

AUCKLAND THEATRE COMPANY AND AUCKLAND LIVE
PRESENT A SYDNEY THEATRE COMPANY PRODUCTION

RBG

OF MANY, ONE

BY SUZIE MILLER
DIRECTED BY PRISCILLA JACKMAN
WITH HEATHER MITCHELL



2026
SEASON

AUCKLAND
THEATRE
COMPANY

SYDNEY THEATRE
COMPANY



AUCKLAND LIVE

**He pou atua, he pou whenua,
he pou tangata.**

**Ko Waitematā te moana
Ko Waikōkota te whenua.**

**Ko Te Pou Whakamahara a Māui Tikitiki
a Taranga te tohu o te kaha,
o te kōrero, o te whakapapa
o tēnei wāhi, o tēnei whare.**

**Nau mai e te tī, e te tā ki te
whare kōrero, ki te whare whakaari o
ASB ki te tahatika o te moana.**


Mauri tau, mauri ora!

**Pouwhakamahara a Māui-Tikitiki-a-Taranga
The Memorial Post of Māui the Topknot of Taranga**

Robert Jahnke ONZM (Ngāi Taharora, Te Whānau a Iritekura,
Te Whānau a Rākairoa o Ngāti Porou), 2016

Laminated tōtara and Corten steel
Proudly commissioned by Auckland Theatre Company
for ASB Waterfront Theatre





The symbols of support, of strength and of guardianship stand fast and proud.

The waters of Waitematā ebb and flow against the shores here at Waikōkota, the land upon which we stand.

The pou of remembrance to Māui Tikitiki a Taranga stands tall as a beacon of courage, of stories passed down and of the history that connects us all to this place and to this space.

We welcome you all from near and far to this house of stories, to the ASB Waterfront Theatre.

Mauri tau, mauri ora!

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RBG

OF MANY, ONE

BY SUZIE MILLER
DIRECTED BY PRISCILLA JACKMAN
WITH HEATHER MITCHELL

20 MAY – 7 JUNE 2026

10
YEARS

ASB
WATERFRONT
THEATRE



CAST

Ruth Bader Ginsburg –
Heather Mitchell

CREATIVE

Playwright – **Suzie Miller**
Director – **Priscilla Jackman**
Designer – **David Fleischer**
Lighting Designer – **Alexander Berlage**
Composer & Sound Designer –
Paul Charlier

PRODUCTION

Production Manager – **Aiden Brennan**
Company Stage Manager – **Katie Hankin**
Assistant Stage Manager –
Chiara Niccolini
Staging Supervisor – **Zachary White**
NZ Head of Staging – **James Kearney**
Show Mechanist – **Keira Howat**
Lighting Supervisor & Realiser –
Ethan Hamill
Lighting Programmer – **McLane Catterall**
NZ Head of Electrics – **Spencer Earwaker**
Technical Operator – **Ella Madsen Brough**

Sound Supervisor & Realiser –
Hayley Forward
NZ Head of Sound – **Sam Clavis**
Sound Operators –
Al Bremner & Hayley Forward
Microphone Technician – **Joel Orme**
Wardrobe, Wig, Hair & Make-Up
Supervisor – **Lauren A. Proietti**
Teaching Artists –
Jessica Bennett & Isabella Temm
Publicity – **Siobhan Waterhouse**
Photography – **Daniel Boud,**
Prudence Upton & Rene Vaile
Videography – **Cass Eipper & Daryl Wong**

RBG: Of Many, One by Suzie Miller opened at Sydney Theatre Company's Wharf 1 Theatre on 3 November 2022, before touring Australia across 2024 and 2025.

RBG: Of Many, One is the fourth production in Auckland Theatre Company's 2026 Season. This production is a collaboration between Auckland Theatre Company, Sydney Theatre Company and Auckland Live. It began previews on Wednesday 20 May and opened on Saturday 23 May at ASB Waterfront Theatre.

Both the original 2022 World Premiere Season and this 2026 Auckland Season have been supported by Frances Allan and Ian Narev.

This production is 1 hour and 35 minutes long, with no interval. It includes mature themes, complete theatrical blackout and flashing light effects. Please remember to switch off all mobile phones and noise-emitting devices.

Principal Funders:



Nau mai, haere mai

Note from Auckland Live and Auckland Theatre Company

We're delighted to welcome you to this acclaimed Sydney Theatre Company production, shared with audiences in Aotearoa New Zealand through a collaboration between Auckland Theatre Company and Auckland Live, and presented here in Tāmaki Makaurau.

Written by Suzie Miller and directed by Priscilla Jackman, *RBG: Of Many, One* offers an intimate portrait of Ruth Bader Ginsburg, a pioneering jurist and the second woman appointed to the United States Supreme Court. With wit, clarity and insight, the play traces a life shaped by determination and principle, from early ambition to lasting influence.

At the heart of this production is an extraordinary solo performance by Heather Mitchell AM. Moving across Ginsburg's life and career, Heather Mitchell's performance is one that will stay with us for years to come. Alone on stage, she reveals not only the public legacy we recognise, but the private

resolve behind it – the person as much as the icon.

While rooted in the American legal system, this story resonates strongly here in New Zealand. It invites us to reflect on ideas that matter in our own context: fairness, leadership and the courage to speak up in the pursuit of a more equitable society. *RBG: Of Many, One* speaks across borders, generations and legal traditions.

We're proud to share this powerful and thought-provoking work with you and to welcome you into an experience that is as intimate as it is inspiring – a *kōrero* about courage, conviction and change, shared together in this place.

Daniel Clarke
Director, Auckland Live

Jonathan Bielski
Artistic Director & CEO
Auckland Theatre Company

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AUCKLAND LIVE

Note from Sydney Theatre Company

It is fitting and important that a play about advocacy for gender equality and women's rights finds its way back to the stage in a time when equality and civil liberties are under increasing attack. Ruth Bader Ginsburg was a woman who devoted her life to progressive causes through her work as a litigator and then an Associate Justice of the Supreme Court of the United States (the first Jewish woman to be appointed).

It's also wonderful that a play about a transformative female leader is the work of three other great female leaders of the Australian theatre scene: writer Suzie Miller (whose play *Prima Facie* took the West End and Broadway by storm), director Priscilla Jackman and actress and Sydney Theatre Company goddess, Heather Mitchell.

The original Sydney Theatre Company production of *RBG: Of Many, One* ignited audiences when it premiered in 2022 and continued to inspire sold-out crowds across the country during its 2023 as well as 2024 national tour. I'm thrilled to be on board at the company to support this humane, witty and wise gem of a show as it now crosses the pond to New Zealand for this season presented by Auckland Theatre Company and Auckland Live, and supported by Frances Allan and Ian Narev.

I'm thrilled to have the phenomenally talented Priscilla and Heather back to recreate it once more. Priscilla is surely one of the most exciting young theatre directors I know, acclaimed not only for *RBG* but for *Cost of Living* and *White Pearl* for Sydney Theatre Company. And Heather, well... I have been in awe of this woman ever since I saw her on the Sydney Opera House stage in Strindberg's *A Dream Play*.

I have so many vivid memories of the way in which she has delighted and stunned me and so many audiences in works as diverse as *All My Sons*, *Burn This*, *The Homecoming*, *A Delicate Balance*, *Cloud Nine* and *The Harp in the South*, and also on our screens in works like *Love Me, Fake* and her award-winning turn in *The Narrow Road to the Deep North*. Each magnificent performance is burned in my brain. She is a treasure.

We hope you relish this treasure and this incredible play about an incredible woman, leader and spirit.

Mitchell Butel
Artistic Director & Co-CEO
Sydney Theatre Company

Note from the Playwright

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; and her incredibly flexible mind and her sharp senses. She brought herself as a woman completely and without apology. All of this has influenced not only the USA but women's lives around the world – including women and lawyers in Australia and New Zealand.

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. The separation of powers that the government and the courts must never interfere with or seek to influence one another is a way of keeping the checks and balances on both the government and the 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 was 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 the 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 Sydney Theatre Company in expressing my unique vision for the play, and that has continued right up to this season of the show. I am so pleased to see this play travel to Auckland and I thank everyone involved for their brilliance.



Playwright

Suzie Miller

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 more than 100 productions around the world and have 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 Australian Writers' Guild awards (AWGIES). The London version, starring Jodie Comer and directed by Justin Martin in the West End and Broadway productions, was nominated for five Olivier Awards in 2023, winning the Best New Play and Best Actress categories. It was nominated for four Tony Awards in 2023, winning for Best Actress. It won the 2023 WhatsOnStage Award for playwright and for actress, the 2023 UK South Bank Sky Arts Award for best play, amongst other awards. It has been translated into more than 30 languages, produced all over the world and published as a novel in more than 10 countries.

Her most recent play *Inter Alia*, starring Rosamund Pike, premiered in 2025 at the National Theatre in London and has recently transferred to the West End. In the 2026 Olivier Awards, it was nominated for Best New Play and won Best Actress for Rosamund Pike. A Broadway transfer will take place later this year.

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*.

She 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 and TV productions with Lena Dunham) and in Los Angeles (with David E. Kelley).

Note from the Director

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, equality and the fundamental pillars of democracy would become even more paramount in the years that followed, given the rapid and seismic shifts in our ever-changing global context.

Directorially, what was clear 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 and rhythm. Within very modest parameters and with very few external elements, we actively sought to create an aesthetic and a theatrical language that clearly, efficiently, and with great innovation and theatricality, invites 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 Fleischer (set and costume designer), Alex Berlage (lighting designer), Paul Charlier (composer and sound designer), our creative associates and stage management team, led by Katie and

Brooke, has been an extraordinary and sacred journey – and one I believe Ruth herself would entirely approve of.

We are beyond thrilled to be bringing *RBG: Of Many, One* to audiences in New Zealand. In preparing for our first overseas tour, in my mind's eye, I picture Heather and myself sitting down with Ruth to explain to her the unique kinship we share as countries – the beautiful nuances and deep relationship between Australians and our 'sister-and-brother audiences' in New Zealand. And I imagine Ruth, nodding and smiling with great warmth, in response. I am sure she would find a natural resonance with New Zealand – not only the first country in the world to award women the right to vote but, also, with your more recent lineage of strong female leadership – including three female Prime Ministers across the political spectrum in the last 27 years. For centuries now, Australians have looked across the Tasman to the fine leadership demonstrated by New Zealand, and not just in rugby!

When we come to the end of this 2026 season, we will have performed to around 200,000 audience members across Australia and New Zealand. We hope this production offers personal insights into the continued relevance of RBG's wisdom and provocation for our world. 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, democracy, equality, understanding, compassion and human connection. RBG's message has never been as important as it is in our world today.

Director

Priscilla Jackman



Priscilla is a director working in theatre, opera and screen, with an impressive track record in creating innovative new work in landmark productions.

Her Sydney Theatre Company production of *RBG: Of Many, One* by Suzie Miller has toured for four seasons, was nominated for six Green Room Awards and two Sydney Theatre Awards, winning Best Performer at both, as well as *Time Out* magazine's Best Production and Best Performer. Also for Sydney Theatre Company, she co-directed (with Dan Daw) the Australian premiere of *The Cost of Living* (with Queensland Theatre); the first production on Australian main stages to feature parity for disabled and non-disabled artists.

Priscilla directed the award-winning, Australian premiere production of *White Pearl* by Anchuli Felicia King. Produced by Sydney Theatre Company, the production toured to Queensland Theatre, opened the OzAsia Festival and won Best Ensemble (Sydney Theatre Awards).

Also for Sydney Theatre Company, she wrote and directed *Still Point Turning: The Catherine McGregor Story*. Based on the turbulent life of controversial Australian trans military leader, Catherine McGregor,

Priscilla's play was the first production on Australian main stages that centred on a trans narrative. For Ensemble Theatre, Priscilla directed *The Appleton Ladies' Potato Race* and *The Queen's Nanny*. She was the inaugural winner of Ensemble's prestigious Sandra Bates Director's Award in 2016.

Her critically acclaimed productions for Opera Australia include the national tour of *The Barber of Seville*, *Bluebeard's Castle* (associate director) and *Ernani* (assistant director), a co-production with La Scala, Italy.

Priscilla's screen credits include a Screen NSW director's attachment on *Bump: A Christmas Film* (Roadshow Rough Diamond) and directing a music video clip for Triple J Unearthed winner, Wilson. She was director's observer on *Playing Gracie Darling* (Curio Pictures) and *Optics* (Easy Tiger Productions and ABC) and has several screen projects in development.

Priscilla's international work includes winning the Berlin Music Opera Award, from The Opera Foundation for Young Australians (2017), and working with Complicité (London), in collaboration with its Creative Learning Team (2013/14). She represented the Southbank Centre at the Sydney Writers' Festival, 2013.

She holds a Master of Fine Arts, Direction (NIDA) and a Bachelor of Acting (USQ).

Cast



HEATHER MITCHELL

Ruth Bader Ginsburg

Heather Mitchell AM is one of Australia's most acclaimed actors, appearing regularly in theatre, film and television. With a career spanning four decades, she has performed in hundreds of productions and her film and television credits are countless. She has worked alongside some of the world's greatest actors, directors and writers, and has won awards in both Australia and the United States.

Heather is on the Board of the Sydney Theatre Company and a Director on the Foundation Board. She is an Ambassador for the National Centre for Cancer Survivorship and was previously on the Board of NIDA. She was appointed a Member of the Order of Australia in the 2020 Australia Day Honours.

TRAINING:

National Institute of Dramatic Art, Australia.

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; The 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; The Revenger's Tragedy; Private Lives; A Dream Play.*

FILM:

Blaze; Bosch & Rockit; 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; A Love Story; Three 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; The Red Valentine; Muriel's Wedding; Proof; Malcolm; Ricky Stanicky; Jones Family Christmas.

TELEVISION 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; The Day of the Roses; G.P.; Spellbinder; Bodyline; 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 Two*), 2015 Green Room Award and 2014 Helpmann Award for Best Female Actor in a Supporting Role in a Musical (*Strictly Ballroom*); NYCCF Best Actress (*Afterglow*), NYLA Best Actress (*The Red Valentine*).

Creative



DAVID FLEISCHER
Designer

TRAINING:

National Institute of Dramatic Art,
Australia.

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 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: *Belvoir: Orlando*; *Opening Night*; *A Room of One's Own*; *Fangirls* (with QT). **QT:** *Scenes from a Marriage*; *Hedda Gabler*. **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 Spider Woman*. **New Theatre:** *Dirtyland*. **Milk Crate 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:

2025 Australian Production Designers Guild Awards for Costume Design for *Gilgamesh*, and Multidisciplinary design for *Fangirls*.



ALEXANDER BERLAGE
Lighting Designer

TRAINING:

National Institute of Dramatic Art, Australia.

SYDNEY THEATRE COMPANY:

An Iliad; *The Importance of Being Earnest*; *Julia*; *Hubris & Humiliation*; *RBG: Of Many, One*; *Lord of the Flies*; *Lethal Indifference*; *Cold Nine*.

OTHER THEATRE:

Sydney Chamber Opera: *Aphrodite*; *Fumeblind Oracle*; *Earth. Voice. Body.*; *Victory Over The Sun*; *Awakening Shadow*, *Antarctica*. **Sydney Dance Company:** *New Breed* (2018–2025); *Somewhere between ten and fourteen*. **Queensland Ballet/Birmingham Royal Ballet:** *A Brief Nostalgia*. **Belvoir/State Theatre Company South Australia/Adelaide Festival:** *Dance Nation*. **Griffin Theatre Company:** *Dead Cat Bounce*; *Good Cook. Friendly. Clean.*; *Nosferatutu or Bleeding at the Ballet*. **Opera Queensland/Opera Australia/West Australian Opera:** *Orpheus and Eurydice*. **Circa:** *Son*; *Wolf*; *Peepshow*; *Duck Pond*. **Sydney Festival/Seymour Centre:** *The Museum of Modern Love*. **Queensland Ballet:** *Gemini*; *Elastic Hearts*. **Australasian Dance Collective:** *Lucie in the Sky*. **Australian Dance Theatre/Adelaide Festival:** *Faraway*. **Old Fitz Theatre:** *Exit the King*; *Stalking the Bogeyman*; *4:48 Psychosis*; *There Will Be a Climax*; *Doubt: A Parable*. **Hayes Theatre:** *American Psycho*; *Cry-Baby*. **Outhouse Theatre Co:** *Gloria*.

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:** *Women on the Verge of a Nervous Breakdown*; *Young Frankenstein*; *American Psycho*; *Cry-Baby*. **Sydney Chamber Opera:** *Aphrodite*; *The Diary of One Who Disappeared*; *Fumeblind Oracle*; *Earth. Voice. Body*. **Outhouse Theatre Co/Seymour Centre:** *Gloria*. **Circa:** *Son*. **Other:** 2014 Watermill Center International Summer Program, New York.

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:** *Women on the Verge of a Nervous Breakdown*; *Young Frankenstein*; *American Psycho*; *Cry-Baby*. **Sydney Chamber Opera:** *Aphrodite*; *The Diary of One Who Disappeared*; *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; 2019 Mike Walsh Fellowship.



PAUL CHARLIER
Composer & Sound Designer

SYDNEY THEATRE COMPANY:

RBG: Of Many, One; Cyrano de Bergerac; Uncle Vanya; Tot Mom; A Streetcar Named Desire; Copenhagen; Honour; The Cherry Orchard; A 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;* the first-time-around productions of *Suddenly Last Summer; The Seagull; The Blind Giant is Dancing.* **Force Majeure:** *Already Elsewhere.* **Malthouse/SOH/Legs On The Wall:** *Honour Bound.* **Stalker Theatre:** *Blood Vessel.* **Pork Chop:** *Last Cab To Darwin.* **SATC:** *The Fire on the Snow.* **Black Swan:** *Live Acts on Stage.* **Anthill:** *The Hamletmachine.* **Bell Shakespeare:** *Twelfth Night.* **On Broadway:** *Deuce.* **National Theatre:** *After Life.* **Out of Joint:** *Dreams of Violence.*

Film Music: *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; SoliPsiK.*

AWARDS:

Three 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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One of the world's largest not-for-profit theatre producers, Sydney Theatre Company is at the heart of Australia's cultural landscape. It owes its world class creative pedigree to a history of ground-breaking productions.

Since 1978, the Company has produced work that is – in the words of founding Artistic Director Richard Wherrett – “grand, vulgar, intelligent, challenging, and fun”.
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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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Ensemble Barbie & Paul Cook, Andrew Gelonese & Michael Moore

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Curtain Call Shirley Bollard, Shane & Richard Compton, Patricia Holden, Mindy & Mark Levene, Caroline List, Bev & Geoff Pownall, Deb Shepherd & Paul Clarke, Pam & Brian Stevenson, Anonymous (1)

Take A Bow Dale Bailey, Greg Fahey, Deborah Gelin & Jane Mandelbaum in the name of Anne & Peter Hinton, Sandra Greenfield, Jan Hilder, Jocelyn Hounsell, Antonia & Tim MacAvoy, Dawn & Peter McEniery, Jan Milne, Jennifer Price, Eva Silverstone, Georgia Smith, Anthea & Peter Springford, Anonymous (6)

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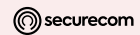
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Accessible Theatre

We believe theatre should be for everyone. Our accessible performances and services make it easier for all audiences to share in the magic of live performance. Our team is here to ensure your visit is welcoming, comfortable and enjoyable.



Audio Described Performance and Touch Tour Sunday 31 May

Touch Tour 2:30pm

Audio Described Performance 4:00pm

Audio described performances feature live commentary from Audio Described Aotearoa. They provide detailed visual descriptions through earpieces to blind and low-vision patrons.



T Touch tours, held 90 minutes before the show, allow blind and low-vision patrons and their companions to explore the sets, touch props and costumes, and meet actors.

Supported by:



Service Dogs

Service dogs are welcome at the theatre. We can find a seat that's comfortable for you and your dog, or arrange for staff to look after your dog during the show.



Hearing Assistance

The theatre has a T-Loop radio frequency system to amplify the sound of the performance. If you don't use a hearing aid or your hearing aid does not have a T setting, there is a listener unit available on request from the box office.



Relaxed Performance Tuesday 2 June 7:00pm

Relaxed performances are inclusive, welcoming environments for neurodivergent individuals or anyone seeking a less formal theatre experience. They offer a flexible approach without changing the show. Audiences can expect pre-show resources, an open attitude to movement and noise, and breakout space. An optional pre-show demonstration shares lights, sound and surprises so patrons know what to expect from the show. All are welcome.



NZSL Interpreted Performance Saturday 6 June 2:00pm

NZSL interpreted performances feature trained interpreters from Platform Interpreting New Zealand, providing live interpretation for Deaf patrons. We reserve great seats for interpreter viewing.

Supported by:



Wheelchair Access

ASB Waterfront Theatre has three wheelchair spaces and eight companion seats in the auditorium. There is step-free, level access to all levels of the building and to seating in the stalls. Wheelchair-accessible toilets are located on the ground floor; accessible parking is available on Madden Street.

HOW TO BOOK ACCESS TICKETS

Access tickets for Deaf and disabled patrons are available for \$20. One companion ticket per theatre-goer is also available for \$20. To find out more and for Deaf and blind/low-vision-friendly booking options, contact us:

Online – atc.co.nz/ticketing-info/accessible-theatre

Phone – call 09 309 3395 | **Email** – boxoffice@atc.co.nz

At Box Office – visit ASB Waterfront Theatre at 138 Halsey Street, Wynyard Quarter, Auckland

Audio Described Performances – **Audio Described Aotearoa Ltd**

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Deaf Community Engagement Advisor – **Rachel Walker**


Relaxed Performance Consultants – **Stacey Francis, Gabby Hogg, Christopher Michael**

Thanks to **Katie Querin** and **Arts Access Aotearoa** for your support and guidance.

Sign up to receive news about the accessibility programme:

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It's our 10 Year Anniversary! The ASB Waterfront Theatre opened in 2016, thanks to many donations, large and small, from theatre-loving Aucklanders.

As we commemorate a decade on stage, the opportunity is here to Take a Seat once again. For a donation of \$1,000, you can leave a lasting mark on our theatre with a plaque engraved with a name, message or quote of your choice. This is a great way to show your love for the theatre or commemorate a loved one.

There are just 54 plaques left to snap up. Donate now to make your mark on the theatre and to help us thrive for many more years to come.

Terms and conditions apply.

10
YEARS

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How was the play?

Tell us what you thought of your experience seeing *RBG: Of Many, One*. Scan the QR code to complete a short survey and help us demonstrate the value of arts and culture in Tāmaki Makaurau.



Spread the word online

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