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BLACK LOVER

BY STANLEY MAKUWE



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SIR GARFIELD TODD



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BLACK LOVER

BY STANLEY MAKUWE

CAST

Garfield Todd — **Cameron Rhodes**

Steady — **Simbarashe Matshe**

CREATIVE

Playwright — **Stanley Makuwe**

Director — **Roy Ward**

Set and Costume Designer — **Rachael Walker**

Lighting Designer — **Rachel Marlow**

Sound Designer — **Sean Lynch**

PRODUCTION

Production Manager — **Andrew Malmo**

Company Manager (Maternity Cover) — **Nicole Sarah**

Technical Manager — **Sean Lynch**

Stage Manager — **Catherine Grealish**

Technical Operator — **Spencer Earwaker**

Props Master — **Ruby Read**

Set Construction — **2Construct**

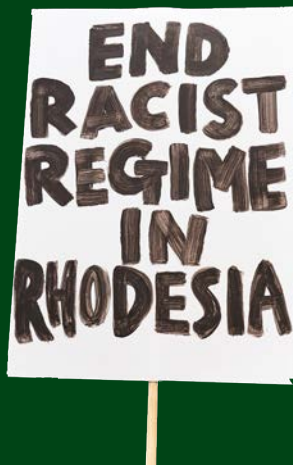


IN ASSOCIATION WITH:



AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: Stephen Lovatt, Tawanda Manyimo, Matt Schmidt, Susan Woodhouse, Irene Staunton, Judith Todd and the Todd family.

The world premiere of *Black Lover* is the second Auckland Theatre Company mainstage production for 2020 and opened on 7 March at Q Theatre, Loft. The production is approximately 1 hour and 15 minutes long with no interval. Please remember to switch off all mobile phones and noise-emitting devices.





Colin McColl
Artistic Director
Auckland Theatre Company

We're proud to bring you the premiere season of *Black Lover* by Stanley Makuwe in conjunction with the Auckland Arts Festival here at QTheatre, Loft.

Stanley Makuwe's powerful new work celebrates the life of an extraordinary New Zealander, Sir Garfield Todd, and the contribution he made to modern Africa. It is easy to underestimate the impact made by this young man from Invercargill, who spent most of his adult life in his beloved Zimbabwe. Driven by simple faith, his Southland determination, his business acumen and his fine oratory skills, Sir Garfield Todd rose to a prominent position in Rhodesian politics where, against much opposition, he promoted and worked practically to improve education, living conditions and voting rights for the majority of Zimbabweans.

Stanley has managed to distil the turmoil, rioting, brutality and complexity of the 1960s' war for independence into a conversation between Sir Garfield Todd (living under house arrest at his ranch, Hokonui, in Zvishavane) and the family cook, Steady. He brings humanity and humour to the

politics and, by centring his play in a time of great upheaval and change, allows us a unique view of colonisation and race relations.

The play was developed and workshopped by Auckland Theatre Company's Literary Department, and we have gathered a strong team to bring Stanley's work from page to stage. Huge thanks are due to ATC's Literary Manager Philippa Campbell and director Roy Ward, who have guided the play as it progressed from draft to draft. Thanks to our stellar design team Rachael Walker (set and costumes), Rachel Marlow (lighting design) and Sean Lynch (sound design) for their contributions. Also, thanks to our workshop actors, Stephen Lovatt and Tawanda Manyimo, and to Cameron Rhodes and Simbarashe Matshe, who feature in this premiere season.

Last but not least, HUGE thanks to Stanley, who combines a career in psychiatry with playwrighting. A Zimbabwean/New Zealand play is a first for us and I'm guessing for many of our audience, too, but I'm sure you'll agree when you feel the depth charge set off by this play that we want to hear more from Stanley Makuwe.

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Roy Ward Director

Like many of the best stage and film biographies, *Black Lover* doesn't attempt to tell the whole story of its subject's life. Instead, it focuses on one intensely lived hour in which Sir Garfield Todd is led into a series of unexpected, disturbing and sometimes very funny exchanges with his (fictional) servant, Steady. This is Steady's story as much as it is Todd's.

They are two very different men caught up in tumultuous times.

I would like to thank the exceptional cast and production team for their hard work and commitment, and especially Stanley for his trust and generosity through the development and rehearsal processes. It has been a pleasure and a privilege to help bring *Black Lover* to the stage.





Stanley Makuwe
Playwright

I have been in New Zealand for more than 17 years. Over the years of my life here, curious Kiwis have always asked me on so many occasions where Zimbabwe is or if Zimbabwe is in South Africa. (No, it's not in South Africa; it's in AFRICA.)

I return the favour by asking them if they know that Zimbabwe and New Zealand have strong links, like blood brothers. And, of course, the question is met by a big "NO". Then I have gone on to explain the reason why, telling a story about this Kiwi man who came from a small town in New Zealand to Zimbabwe (then Rhodesia) as a church missionary only to end up being prime minister of the country, and how he became part of us and fought for our rights and freedom. Again, the answer is a big "NO WAY!". He is bigger than Sir Edmund Hillary! "NO WAY!" And he is as cool as Eminem! "NO WAY!" Then, three years ago, I thought, why not write a play about this man so I can educate "these people" about one of their own? And *Black Lover* was born.

The title *Black Lover* comes from Sir Garfield Todd's own words

when he explained that fellow whites, who were not happy with what he was doing, called him "a race traitor, a black lover".

To show their displeasure at his work towards black freedom, fellow whites even released a baboon into the city of Salisbury (now Harare), carrying the message, "Todd – and everything he stands for – must be shot".

Black Lover is not meant to rewrite historical facts but to bring back to the forefront one Kiwi man's fight for freedom and equality.

I would like to thank Auckland Theatre Company and Auckland Arts Festival for bringing this play to life. I am forever grateful to the Todd family – Judith, Jeff and Glenys – ATC's Philippa Campbell, Colin McColl and Lynne Cardy, Playmarket's Murray Lynch and Stuart Hoar, Margaret-Mary Hollins, my good friends Francois Byamana, Glyn Skipp and Tawanda Manyimo and Wanjiku Kiarie, Auckland Council's Creative Communities Scheme, Zimbabwean theatre producers Daves Guzha and Cont Mhlanga, my family and my workmates.

A MAN, HIS COUNTRY AND HIS TIMES

**Garfield Todd (1908–2002),
Prime Minister of Southern
Rhodesia (1953–8)**

By **SUSAN WOODHOUSE**

Southern Rhodesia was colonised by Britain in the 1890s. Its white European population was small but was boosted by considerable immigration from Britain after the two World Wars.

Over the years, governance became increasingly autocratic and exclusive. There was growing demand for "one man, one vote", and a growing resistance. When Garfield Todd became prime minister in 1953, he offered hope for a more open, less racist society. The forces of reaction were too strong, and he was ousted in 1958.

Garfield continued to urge more moderate policies upon a right-wing government, and a sharing of power with the African people. After 1965, he was twice restricted to his ranch. After Zimbabwean independence in

1980, Robert Mugabe's government also became autocratic, and Garfield again spoke out strongly. In retaliation, the president confiscated his Zimbabwean nationality, depriving him of passport and vote. Garfield Todd, who had fought so hard to extend the vote to Africans, was deprived of his vote by an African government.

Garfield was born in Waikiwi, Invercargill, and educated at Southland Boys' High School, Otago University and Glen Leith Bible College. In 1932, he married Grace Wilson (1911–2001), a highly qualified teacher from Winton, and they had daughters Alycen, Judith and Cynthia. In 1934, he was appointed Superintendent of the Associated Churches of Christ of New Zealand's Dadaya Mission in Southern Rhodesia.



Garfield, once again briefly allowed out of restriction, and Grace in London, 1976

The Todds spent the next 20 years on Dadaya Mission in the east of the country. While Garfield and Grace were developing churches, schools and medical facilities, they became increasingly concerned at government policies which were not doing enough for the African people. Garfield entered politics, was elected to Parliament in 1946, and seven years later was elected prime minister. During his five years in office, his efforts towards African advancement (such as extending the franchise to schoolteachers, nurses, policemen, agricultural demonstrators and others) so alarmed the reactionary white Europeans that he was ousted from power.

For the next 22 years, Garfield tried to persuade the British Government, which held residual

responsibility for Rhodesia, to force the settlers to share power with the Africans. In 1965, the right-wing PM, Ian Smith, declared unilateral independence, arrested Garfield and restricted him to his ranch for a year. The African people's situation became more and more oppressive. In 1972, Smith, ever fearful of liberal voices, rearrested Garfield and restricted him for over four years.

Meanwhile, the Africans became increasingly militant. Hundreds of thousands slipped into neighbouring countries to train with the nationalist parties in exile, and quietly returned to bring the armed struggle that Garfield had tried so hard to prevent. The independence war, with its terrible toll of dead and injured, costly destruction and lost education, lasted seven years. When, finally, Britain sought



The famous view from Hokanui Ranch homestead, Dadaya, looking west to Mount Wedza along the Ngezi River (photo credit: S. Paul)

a viable solution to the country's dire situation, Garfield participated in constitutional talks, in 1976 in Geneva, and then in 1979 in London, when Rhodesia finally reached independence as Zimbabwe.

In 1980, Robert Mugabe's ZANU(PF) party decisively won a general election, and prospects seemed bright for the new country. Mugabe appointed Garfield a senator of Zimbabwe (1980–5). But Mugabe became more dictatorial, and again Garfield found himself protesting at repressive policies now allied to massive corruption and maladministration. When

Mugabe lost a key vote, he blamed the comparatively small white community and took revenge by letting "war veterans" take over white-owned farms. Finally, he deprived whites and dual-nationality citizens of their Zimbabwean nationality and voting rights.

An African historian wrote: "From the moment he arrived at Dadaya, Todd and the Africans developed a unique relationship that translated into broad understanding of the meaning of human co-operation and friendship".

For 13 years, Garfield and Grace were the only whites at Dadaya, depending on their African colleagues for all assistance. The oldest boys were nearly the same age as their new missionaries. Everyone's life revolved around the school, the church and its societies. After 20 years, the school roll had grown from 20 boys to 600 boys and girls. Garfield was constantly asked to treat burns or malaria, and even to break taboo and deliver babies. He had to learn medicine "on the job", and became very close to the people among whom he lived and worked.

Garfield had learned brickmaking in his father's brick-and-tile works in Waikiwi. He passed his essential building skills on to the Dadaya boys, as the schools' constant expansion called for the building of more churches, schools, dormitories, houses and dams. All these activities

were imbued with Garfield's infectious energy and humour.

A renowned speaker and "phrasemaker", when Garfield was elected PM, he said: "If I am any use to the country now, it is because for the past 20 years I have lived in an African reserve". He knew the people, he knew how capable they were, and he sought to increase opportunities for them to take their place in a developing world (and ultimately on the voters' roll).

Garfield named his ranch Hokonui after the hills in the South Island. With its stores, butchery and beef herds, this again meant working closely with the local people: there was weekly dipping of cattle, monthly stock-taking, working in the butchery (sometimes at 4am), even (as one American visitor noted with surprise) "selling tuppenny rulers to schoolchildren".

Garfield enjoyed the human contact. He never forgot one small incident. On the first morning of

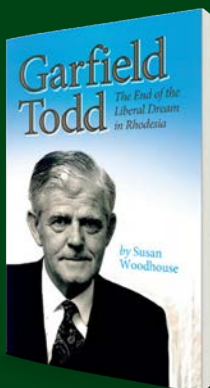
six weeks' solitary confinement in Gatooma prison, a hand was surreptitiously thrust through a small aperture in the courtyard door, and a low voice asked: "Are you all right, sir?" Next morning, a metal plate was fixed over this aperture. "And then I was really alone."

In 1976, Otago University conferred an honorary degree on Garfield. During his speech, the Public Orator said: "Whatever the future of Zimbabwe, the chances that white and black may live there together have been greatly increased by his actions and life-long example."

Now Stanley Makuwe's play introduces a New Zealand hero to a new generation of New Zealanders.



Article by
Susan Woodhouse. Photo
credit: Gordon Terris

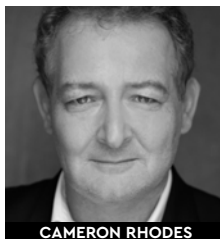


READ MORE ABOUT THE LIFE OF SIR GARFIELD TODD

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All photographs from Garfield Todd: The End of the Liberal Dream in Rhodesia with kind permission of the publisher

CAST



CAMERON RHODES

CAMERON RHODES Garfield Todd

Cameron Rhodes is a graduate of Toi Whakaari: New Zealand Drama School 1987. He has appeared in more than 90 productions, many with Auckland Theatre Company, including in the role of Harold Wilson in *The Audience*, and roles in *Mrs Warren's Profession*, *Lysistrata*, *The Importance of Being Earnest* and *Mary Stuart*. He recently played Toad in *The Wind in the Willows* at The Court Theatre. Screen roles include the magistrate in the much anticipated *The Luminaries* for BBC Two, the lawyer Jonathan Krebs in *In Dark Places* and Farmer Maggot in *The Lord of the Rings*; also, he has appeared in *Rake*, *Blue Murder* and *Home and Away* in Australia. Cameron is a founding artistic board member of The Actors' Program drama school where he teaches regularly. He also directs theatre, and coaches voice and presentation skills in the corporate world. He divides his time between New Zealand, Australia and Los Angeles. Cameron has been an active and proud member of Equity New Zealand since 1988.



SIMBARASHE MATSHE

SIMBARASHE MATSHE Steady

Simbarashe Matshe is extremely excited to be joining the Auckland Theatre Company family again. This is Simbarashe's second production with Auckland Theatre Company as he has previously played the role of Walter in *Filthy Business* (2018). It feels very much like returning home for him. He has also featured in screen projects, including *Frontiersman*, *Ash vs Evil Dead*, *Mortal Engines* and *AFK* season 2. Born in Zimbabwe, Simbarashe found his love of theatre and the arts at a young age. After emigrating to New Zealand, he spent most of his formative years in Wellington before eventually moving to Auckland to pursue acting. *Black Lover* has allowed Simbarashe to reconnect with his birthplace in a uniquely marvellous way, and credits that to the Playwright Stanley Makuwe, Director Roy Ward and fellow cast member Cameron Rhodes. Simbarashe wishes to thank his family for supporting him through the years, as well as his soon-to-be fiancée Madeline, for loving and encouraging him, and allowing him to chase his dream.



BEHIND THE SCENES



CREATIVE



STANLEY MAKUWE



ROY WARD



RACHAEL WALKER



RACHEL MARLOW



SEAN LYNCH

STANLEY MAKUWE Playwright

Stanley Makuwe was born in 1972 in Masvingo, Zimbabwe. He grew up in rural Shurugwi and has lived in New Zealand since 2002. He won Zimbabwe's 2016 National Art Merits Award for his play, *Chimbwido, Girl of War*. He was short-listed for the 2012 Adam New Zealand Play Award for *Footprints on Ika's Heart* and the 2011 BBC International Playwriting Competition for *The Coup*. His plays have been staged in New Zealand and Zimbabwe, featuring at the Harare International Festival of the Arts (HIFA) in 2012 and 2017. He juggles family life with theatre and his full-time job in psychiatry.

ROY WARD Director

Roy Ward has worked as an actor, director, writer and script editor/advisor for for more than 30 years. He is a former Literary Manager/Associate Director for Auckland Theatre Company and has directed several ATC productions: notably, Victor Rodger's *My Name is Gary Cooper*. His production of Rodger's *Black Faggot* won

Auckland Fringe Production of the Year and went on to tour nationally and internationally. Notable acting credits include *The Crucible* and *Nell Gwynn* for ATC and *Think of a Garden* for TAPA, and *Resident Alien*, a solo show in which he appeared as 90-year-old Quentin Crisp. His most recent stage appearances have been as a disgraced politician in Sam Brooks' *Burn Her* and as British Prime Ministers John Major and Anthony Eden in *The Audience* for ATC. Recent screen credits include recurring roles on *Shortland Street*, *Go Girls*, *Dirty Laundry* and several series of *The Brokenwood Mysteries* in which he plays Reverend Lucas Greene.

RACHAEL WALKER Set Designer

With a passion for theatrical set and prop design, Rachael Walker has spent the past 19 years amassing more than 100 projects as a professional designer. She has collaborated with New Zealand Opera, Silo Theatre, The New Zealand Dance Company, The Court Theatre, Tim Bray Productions, Auckland Arts Festival, NZ International Comedy Festival, Unitec

School of Performing and Screen Arts, Auckland Philharmonia Orchestra, Canterbury Opera, The Actors' Program and many many independent production companies. For Auckland Theatre Company, her works include *Rosencrantz & Guildenstern are Dead*, which won an Excellence in Design award at the 2019 Auckland Theatre Awards, *The Gangster's Paradise* for HERE & NOW, *The Daylight Atheist* and *Joan, Under the Mountain, Last Legs, Nell Gwynn, Venus in Fur, That Bloody Woman, You Can Always Hand Them Back, Lysistrata, The Ladykillers, The Lollywitch of Mumuland, Other Desert Cities, Polly Hood in Mumuland, Anne Boleyn, Kings of the Gym, The Gift, In the Next Room (or The Vibrator Play), Calendar Girls, God of Carnage, Who Needs Sleep Anyway?, End of the Rainbow, The Tutor, The Bach, The Vagina Monologues, Play 2 and Play 2.03*. She also won Excellence at the Auckland Theatre Awards in 2017 for *Nell Gwynn*, in 2016 for ATC/The Court Theatre's production of *That Bloody Woman* and in 2014 for Silo Theatre's production of *Angels in America*. Rachael was named the 2008 URBIS Best Stage Designer.

RACHEL MARLOW **Lighting Designer**

Rachel Marlow is a lighting and production designer, and co-founder of design company Filament Eleven 11 (with Bradley Gledhill). Filament Eleven 11 works collaboratively to produce beautiful theatre, live event productions and light installations. Rachel regularly works with Silo Theatre (*Boys Will Be Boys, Mr Burns, Here Lies Love, Peter and*

the Wolf), Red Leap Theatre (*Dust Pilgrim, Kororāreka, Owls Do Cry*) and Auckland Theatre Company (*Red Speedo, Rosencrantz & Guildenstern are Dead*) as well as a vast array of independent artists. Recent career highlights include an off-Broadway production at the SoHo Playhouse New York of F.C.C.'s *Wild Dogs Under My Skirt* (also seen at New Zealand Festival of the Arts 2018 and Auckland Arts Festival 2019), and a 2019 Auckland Theatre Award for the design team of *Rosencrantz & Guildenstern are Dead* (ATC). Rachel hails from Lower Hutt, studied Theatre at Victoria University of Wellington and Royal Holloway, University of London, and relocated to Auckland in 2011. She continues to produce work that tours throughout the country and internationally.

SEAN LYNCH **Sound Designer**

Sean Lynch has been working in New Zealand professional theatre for more than 30 years. He is a musician, an actor, and a lighting and sound designer. Previous sound designs include *Havoc in the Garden, Flintlock Musket, Yours Truly, I Love You Bro, Tribes, The Pitchfork Disney, The Heretic, Polo, Hir, Rendered, The Daylight Atheist, Joan, Six Degrees of Separation and Winding Up*. Previous lighting designs include *Brel, Speaking in Tongues, Chicago, Angels in America, Belleville, A Streetcar Named Desire, Once on Chunuk Bair, Jesus Christ Superstar, Hudson & Halls Live!, The Book of Everything, Live Live Cinema's Little Shop of Horrors, Hir, Rendered, The Daylight Atheist, Joan, The Audience, Winding Up and The Wolves*.



Garfield is allowed out of restriction at Hokonui Ranch to visit British prime minister Harold Wilson at his request in Salisbury on the eve of Ian Smith's Unilateral Declaration of Independence, 1965.

A MAN FOR OUR SEASON

By NORMAN HARRIS

GARFIELD TODD, b. Invercargill 1908, became Prime Minister of Southern Rhodesia, having gone to that country as a missionary: a circumstance thought to be without precedent in history. Prime Minister Todd was eventually ousted, forcibly, from office and retired from political life to his ranch, still a reviled champion of the African cause. The duality of missionary and politician, but much more than that, makes him the most remarkable of individuals.

Then came 1953, and the federation of Southern and Northern Rhodesia and Nyasaland. Huggins told his '53 Congress that he had been asked by the Queen to head the new Federation. Another prominent candidate also saw his future in the Federation framework, and so Todd, almost unknown outside the party, was elected as leader of his United Rhodesian Party and as Prime Minister of Rhodesia the first

missionary, it was said, to lead a country's government.

It was no easy task, and the political situation was without precedent. He took over a hub of government that had been virtually one man's personal following — and that, in a very small country. Some years later, Churchill was to remark to him, "I don't envy you your problems" and then explained, when Todd expressed surprise, "Here on this cabinet we are all friends — we work together." There was also, as Todd took office, a certain amount of misgivings about 'the missionary' — and one, furthermore, who owned a lot of land. Property in Rhodesia was owned and sold in very large holdings, and Todd had 48,000 acres through having managed to scratch together the deposit required for the long-term purchase.

"It is something I had not really contemplated," he declared as he took office, "but having

had it handed to me, I do not lack enthusiasm and I am not frightened. I have had plenty of problems in my life — plenty of them! These are merely of a different kind."

Yet the difference was not quite as slight as he may have imagined: the phrase 'politically expedient' was one which did not exist in his vocabulary, and he never did come to acknowledge it. For some time

in the House. The Confederate Party, which advocated racial segregation, won none.

Prosperous years followed, and prosperity encouraged the acceptance of liberalism. Todd's popularity was formidable. Here, truly, was a man of the people. References were frequently made to his "rugged film-star good looks." One author described him as "resembling no one as

"I stand accused that I am as concerned with African people and their progress as I am with the Europeans and their progress."

Sir Garfield Todd

there was no need for it. The Todd premiership looked like reaching its ultimate goals. Seeking a vote of confidence from the electorate in the year after taking office, he made himself quite clear on the franchise question: "If the European population feel they can make the future safe for their children by concentrating their efforts on their own interests, to the exclusion of the true interests and welfare of all other people of Central Africa, they are blind to realities." His party was returned with all but four of the thirty seats

much as a spruced-up Abraham Lincoln". Five years later, the name of Kennedy might have been as analogous.

His presence on a platform was commanding. His words, simple and forthright, bespoke a leader rather than a pedigree politician: "We're taking the African people by the scruff of the neck and saying, 'Come with us into the twentieth century.' But they'll be glad to come". He drove himself around the country in his ministerial car, frequently picking up people seeking a lift, and he needed no



Sir Garfield Todd on his motor-bike with his sister Stella, on the back, shortly before he left for Rhodesia

security officer to shadow him. Often in Salisbury (now Harare) he snatched a bite to eat in a city milk-bar. His visits to America and Britain were a real success and engendered confidence in financial and industrial circles.

In these vigorous and confident years he was able to push through important legislation benefiting the African, especially in education. But within a very short space of time, by February of 1958, he was standing on trial before his party congress, compelled to declare: "I stand accused that I am as

concerned with African people and their progress as I am with the Europeans and their progress." The franchise question had proved too much. Had the confidence of the mid 1950s remained buoyant his task would have been much easier. But the Federation was breaking down, causing a confusing situation; the fear of black nationalism had begun to grip the country, as, to the north, one Crown Colony after another won independence.

A speech by Todd to the Inter-Racial Association in June

1957 finally put the cat among the pigeons. He referred to the country, in a phrase which was subsequently much publicised, as becoming a race of "fear-ridden neurotics" — "We who live in the loveliest country on earth".

The Treadgold Commission had just come out strongly for an advancement of the African franchise, and Todd declared that if these proposals were not adopted he would resign. The party was furious — furious at Todd's choosing the platform of the 'troublemongering' Inter-Racial Association, and incensed at being given an ultimatum. The cabinet had already become alarmed by the sight of dangerous waters — an election was only a year off and were convinced that with Todd at the helm they were not going to make it. They panicked. Literally, Todd was the victim of a mutiny, of — extraordinary in a 'British' government — a palace revolution. He fought against the resignations which were flung at him by accepting them, and fought at the party Congress, but all support had fled.

At the subsequent elections he lost his seat, and so did all other Todd men. Only the heads of his civil service, though not publicly, expressed their loyalty and deep

regret. Ironically, though he had got the franchise legislation through and in the books, it was not implemented anywhere near enthusiastically enough to assist his own career.

Although the political picture of the previous year appeared to have been very confused, racial apprehension was at the grass roots. The issue over Todd was clearly one of liberalism, but his overthrow was justified on a personality basis. The Prime Minister who had not long before been a man of the people was made the victim of a virile smear campaign. He was "the most unscrupulous and ambitious politician the country has ever seen". In the House he was compared to Hitler.

The most moderate censure pointed a finger at his "impatience and inability to compromise". He was accused of having misappropriated government vehicles and equipment, of having stolen his land, of arranging for the Lourenço Marques-Bulawayo railway line to pass through his farm, even of fathering black children. A baboon carrying the name of Garfield Todd was set loose through the streets of Salisbury...

*Excerpt from **The Fly Away People**, A portrait gallery of outstanding expatriate New Zealanders by Norman Harris. | All photographs from **Garfield Todd: The End of the Liberal Dream in Rhodesia** with kind permission of the publisher.*

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WHAT'S ON

AT AUCKLAND THEATRE COMPANY

ASB season of

The Miracle Worker

By William Gibson

7 – 23 May | ASB Waterfront Theatre



Blind. Deaf. Cast into a world of silence and darkness at the age of 19 months, young Helen Keller has been robbed of the most basic of human abilities: the ability to communicate. Discover the story behind the legend as ATC proudly brings this must-see, emotionally uplifting theatre classic to a new generation.

MiNDFOOD season of

The Master Builder

By Henrik Ibsen, a new version by Colin McColl

11 – 28 June | ASB Waterfront Theatre



Master dramatist Henrik Ibsen's classic interrogates the costs of creativity, the perils of ambition, the complexities of gender power play and the madness of desire. *The Master Builder* has only gained potency since its debut in 1892 and stands as one of Ibsen's most confronting and profound works.

The Haka Party Incident

By Katie Wolfe

28 July – 15 August

Q Theatre, Rangatira



The Haka Party Incident resurrects the eventful day when a group of University of Auckland engineering students rehearsing their annual tradition of a mock haka are confronted by the activist group, He Tava. Violence erupted that sent ripples through the nation and changed race relations in New Zealand forever.

Dentons Kensington Swan season of

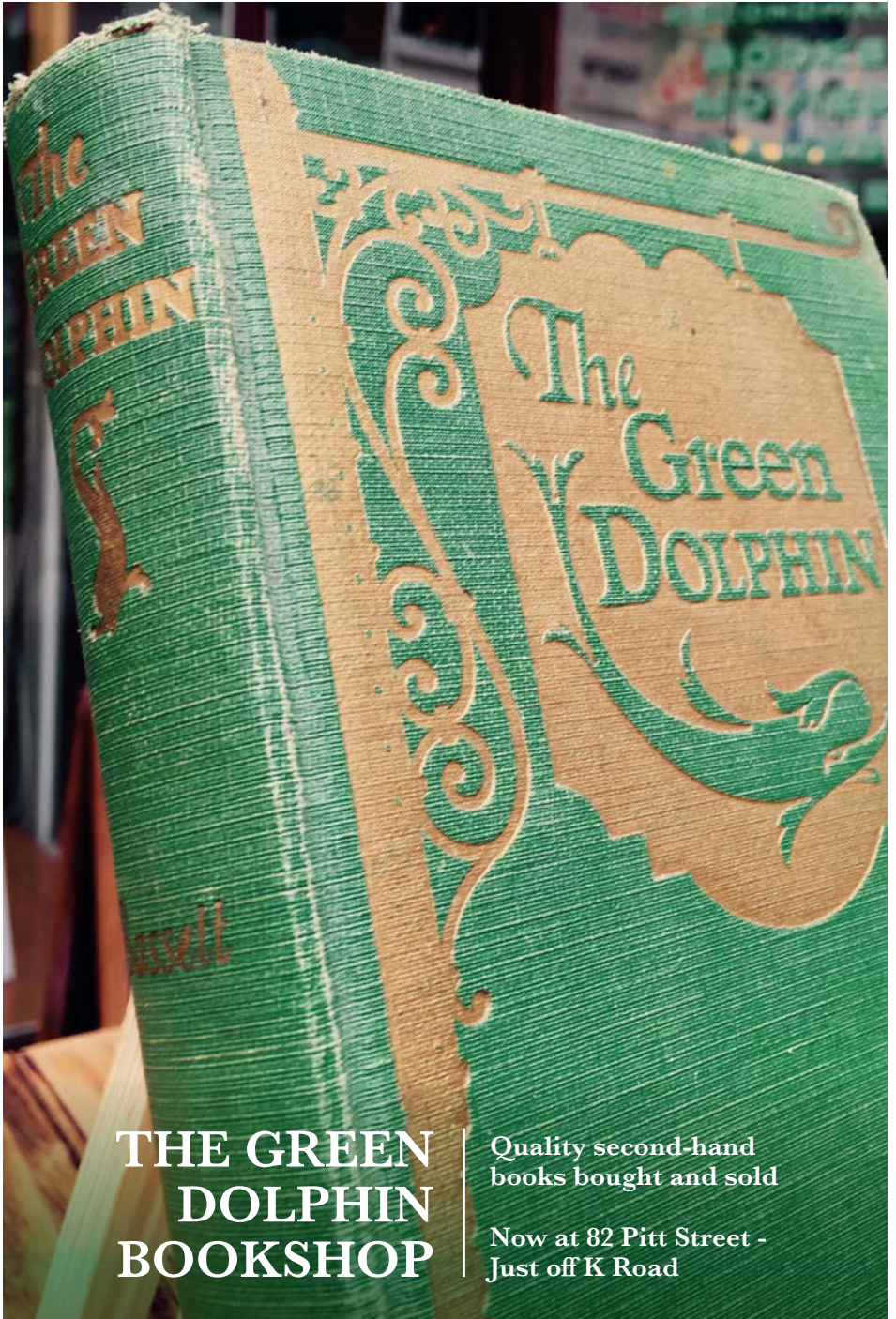
By the Way, Meet Vera Stark

By Lynn Nottage

8 – 27 September | ASB Waterfront Theatre



As a housemaid to the silver screen's biggest, blondest bombshell, Vera's perfectly poised to seize the chance for her break-out role. But for African-Americans in the 1930s, big-screen dreams and real life are a messy combination.



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Executive Director: Anna Cameron

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Youth Arts Coordinator: Mile Fane

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Company Manager (Maternity Cover):

Nicole Sarah

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Senior Venue Technician: Antonia Richardson

Ticketing Manager: Gary Barker

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Ticketing Executive: Andrea Bartlett

Ticketing Administrator: Joni Nelson

Events and Sales Manager: Tracey Rowe

Event Coordinator: Camille Rees

Front of House Supervisors:

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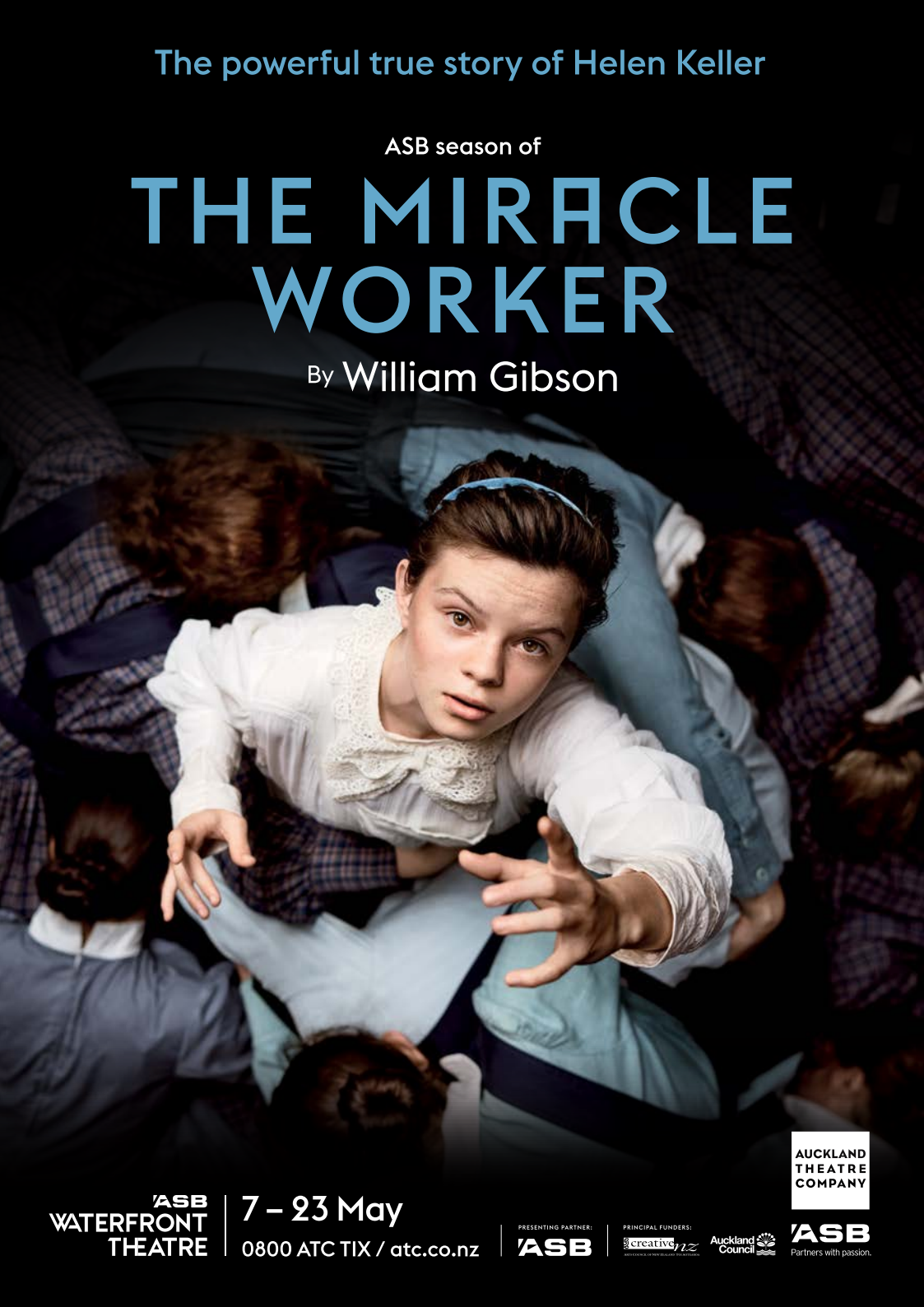
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