

BLACK SWAN STATE THEATRE COMPANY PRESENTS A SYDNEY THEATRE COMPANY PRODUCTION

RBC

:OF MANY, ONE

BY SUZIE MILLER
DIRECTED BY PRISCILLA JACKMAN

13 – 23 JUNE
STATE THEATRE CENTRE

PRINCIPAL PARTNER



A SYDNEY THEATRE
COMPANY PRODUCTION

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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

Sexism, course language, adult themes, herbal cigarettes, flashing light effects and complete theatrical blackout.

Hero Image Photography

Rene Vaile

Production Image Photography

Prudence Upton

Design

Troy Barbitta

National Tour supported by STC Angels and RBG Donor Circle: Lead Patrons David Gonski AC & Orli Wargon OAM

Original production supported by STC Angels, Frances Allan & Ian Narev and Mark Coulter & Dr Adam Bayes





A NOTE FROM THE WRITER SUZIE MILLER

**AS A YOUNG FEMALE LAW STUDENT, I
LOOKED UP TO WOMEN JUDGES; THEY
WERE GROUND BREAKERS 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.

With *RBG: Of Many, One*, I was so warmly supported by Kip Williams, Artistic Director at STC in expressing my unique vision for the play. I wanted to focus on the incredible legacy of RBG, and specific conversations/dialogues she had with three different US presidents: Clinton, Obama, and Trump. In particular, I wanted to explore how even the mighty and most brilliant of us can make mistakes, and that what protects our way of life is the rule of law itself.

In writing *RBG: Of Many, One* it was always Heather Mitchell who was to play her. Her talent is astonishing. Heather's love of the character and her full-bodied soulful investment is a gift. In Priscilla Jackman I have found a brilliant director, one I admire for her talent, intellect, commitment, and sheer bloody-mindedness in getting it right. In David Fleischer's design there is a magnificent realisation of the sheer size and power of the institution Ruth served, and the big life she led. The lights and sound have created a landscape that I could only have dreamed of, operatic, moody, fun, and exciting – I thank both Paul Charlier and Alexander Berlage for their vision and hard work, together with Stage Manager Katie Hankin. For their dramaturgy, I thank; Polly Rowe, Kip Williams, Caleb Lewis, Paige Rattray and Jessica Arthur from STC, who offered valuable thoughts and insights. I also thank Robert Beech-Jones (my partner), Marty McGrath (Heather's partner); and Karen O'Connell, Nicole Abadee, Rochelle Zurnamer, Hilary Bonney, Lisa Hunt, and Sam Mostyn – my sisters 'in law' – who all encouraged the telling of this very female-focused law story.





A NOTE FROM THE DIRECTOR PRISCILLA JACKMAN

FOLLOWING STC'S WORLD PREMIERE IN 2022, THE GIFT OF SHARING *RBG: OF MANY, ONE* WITH AUSTRALIAN AUDIENCES NATIONALLY IN 2024 (PARTICULARLY WITH ELECTIONS LOOMING IN THE US ONCE AGAIN), FEELS VERY TIMELY, INDEED. SUZIE MILLER FAMOUSLY WROTE *RBG: OF MANY, ONE* FOR THE INCOMPARABLE HEATHER MITCHELL.

From my initial read of the text, I was passionate that this production must position the virtuosity of Heather's breathtaking performance front and centre. Not only is she required to convincingly take on the iconic Ruth Bader Ginsburg, 13 to 87 years of age inclusive, but also to inhabit every other role in the play. Adding to this, the complexities of the theatrical form requires a sophisticated dexterity and intricate collaboration from the creative team to weave the appearance of effortlessness; a seamless fluidity - navigating multiple times, spaces, locations - all the while supporting and holding space for Heather's astounding transformational craft. I would like to acknowledge the innovative skill and dedicated belief in vision, of our creative team, vocal coach, and production team.

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.

For me, the gift of working again in deep collaboration with Heather, Suzie, and the team, has been both extraordinary and sacred. Perhaps my favourite aspect of Suzie's script, is the parallel Ruth finds between her love of opera and using her voice in court. Opera was an almost a spiritual experience for Ruth - a detail woven lovingly throughout this production. While there is a plethora of information about RBG's life available, we hope audiences (new and returning) walk away moved viscerally 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, 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.



**"HEATHER MITCHELL EFFORTLESSLY
INHABITS THE LATE, GREAT
RUTH BADER GINSBURG IN THIS
POWERFUL PERFORMANCE."**

TIME OUT



**"YET ANOTHER OUTSTANDING WORK
FROM SUZIE MILLER AND POSSIBLY,
A LIFETIME PERFORMANCE FROM
HEATHER MITCHELL."**

STAGE NOISE



**"AN INCREDIBLY INSPIRING
HOMAGE TO GINSBURG'S
BRILLIANT LIFE AND CAREER."**

THE AU REVIEW



**"ONE OF THE
ALL-TIME GREAT
PERFORMANCES."**

THE SYDNEY MORNING HERALD



**"MAGNIFICENT FROM
START TO FINISH."**

LIMELIGHT



**"A SUPREME
ACHIEVEMENT."**

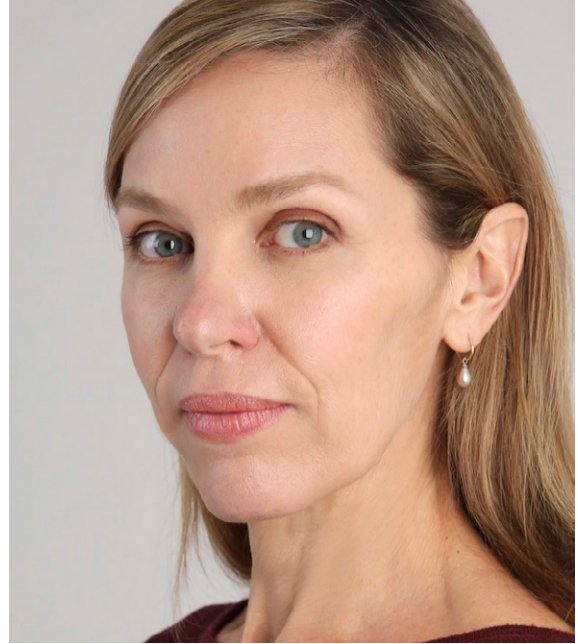
ARTSHUB





HEATHER MITCHELL RUTH BADER GINSBURG

Heather has performed in more than 70 theatre productions with leading Australian companies. These include, with **Sydney Theatre Company**: *Playing Beatie Bow*, *The Harp in the South: Part One and Part Two*, *Still Point Turning*, *Top Girls*, *Cloud Nine*, *Away* (with Malthouse Theatre), *Never Did Me Any Harm* (with Force Majeure). **Other Theatre**: includes *Global Creatures: Strictly Ballroom*. **Film**: includes *Blaze*, *Palm Beach*, *Pimped*, *The Great Gatsby*, *The Eye of the Storm*, *The Wedding Party*, *Griff the Invisible*, *3 Blind Mice*, *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*, *Malcolm*. **TV**: includes *Darby and Joan*, *Love Me*, *The Unusual Suspects*, *Wakefield*, *Operation Buffalo*, *The Secrets She Keeps*, *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*, *Snobs*, *Underbelly*, *The Society Murders*, *Rain Shadow*, *The Brush Off*, *To Catch a Killer*, *Kath and Kim*, *Hell Has Harbour Views*, *Jessica*, *Day of the Roses*, *G.P.*, *Spellbinder*, *Bodyline*. **Short Film/Webseries**: *Rain Dance*, *Grey Nomads*, *Red Valentine*, *Afterglow*. **Awards**: 2022 Sydney Theatre Award for Best Performer in a Leading Role in a Mainstream Production (*RBG: Of Many, One*), 2023 AACTA for Best Supporting actress for *Love Me* season 2. 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*). **Training**: NIDA



LUCY BELL UNDERSTUDY

Sydney Theatre Company: *The Cherry Orchard*, *Appropriate*, *As You Like It*, *Darling Oscar*. **Other Theatre**: Griffin Theatre Company: *Speaking in Tongues*, *Splinter*, *Emerald City*, *Through The Wire*, *The Falls*, *Wolf Lullaby*, *Dreams in White*. Bell Shakespeare: *Romeo & Juliet*, *Hamlet*, *The Duchess of Malfi*, *Pericles*, *Twelfth Night*. Ensemble Theatre: *Honour*, *Marjorie Prime*. Belvoir: *Blue Murder*, *Scenes from an Execution*, *Twelfth Night*. **Film**: *The Square*, *Ten Empty*. **Short Film**: *Dot*, *Second Best*. **TV**: *Black Snow*, *The Secrets She Keeps*, *Amazing Grace*, *Fighting Season*, *Rake*, *Catching Milat*, *A Place To Call Home*, *Love Child*, *Paper Giants 2: Magazine Wars*, *Crownies*, *30 Seconds*, *Dirt Game*, *All Saints*, *Bastard Boys*, *Through My Eyes*, *White Collar Blue*, *Grass Roots*, *Backburner*, *Farscape*, *My Husband My Killer*, *Wildside*, *Murder Call*, *Water Rats*, *G.P.* **Awards**: 2015 Glugg Awards Norman Kessell Memorial Award for Most Outstanding Actor (*Emerald City*). **Training**: NIDA.



SUZIE MILLER WRITER

Suzie Miller is a contemporary international playwright, librettist, screenwriter and novelist drawn to complex human stories often exploring injustice.

Miller has been produced around the world winning multiple prestigious awards. Most recently her play, *Prima Facie*, won three Australian Writers' Guild Awards and when it premiered in the West End, earned five-star reviews across all platforms, winning the London Olivier Awards 2023 for Best New Play, and Best Actor, winning the 2023 London Whatsonstage award for Best Play and winning the 2023 UK Southbank Sky Arts Award for best play and others. The same production opened on Broadway in 2023 earning four Tony nominations. *Prima Facie* has now been translated into over 20 languages, with productions all over the world and is being made into an international film.

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*.

Suzie has a background in law (she worked as a human rights and children's rights lawyer) and science, and is currently developing major theatre, film and television projects across the UK, US, and Australia.

Miller's first novel, *Prima Facie*, was published by Pan Macmillan in Australia in 2023 and will be published in the USA and UK in 2024.



PRISCILLA JACKMAN DIRECTOR

Sydney Theatre Company: *RBG: Of Many, One*, *White Pearl* (with Riverside's National Theatre of Parramatta), *Still Point Turning: The Catherine McGregor Story*. **As Assistant Director:** *The Father*, *The Hanging*. **Other Theatre:** Queensland Theatre: 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: *The Appleton Ladies Potato Race*, *The Importance of Being Earnest* (Boatshed reading). **Awards:** 2019 Sydney Theatre Awards, Best Ensemble, *White Pearl*, Sydney Theatre Company. 2016 Sandra Bates Directing Award, Ensemble Theatre. 2017 Berlin Opera Award from The Foundation for Young Australians. Women's Agenda Leader in Arts & Entertainment Nominee 2022. **Training:** Masters of Fine Arts, Directing NIDA 2016.



DAVID FLEISCHER DESIGNER

Sydney Theatre Company: As Designer: *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 Costume Designer: *Belvoir: Hedda Gabler*. As Designer: *Belvoir: 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)*. Opera Australia: *Aida*. Sydney Chamber Opera: *The Rape of Lucretia*. Pinchgut Opera: *Griselda, L'Amant Jaloux*. **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*. Darlinghurst Theatre Company: *Let The Right One In*. Opera Queensland/Circa: *Orpheus and Eurydice*. Circa: *Peepshow, Duck Pond*. Sydney Festival/Seymour Centre: *Antarctica, Museum of Modern Love*. Griffin Theatre Company: *Dead Cat Bounce, Good Cook. Friendly. Clean., Nosferatu 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/Seymour Centre: *Gloria*. Australian Brandenburg Orchestra: *Spanish Steps, Ottoman Baroque*. Sydney Chamber Opera: *Earth. Voice. Body., Victory Over The Sun, Awakening Shadow, Antarctica*. Sydney Dance Company: *New Breed (2018-2023), PPY 18-23*. Queensland 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*. Outhouse Theatre Co/Seymour Centre: *Gloria*. Old Fitz Theatre: *Hand to God, there will be a climax*. **Other:** 2014 Watermill Center International Summer Program, New York. **Awards:** 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:** 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*. Anthill: *The Hamletmachine*. Bell: *Twelfth Night*. On Broadway: *Deuce*. National Theatre: *Afterlife*. DV8 Physical Theatre: *The Cost of Living*. 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:** Paul Kelly - *Stories of Me, Looking for Alibrandi*. **Music Supervisor:** *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*).



SHARON MILLERCHIP ASSISTANT DIRECTOR

Sydney Theatre Company: **As Actor:** *Falsettos, Into the Woods*. **Other Theatre:** **As Associate Director:** Louise Withers & Associates: *SIX The Musical*. **As Associate Choreographer:** Belvoir Street Theatre: *Fangirls*. **As Director:** Hayes Theatre: *An Evening With*. Enda Markey Presents: *Becoming Eliza*. **As Resident Director/Choreographer:** Disney Theatrical: *Aladdin*. **As Resident Director:** Global Creatures: *Strictly Ballroom the Musical*. **As Actor:** Ensemble Theatre: *A Broadcast Coup, The Appleton Ladies' Potato Race, Shirley Valentine, Bombshells, A Picasso, Last of the Red Hot Lovers*. Belvoir Street Theatre: *Fangirls*. Griffin Theatre Company: *Santango*. Darlinghurst Theatre Company: *Small Mouth Sounds*. Q Theatre: *Somewhere*. Tinderbox: *North by Northwest*. Cameron Mackintosh: *Phantom of the Opera, CATS*. The Really Useful Company: *Love Never Dies*. IMG: *Chicago, West Side Story*. Gordon Frost Organisation: *Chicago*. Paul Dainty: *Rocky Horror Show*. The Production Company: *Sweet Charity, They're Playing Our Song*. Kevin Jacobsen: *Beauty and the Beast*. **Film:** *Kath and Kim the Film*. **TV:** *Cops LAC*. **Awards:** 2010 Sydney Theatre Award, Judith Johnson Award Best Female Actress in a Musical (*Chicago*), 2009 Helpmann Award Best Female Actor in a Musical (*Chicago*), 2008 Helpmann Award Best Female Actor in a Supporting Role in a Musical (*Rocky Horror Show*), 2001 Helpmann Award Best Female Actor in a Musical (*Chicago*), Mo Award Best Musical Performance (*Beauty and the Beast*), 1994 Mo Award Best Supporting Performance in a Musical (*Into the Woods*).



JENNIFER WHITE

VOICE & ACCENT COACH

Sydney Theatre Company: *On The Beach*, *Julia*, *Strange Case of Dr Jekyll and Mr Hyde* (touring production), *RBG: Of Many, One, A Raisin in the Sun*, *The Tenant of Wildfell Hall*, *Top Coat*, *All My Sons*, *August: Osage County* (Steppenwolf, presented by STC), *Tot Mom*, *True West* (pre-production). **Other Theatre:** Belvoir: *The Wolves*, *My Brilliant Career*, *The Drover's Wife*, *Mortido*. Griffin Theatre: *Rice*, *The Sea Project*. Ensemble Theatre: over 18 plays including *Death of a Salesman*, *Tuesdays with Morrie*, *Ladies in Lavender*. MTC: *Solomon and Marian*. STCSA: *Girls & Boys*. NIDA: over 20 plays including *Cloud Nine*, *Punk Rock*, *Port*, *The Winter's Tale*, *Another Country*. Old Fitz: *The Wolves*, *Stalking the Bogeyman*, *The Judas Kiss*. **Musical Theatre:** includes *West Side Story* (Australian and international touring productions), *Chicago* (Australian touring productions), *In the Heights*, *Cabaret*, *Dream Lover*, *Rocky Horror Show*, *The Bridges of Madison County*, *Miracle City*, *Dogfight*, *Sweet Charity*, *Company*, *Titanic*. **Film:** includes *Mortal Kombat*, *Carmen*, *Seriously Red*, *I Am Woman*, *Peter Rabbit*, *Top End Wedding*, *Jasper Jones*, *The Hunter*. **TV:** includes *Stateless*, *Bali 2002*, *A Place to Call Home*, *Bikie Wars*, *The Outlaw Michael Howe*, *Packed to the Rafters*. **Positions:** Voice Tutor, NIDA (2009-21). **Other:** Foreign Languages Coach (National Anthems) for Netball World Cup Opening Ceremony. Voice & Presentation Coach for World Youth Day Opening & Closing Ceremonies. **Training:** NIDA, UWS Nepean. **Pronouns:** She/Her.



EMMA WHITE

ASSOCIATE DESIGNER (TOUR)

Sydney Theatre Company: **As Set Designer:** *Oil*. **As Associate Costume Designer:** *On the Beach*. **As Costume Designer:** *The Lifespan of a Fact*. **As Assistant Designer:** *Lord of The Flies*. **Other Theatre:** Queensland Theatre: *As You Like It*. Griffin Theatre Company: *Green Park*, *A Is For Apple*. ATYP: *The Deb*. Red Line Productions: *A Streetcar Named Desire*, *Burn Witch Burn*, *Hand To God*, *Seven Deadly Sins + Mahagonny Songspiel*, *Chorus*. Belvoir 25A: *Kasama Kita*. Hayes Theatre: *Godspell*. Campbelltown Arts Centre: *Bad Machine*. Milkcrate Theatre: *Natural Order*. NIDA: *Stay Happy Keep Smiling*, *Venus In Fur*. **As Associate Designer:** Hayes Theatre: *American Psycho*. Sport For Jove: *A Midsummer Night's Dream*, *The Tempest*. **As Assistant Designer:** National Theatre, London: *Nine Night*. Shakespeare's Globe: *Richard II*. Film: *Aje: Fractal*, *Tough*, *Beautiful They*. **Feature Documentary:** **As Production Designer:** *Step Into Paradise*. **TV:** **As Assistant Costume Designer:** *Mr Inbetween*, *PM's Daughter*. **As Set Decorator:** *Preppers*. **TVC:** Numerous as Production Designer and Costume Designer. **Awards:** APDG Emerging Designer (nominated). **Training:** NIDA, UNSW Art and Design.



ZAC SARIC ASSOCIATE SOUND DESIGNER (TOUR)

Sydney Theatre Company: As Sound Realiser: *The Poison of Polygamy*. **Other Theatre: As Sound Designer & Composer:** Belvoir 25a: *An Ox Stand on My Tongue*. Ratcatch Theatre: *The Hero Leaves One Tooth*. Redline Productions: *A Streetcar Named Desire*. KWENTO: *One Hour No Oil*. Riverside's National Theatre of Parramatta: *Girls in Boy's Cars*, *A Practical Guide to Self Defense*. UNSW, iCinema & Powerhouse Museum: *NetARChive*. **As Sound Designer:** Empress Theatre: *The Lonesome West*. Redline Productions: *The Face of Jizo*. *Christine Dunstan: Tim*. Monkey Baa: *Yong*. Kunst: *Horses*. UNSW & iCinema: *IFire*. **As Associate Sound Designer:** Belvoir: *Miss Peony*. Rockbottom Productions: *Tell Me Before the Sun Explodes*. Monkey Baa: *Edward the Emu*. Clubhouse Production: *44 Sex Acts in One Week*. Podcast: *Twinemies*. **Pronouns:** He/Him.

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Since 1978, the Company has produced work that is – in the words of founding Artistic Director Richard Wherrett – “grand, vulgar, intelligent, challenging, and fun”. A paradox as playful as our city.

We are proud that over the years Sydney Theatre Company has produced work with some of Australia's – and the world's – most exciting performers, writers, directors and creative teams; and that we continue to invest in the artistic legends of the future.

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Sydney Theatre Company acknowledges the Gadigal of the Eora nation who are the traditional custodians of the land and waters on which the Company gathers. We pay our respects to Elders past and present, and we extend that respect to all Aboriginal and Torres Strait Islander people with whom we work and with whom we share stories.

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Supported by Minderoo Foundation, generous philanthropists, and legacy gifts, Black Swan's Future Fund was established in 2017 to build a strong financial foundation to support growth and sustainability. The investment fund enables the delivery of works of exceptional quality, scale, and ambition. We thank those who have supported the Future Fund, in particular, we acknowledge the extraordinary generosity of Nicola and Andrew Forrest, and look forward to creating many more opportunities for our artists and audiences.

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