodie Comer and directed by Justin Martin in the West End and Broadway productions was nominated for 5 Olivier Awards in 2023, winning for Best New Play and Best Actress; and nominated for 4 Tony Awards 2023 winning for Best Actress; winning the 2023 Whatsonstage award for playwright and for actress, the 2023 UK Southbank Sky award for best play, amongst other awards. It has been translated into over 30 languages, produced all over the world and published as a novel in 6 countries. Her new play *Inter Alia* starring Rosamund Pike premieres in 2025 at the National Theatre in London.

Other award-winning and leading play credits include: *Jailbaby*; *Anna K*; *RBG: Of Many, One*; *Caress/Ache*; *Sunset Strip*; *Dust*; *Sold*; *The Mathematics of Longing*; *A Feminist Medea*; *Reasonable Doubt*; *Driving into Walls* and *Cross Sections*.

Miller has a background in law and science and is currently under commission for several new plays in London, New York and Australia, alongside major film and TV productions in London (including the film of *Prima Facie* with Cynthia Erivo; TV productions with Lena Dunham) and in LA (with David E Kelley).



PRISCILLA JACKMAN
DIRECTOR

Sydney Theatre Company: *Cost of Living* (with Queensland Theatre), *RBG: Of Many, One, White Pearl* (with Riverside's National Theatre of Parramatta), *Still Point Turning: The Catherine McGregor Story*. As Assistant Director: Queensland Theatre: *White Pearl*, *Appleton Ladies Potato Race*. Ensemble Theatre: *The Queen's Nanny*, *Appleton Ladies Potato Race*. Opera Australia: *The Barber of Seville* (National Tour). Bell Shakespeare: *The Revengers Tragedy* (Play in A Day), *The Changeling* (Play in A Day). NIDA: *Eurydike + Orpheus*, *Ghosts*. WAAPA: *An Ideal Husband*. As Associate Director: Opera Australia: *Bluebeard's Castle*. As Revival Director: *The Magic Flute* (NSW Schools Tour), *The Barber of Seville* (VIC Schools tour). As Assistant Director: Opera Australia: *Ernani*. Ensemble Theatre: *Good People*, *Barefoot in the Park*, *The Importance of Being Earnest* (Boat Shed reading). TV: Director's Attachment: *Bump Xmas Movie*. Awards: 2025, Time Out Awards, Best Production, *RBG: Of Many One*, Sydney Theatre Company. 2025, Green Room Awards Best Director, Nominee, *RBG: Of Many One*, Sydney Theatre Company. 2025 Green Room Awards, Best Production Nominee, *RBG: Of Many One*, Sydney Theatre Company. 2019 Sydney Theatre Awards, Best Ensemble, *White Pearl*, Sydney Theatre Company. 2017 Berlin Opera Award from The Foundation for Young Australians. 2016 Sandra Bates Directing Award, Ensemble Theatre. Women's Agenda Leader in Arts & Entertainment Nominee 2022. Training: Masters of Fine Arts, Directing NIDA 2016.



DAVID FLEISCHER DESIGNER

Sydney Theatre Company: *Into the Shimmering World*, *RBG: Of Many, One*, *Blithe Spirit*, *The Deep Blue Sea*, *Australian Graffiti*, *Speed-the-Plow*, *Power Plays*, *The Golden Age*, *Love and Information* (with Malthouse Theatre), *Boys will be boys*, *Calpurnia Descending* (with Malthouse Theatre), *Travelling North*, *Machinal*, *Romeo and Juliet*, *Fury*, *Little Mercy*, *Actor on a Box: The Tale Maker*. As Set Designer: *The Seagull*, *Death of a Salesman*, *Playing Beatie Bow*, *Cat on a Hot Tin Roof*, *The Harp in the South: Part One and Part Two*, *Saint Joan*, *Top Girls*, *Chimerica*, *Children of the Sun*, *Mariage Blanc*. As Costume Designer: *Oil*, *Mojo*. As Associate Designer: *Under Milk Wood*. As Assistant Designer: *Oresteia*, *The White Guard*, *Face to Face* (set). Other Theatre: As Designer: *Orlando*, *Opening Night*, *A Room of One's Own*, *Fangirls* (with QT). QT: *Scenes from a Marriage*, *Hedda*. Griffin Theatre Company: *Between Two Waves*, *The Sea Project*, *The Brothers Size*. B Sharp: *Woyzeck*. Darlinghurst Theatre: *10,000 Beers*, *No Way to Treat a Lady*, *Kiss of the Spiderwoman*. New Theatre: *Dirtyland*. Milkcrate Theatre: *Intersections*. Serenity Productions: *Bill W. and Dr. Bob*. Three Fish Productions/ Seymour Centre: *Der Gelbe Stern*. Sydney Dance Company: *Impermanence*, *Ocho*, *Ab[intra]*, *Pictures of a One-Night Stand* (New Breed Season). Queensland Ballet: *My Brilliant Career*. Opera Australia: *Aida*. Sydney Chamber Opera: *Gilgamesh*, *The Rape of Lucretia*. Pinchgut Opera: *Griselda*, *L'Amant Jaloux*. As Costume Designer: Opera Australia: *Turandot*. Belvoir: *Hedda Gabler*. Awards: Australian Production Designers Guild Awards for Costume Design for *Gilgamesh*, and Multidisciplinary design for *Fangirls*. Training: NIDA



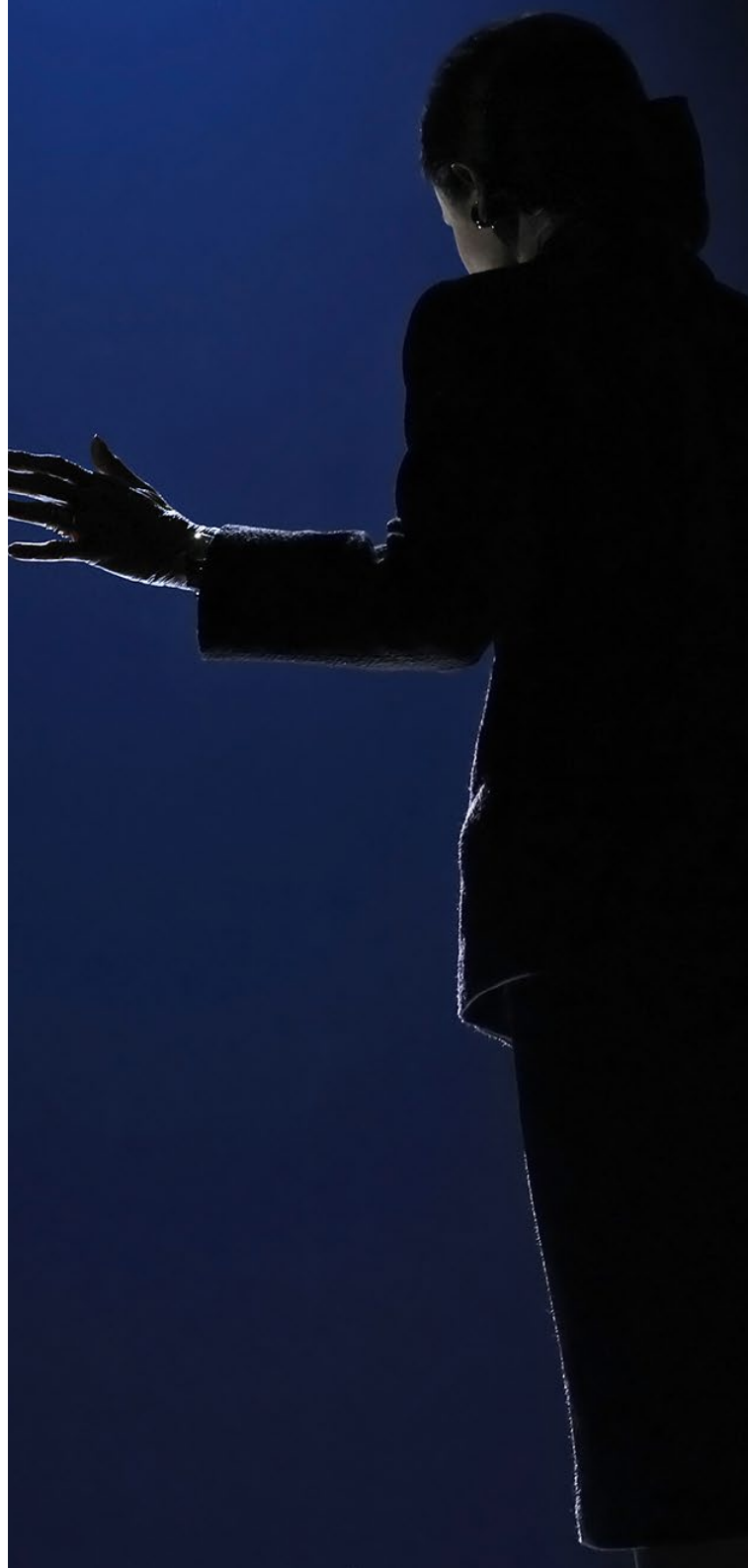
ALEXANDER BERLAGE LIGHTING DESIGNER

Sydney Theatre Company: *The Importance of Being Earnest*, *Julia*, *Hubris & Humiliation*, *RBG: Of Many, One*, *Lord of the Flies*, *Lethal Indifference*, *Cloud Nine*. Other Theatre: Belvoir/State Theatre Company of South Australia: *Dance Nation*. Opera Queensland/ Opera Australia/Western Australian Opera: *Orpheus and Eurydice*. Circa: *Son*, *Wolf*, *Peepshow*, *Duck Pond*. Sydney Festival/Seymour Centre: *Antarctica*, *Museum of Modern Love*. Griffin Theatre Company: *Dead Cat Bounce*, *Good Cook*. *Friendly*. *Clean.*, *Nosferatutu or Bleeding at the Ballet*. Ensemble Theatre: *Unqualified*, *Marjorie Prime*, *The Kitchen Sink*, *Buyer & Cellar*. Old Fitz Theatre: *Exit the King*, *Stalking the Boogeyman*, *4:48 Psychosis*, *there will be a climax*, *Doubt*. Hayes Theatre: *American Psycho*, *Cry-Baby*, *Young Frankenstein*. Old 505 Theatre: *Home Invasion*, *The Block Universe*. ATYP: *War Crimes*, *Between Us*. Belvoir 25a: *The Overcoat*. Outhouse Theatre Co: *Gloria*. Australian Brandenburg Orchestra: *Spanish Steps*, *Ottoman Baroque*. Sydney Chamber Opera: *Fumeblind Oracle*, *Earth*. *Voice*. *Body.*, *Victory Over The Sun*, *Awakening Shadow*, *Antarctica*. Sydney Dance Company: *New Breed*. (2018-2023), PPy 18-23. Queensland Ballet/ Birmingham Royal Ballet: *A Brief Nostalgia*. As Director: Darlinghurst Theatre Company: *Let the Right One In*. Old Fitz Theatre: *A Streetcar Named Desire*, *Hand to God*, *there will be a climax*. Hayes Theatre: *Young Frankenstein*, *American Psycho*, *Cry-Baby*. Sydney Chamber Opera: *Fumeblind Oracle*, *Earth*. *Voice*. *Body*. Outhouse Theatre Co/Seymour Centre: *Gloria*. Circa: *Son*. Other: 2014 Watermill Center International Summer Program, New York. Awards: 2023 Sydney Theatre Award for Best Direction of an Independent Production (*A Streetcar Named Desire*), 2019 Sydney Theatre Award for Best Lighting Design of an Independent Production (*American Psycho*), 2019 Sydney Theatre Award for Best Direction of a Musical (*American Psycho*), 2018 Sydney Theatre Award for Best Direction of a Musical (*Cry-Baby*), 2017 Sydney Theatre Award for Best Lighting Design of an Independent Production (*4:48 Psychosis*), 2013 Peter Baynes Memorial New York Scholarship, 2014 Leslie Walford AM Award and 2019 Mike Walsh Fellowship. Training: NIDA.



PAUL CHARLIER COMPOSER & SOUND DESIGNER

Sydney Theatre Company: *RBG: Of Many, One, Cyrano, Uncle Vanya, Tot Mom, A Streetcar Named Desire, Copenhagen, Honour, The Cherry Orchard, Cheery Soul, Travesties, Victory*. Other Theatre and Dance: Crossroads Australia: *And Then There Were None*. Queensland Theatre: *Gaslight*. Marrugeku: *Jurrungu Ngan-Ga / Straight Talk*. Griffin: *Prima Facie*. Belvoir: *A Room of One's Own, Dance of Death, Faith Healer, Diary of a Madman (NY), Waiting for Godot, Buried Child, The Lieutenant of Inishmore, Aftershocks, Hamlet* and the first time around productions of *Suddenly Last Summer, The Seagull* and *The Blind Giant is Dancing*. Force Majeure: *Already Elsewhere*. Malthouse/SOH/ Legs On The Wall: *Honour Bound*. Stalker Theatre: *Blood Vessel*. PorkChop: *Last Cab To Darwin*. SATC: *The Fire On The Snow*. Black Swan: *Live Acts on Stage*. Ant-hill: *The Hamletmachine*. Bell Shakespeare: *Twelfth Night*. On Broadway: *Deuce*. National Theatre: *Afterlife*. Out of Joint: *Dreams of Violence*. Film Music: Adam Goodes: *The Final Quarter, The Pool, Last Ride, Candy, Rachel's Farm, DV8: The Cost of Living, Suzy & the Simple Man, Friends and Enemies*. Film Sound Design: *The Pool, Paul Kelly - Stories of Me, Looking for Alibrandi, Holding The Man*. TV: *Aftershocks*. Short Film: *The Projectionist, The Comedian, Green Eyes*. Radio: ABC Radio (as writer and producer): *A Plan for Eurydice, A Fall, Within One Square Mile, The Touring Machine* (with MoCA, LA), *The Last Chances of Johnny Zhivago* (with BAM, NY). Bands: *SPK and SoliPsiK*. Awards: 3 Sydney Theatre Awards (*Diary of a Madman, Honour Bound, A Streetcar Named Desire*), Helpmann Award (*A Streetcar Named Desire*), Australian Screen Sound Guild Award (*Paul Kelly - Stories of Me*).



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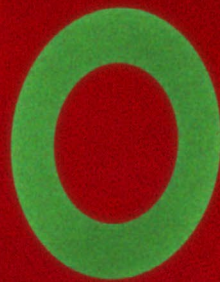


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