

NEXT AT AUCKLAND THEATRE COMPANY

AUCKLAND THEATRE COMPANY PRESENTS THE ATC PATRONS SEASON OF

J.M. COETZEE'S

DISGRACE

ADAPTED FOR THE STAGE
BY CARL NIXON

'Disgrace is a subtle, multilayered story, as much concerned with politics as it is with the itch of male flesh'
PAUL BAILEY, INDEPENDENT

'Coetzee captures with appalling skill the white dilemma in South Africa'
JUSTIN CARTWRIGHT, DAILY TELEGRAPH

'A master-piece... perhaps the best novel to carry off the Booker prize in a decade'
BOYD TONKIN, INDEPENDENT

BY ARRANGEMENT WITH PLAYMARKET

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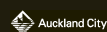
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COSTUMES HILLARY BROWN SET DESIGN DAVID THORNLEY

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\$20-\$49

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AUCKLAND THEATRE COMPANY PRESENTS

THE KensingtonSwan^{*} SEASON OF
LAWYERS

up FOR GRABS

BY DAVID WILLIAMSON



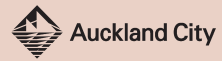
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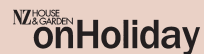
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We also support a diverse range of professional dance, music, comedy and theatre productions reaching over 200,000 people each year through our Arts Alive programme.





ARTISTIC DIRECTOR

COLIN McCOLL

At last, it seems, trans-Tasman rivalry in the performing arts is starting to break down. More Australian actors are appearing in our TV programmes and vice-versa, New Zealand companies are regular presenters at the Australian Performing Arts Market in Adelaide, New Zealand dance and music appears regularly at Australian festivals and more New Zealand work has started to appear on the playbills of major Australian theatre companies. Last year both Melbourne Theatre Company (MTC) and Sydney Theatre Company (STC) produced Tom Scott's *The Daylight Atheist*, which was originally workshopped and premiered by Auckland Theatre Company and later this year, MTC will present *The World's Wife*, another successful kiwi production. It's high time then that we reciprocated.

David Williamson is Australia's most prolific and celebrated playwright. His first big commercial success *The Removalists* (1972), a savage satire about police brutality, is regarded as a landmark in Australian literature and was co-winner of the British George Devine Award. Earlier in his career Williamson examined the social and political issues of the day from a critical and humane standpoint in plays like *Don's Party* and *The Club*. His more recent work, including *Up For Grabs*, satirises hypocrisy, careerism, shallowness and greed in society. Williamson's plays have met with success throughout the world.

It's a great pleasure for Auckland Theatre Company

to be presenting the first professional production of a David Williamson play seen in Auckland for many years.

Many thanks to the creative team; director Roy Ward in his debut production for ATC, set designer Mark McEntyre, lighting designer Phillip Dexter and costume designers Natalie Shields and Elizabeth Whiting for their contribution to this production. Welcome back to Elizabeth Hawthorne, Catherine Wilkin, Glen Drake, Cameron Rhodes and Greg Johnson and of course Laura Hill. Big welcome, too, to Claire Chitham in her first ATC main bill production.

Up For Grabs is the third play in our highly successful winter comedy season. Next up, the Auckland Theatre Company Patrons' Season of *Disgrace* - Carl Nixon's stage adaptation of JM Coetzee's Booker Prize winning novel. It's powerful, affecting and political – theatre at its very best. It stars Stuart Devenie as university professor David Lurie and Hera Dunleavy as daughter Lucy - a world first at the Maidment Theatre. We hope to see you there.

Enjoy!

Colin



CHAIRMAN, PARTNER

CLAYTON KIMPTON



SUPPORTING ACT FOR BUSINESS AND ARTS

As a premier partner of Auckland Theatre Company for the past 11 years, I am delighted to bring to you the Kensington Swan season of *Up for Grabs*.

We at Kensington Swan support some of New Zealand's largest businesses. As in this play business fortunes and reputations are often on the line and risks are high. This combined with the entrepreneurial spirit and power of our clients makes our work thrilling.

We are proud to support another leading production by Auckland Theatre Company and do hope you enjoy *Up for Grabs*.

Clayton Kimpton

AUCKLAND THEATRE COMPANY PRESENTS

THE KensingtonSwan^{*} SEASON OF
*LAWYERS

up **FOR**
GRABS

BY DAVID WILLIAMSON

STARRING

Simone **Laura Hill** Mindy **Claire Chitham** Kel **Glen Drake**
Dawn **Elizabeth Hawthorne** Manny **Greg Johnson**
Gerry **Cameron Rhodes** Felicity **Catherine Wilkin**

Play Adaptation and Direction **Roy Ward** Set Design **Mark McEntyre**
Lighting Design **Phillip Dexter** Costume Design **Natalie Shields** and **Elizabeth Whiting**
Sound Design **Robert Hunte** Production Manager **Mathias Westebbe**
Stage Manager **Sophie Collis** Operator **Rhedgirl**
Properties **Shelley Watson** Set Construction **2Construct**
Costume Construction **Elizabeth Whiting Costumes Ltd.**

This is the final production in ATC's Winter Comedy Season and the sixth ATC production for 2005.
Up For Grabs premiered on Thursday 11 August at the Maidment Theatre.

Up For Grabs is approximately 2 hours long, including a 15 minute interval.
Please remember to switch off all cell phones, pagers and watch alarms.

LINDAUER


MONTANA

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PLAYWRIGHT'S NOTE

DAVID WILLIAMSON

Like most of my work, *Up For Grabs* is a comedy. The definition of comedy offered by Sir Philip Sydney is still probably one of the best. He saw comedy as writing in which the dramatist represents his characters in such a ridiculous and scornful manner that no one in the audience would want to emulate them. In this view comedy has a moral thrust. The comic dramatist depicts characters behaving very badly in the hope that the self harm such behaviour causes is obvious to all.

In *Up For Grabs* there's some very bad behaviour indeed, but comedy differs from satire in that while satire offers its characters no redemption whatsoever, comedy allows its characters to begin to come to terms with their failings. Comedy, in effect, reflects the enduring war in our natures between pursuing our own selfish interests, both material and sexual, and our desire to be decent, moral and find respect and love.

This conflict has become even more acute in the last thirty years or so as society moves further and further towards individualism, pushed by the highly competitive

ethics of advanced consumer capitalism which assumes that humanity is egotistic and acquisitive, and gives little credence to the fact that we are also social creatures who desire to be respected and loved, and who have a capacity for empathy and compassion.

In writing the play I was looking for an arena which intensified the pressure on my characters to behave selfishly and I chose the auction of a work of art. Art in its best sense is a celebration of the capacity and power of the human imagination, but at its worst, it is just another commodity offering quick capital gains. I wanted to create characters under pressure to be selfish and egotistic, but who were still capable of a humanity which occasionally transcended the cynicism of our times. When the crunch comes, most of us retain a little of our inherent human decency, no matter how much we are told that such behaviour is foolish and naïve.

ARTFILE

1. "Garçon à la Pipe", Pablo Picasso, Sold by Sothebys for **\$US104.1 million** in May 2004.

2. "Portrait of Doctor Gachet", Vincent Van Gogh. Sold by Christie's for **\$US82.5 million** on May 15, 1990

3. "Au Moulin de la Galette", Pierre-Auguste Renoir. Sold by Sotheby's for **\$US78.1 million** on May 17, 1990

4. "Portrait de l'Artiste sans Barbe", Vincent Van Gogh. Sold by Christie's for **\$US71.5 million** on November 19, 1998

5. "Femme aux Bras Croisés", Pablo Picasso. Sold by Christie's for **\$US65 million** on November 8, 2000

6. "Rideau, Cruchon et Comptier", Paul Cézanne. Sold by Sotheby's for **\$US60 million** on May 10, 1999

7. "Les Noces de Pierrette", Pablo Picasso. Sold by Binoche et Godeau for **\$US51.65 million** on November 30, 1989

8. "Femme Assise dans un Jardin", Pablo Picasso. Sold by Sotheby's for **\$US49.5 million** on November 10, 1999

9. "Irisés", Vincent Van Gogh. Sold by Sotheby's for **\$US49 million** on November 11, 1987

10. "Le Rêve", Pablo Picasso. Sold by Christie's for **\$US48 million** on November 10, 1997

Source: www.wikipedia.com

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OLIVIA KEMBER

STATE OF THE ART

The numbers are absurd, the stuff of financiers' most lurid dreams. All the words they use are true: prices are soaring, spiralling, skyrocketing. Profits, likewise.

This time it isn't property, technology or even ostriches. It's art.

House prices might have leapt up like startled kangaroos, but the growth in the value of the art market is truly spectacular. Certain paintings have risen by up to 8000 percent, according to Simon Fisher of Fishers Fine Arts. A large Goldie, for example, bought for \$7000 in 1970, is now worth \$650,000. A McCahon bought for \$20,000 in 1986 sold in 2003 for a then record \$1.78 million. Current market favourite is Ralph Hotere. Hotere's work, as is endlessly trumpeted by its vendors, has risen in value by an average 189 percent per year in the last decade.

Former Black Cap Adam Parore, who with impeccable timing started up Index Group, the country's first art-financing firm, has a graph comparing art with equities and property prices. Although the purple art line wanders aimlessly through most of the 1990s, from 1999 it springs up, bounds over the others and heads off into the stratosphere.

What's going on? New Zealanders are art lovers, says critic Keith Stewart. "People with not much money are prepared to buy artworks. Whether it's a little watercolour that you picked up from the church fete or whatever, it has a spiritual value above what it depicts. And we're very aware of that."

But why now? Maybe, in a world of digital manipulation and reproduction, we're prepared to pay for the comforting, low-tech authenticity of paint. Maybe we're over the cultural cringe. Or maybe local art, like local music, has become cool. A more prosaic reason comes from Parore, who says that Kiwis love art like they love property. "They don't trust equities and everyone's had a bad experience with shares," he says. Burnt by Brierleys, wrecked by tech – who wouldn't prefer something they can see and touch? Notwithstanding artist Pat Hanly's famous curse against people who buy art for the money ("I hope it falls off the wall and kills them"), Webb's fine-arts manager Sophie Coupland, who has been in the business for a decade, says that recent years have seen investors come back to art for the first time since the 80s.

Most of them are baby-boomers and upwards, richer or at least feeling that way, now that their old, familiar homes and paintings are suddenly worth a lot more. They are ready to take a chance on art again.

There is also a younger generation: a small but growing proportion of collectors are in their thirties. Bankers and lawyers, tertiary-educated and keen on contemporary art – yep, the yuppies have re-entered the sale room. Some are Kiwis who have come home – what Parore calls "high net-worth expatriates". Some are locals, buying for enjoyment and investment. One 31-year-old, who began collecting in the mid 1990s, says, "there was a discrepancy in prices". He started with a \$400 lithograph, traded up to the senior contemporary painters ("a more liquid and ready market") and has done very well out of it. He no longer buys artists like Bill Hammond; he sells them.

This is a group notorious for its flash toys. And art, among status symbols, is one of the best. Although practically useless in the way that a Mercedes, for example, isn't, a painting by a blue-chip artist irresistibly combines uniqueness with a recognised luxury brand. Plus, it conveys what we will never admit that we want: class. "You never hang them in the bedroom," says Stewart.

"You hang them in the lounge where everybody can see them. At the moment, you're really in if you've got a Hotere in your lounge, because he's the hottest thing out there."

Parore has "a couple of Hoteres", and a Hotere graph, too, on a page headed "Show me the money". The painter may be an official New Zealand icon, but he has also earned accolades for becoming last decade's premier investment artist, who held the record for sales in a calendar year. Gross sales put Hotere, along with Colin McCahon, in what Parore calls "the two-million-dollar club". According to Parore, it's the artist's "regional politicalism" that attracts buyers, but it's certainly easier to appreciate the aesthetic merits of something that can make you that much richer. However, spare a thought for the artist on your way to the bank. Though some critics believe that Hotere has a moral right to a percentage of the massive resale profits generated by his paintings, there is no system or even expectation for artists to benefit in this way.

Although Hotere is guaranteed to impress the guests, contemporary painting in general is in demand, accounting for just over half of auction turnover.

Neil Roberts, curator of the Christchurch Art Gallery: “Contemporary art can either reflect international trends or it can be more localised, and in this case it’s localised on New Zealand imagery, and that’s having full rein at the moment.”

But fashions change. Contemporary painting will probably peak soon; there are only so many serious collectors, and even the richest have only so many walls. Better returns can be found elsewhere. Coupland says that historical works, particularly early paintings with a topographical interest or a Maori subject base, are heating up.

How do you pick your winners? Stewart: “It’s chicken and egg in terms of what comes first, the value or the person who wants to put the money in. If the collectors decide they like something, then it goes crazy.”

In the longer term, artists’ names rise and fall like stocks; it’s Celebdaq for grown-ups. The NBR’s John Daly-Peoples has even allocated artists to categories such as “blue-chip” (Don Binney, Milan Mrkusich, for example); “solid investment” (Gretchen Albrecht, Dick Frizzell); and “great potential” (Graham Fletcher, Denise Kum). Artists go up if they are bought by certain collectors or stocked by certain dealers. Scarcity increases their value, so it’s best if artists release as little work as possible, or it’s bought by institutions that don’t sell. However, their best move, price-wise, is to die. A morbid but effective strategy is thus to target the decrepit.

What’s the current state of the art, then? Prices are “not unrealistically buoyant”, according to Coupland. But everyone involved in the market has a vested interest in keeping the numbers up, so it’s not surprising they agree that it’s good to go for a while longer. Roberts provides a more cynical view. “Dealers tend to forget that, in 1970, \$1000 was worth a heck of a lot more than it is today ... I’ve seen the market climb up and fall down. It went up in ‘86, ‘87 and then collapsed two years later, and there were people who paid huge prices for paintings and lost a lot of money.”

He is concerned about an apparent disparity between dealer prices and those achieved in the sale room. “Often the difference is 100 percent, 300 percent, and that indicates to me there’s something wrong with the levels being paid for artworks.” Oddly, it’s not the auctioneers he blames, but the dealers. “If we take someone like Bill Hammond – prices were climbing and then the dealers

climbed on the prices as well and pushed them up ... the indication is that there are certain dealers who are overheating the prices on certain artists.”

It’s not just the dealers. Collectors have been known to step in and buy up works just to stop the prices flagging, creating a self-perpetuating prediction of value. Although such a small market can be easily manipulated, even the most dedicated price-pusher has little power against the weight of the economy. When that goes wrong, Roberts says, “Art is the first thing to go out the door. And the slowest to recover.”

Still want to risk it? Let’s say you don’t know much about art, and don’t even know what you like. First of all, everybody agrees, do your research. Visit the galleries and the sale rooms. Talk to curators, historians, dealers, artists. Coupland: “The most important thing to do is build an eye. Really, you have to do a lot of looking.”

Check out what’s in vogue, but don’t necessarily join the herd. Going against the flow might pay better in a few years. Learn to recognise good technique – it lasts after flashy statements have lost their fashionable gloss. It is, however, no science. The mantra chanted by dealers and critics alike is: “Buy what you like, because you have to live with it.” Parore hid a John Pule (“solid investment” – NBR) under his bed for a couple of weeks, until his tastes caught up with his wallet.

That’s assuming you plan to purchase something to take home. Some people buy works and never see them, leasing them to galleries until they want to sell them on. But art investment is surely about enriching your spiritual space; making a packet should be a fringe benefit.

Marie Quinn has no time for such sentiments. She’s a financial investment adviser who organises annual seminars on art investment for her clients. “Investing isn’t about emotions, it’s about getting some advice, knowing what you’re doing and being calculating about it.” Art, she says, is simply another option in the area of collectibles. “People who get emotional about investments never do the right things. When it comes down to the nitty-gritty, it’s about buying low and selling high.”

For our 31-year-old investor, it’s become an addiction. “Once you start buying it, you want to keep buying more and more ... you end up having too much art for your walls, so it’s piled up in the garage. It’s just cool to have.”

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LAURA HILL

Laura majored in Theatre and Film at Victoria University, where she also gained a 1st Class Honours Degree in English Literature. A familiar face to *Shortland Street* viewers, Laura has played the character Toni Thompson since 2001. While in Wellington, Laura was involved in fringe theatre (*Purple Frog*, *The Daily Grind*) and devised work, including the comedy *Welcome to Superbia!* and a feature film directed by Duncan Sarkies (*Bludgers*). She gained television experience in *Duggan*, and *Questions*, a drama developed from a stage play dealing with youth suicide. Laura made her Auckland Theatre Company debut in 2004 in the hit Roger Hall comedy, *Spreading Out*.



CLAIRE CHITHAM

Claire is well known for her *Shortland Street* role as Waverley Harrison (nee Wilson). Her experience in theatre extends over twenty years and includes roles in *Play 2* (ATC 2econd Unit), her critically acclaimed portrayal of Amy in *Tape* (Silo Theatre) and *The Elephant Man* (Theatre Corporate). *Up For Grabs* is Claire's debut for Auckland Theatre Company's mainbill. Other television appearances include *Riding High*, *Ray Bradbury Theatre* and *The Adventures of Black Beauty*.



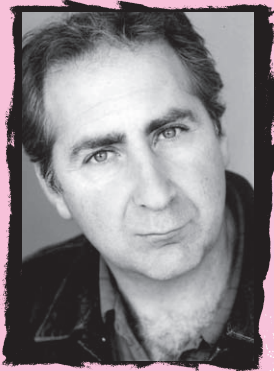
GLEN DRAKE

Glen has appeared in several productions for Auckland Theatre Company including *Cabaret*, *Into the Woods* and, most recently, *The Talented Mr. Ripley* in which he played the lead role. Other theatre credits include *Lady Windermere's Fan*, *South Pacific* (Court Theatre), *Fever – A Peggy Lee Story* (Nelson Festival, Court Theatre) and the 2001 United Kingdom tour of *Joseph & the Amazing Technicolour Dreamcoat*. His film appearances include *King Kong*, *Perfect Creature*, *River Queen*, *Not Only But Always* (UK) and *Heavenly Creatures*. Television credits include *Serial Killers*, *Mataku*, *Cleopatra 2525*, *Hercules*, *Street Legal* and *Shortland Street*.



ELIZABETH HAWTHORNE

Elizabeth trained and worked in the Theatre Corporate Company from 1974 to 1984. She was then a member of the Mercury Theatre Company until 1992. For Auckland Theatre Company she has appeared in *Masterclass*, *Vita* and *Virginia*, *Serial Killers*, *A Streetcar Named Desire*, *The Play About the Baby*, *The Bellbird* and *The Graduate*. *Up For Grabs* marks her eightieth professional production. Elizabeth has also played major roles in the television series *Shortland Street* and *Spin Doctors*. In 2000 she won a Nokia Film Best Supporting Actress Award for her role in the feature film *Savage Honeymoon* and in 2001 was awarded an ONZM in the Queen's Birthday Honours List.



GREG JOHNSON

Greg Johnson won a 1998 New Zealand Film and Television Award for Best Supporting Actor in *Citylife* and was nominated as Best Supporting Actor for *Marlin Bay*.

Widely recognized as Dean Cochrane in *Shortland Street*, Greg has also performed in numerous other television series and telemovies including *Hercules*, *The Chosen*, *Coverstory*, *Plainclothes* and *Letter to Blanchy*.

His feature film credits include *Broken English*, *The Whole of the Moon*, *End of the Golden Weather*, *The Piano* and the yet to be released *World's Fastest Indian*.

This is Greg's third outing with Auckland Theatre Company having previously appeared in Roger Hall's *Take a Chance on Me* and *Middle Age Spread*.



CAMERON RHODES

This is Cameron's fourth appearance with Auckland Theatre Company having previously performed in *Ladies Night*, *Goldie*, *A Christmas Carol* and, most recently *The Cardinal* in *The Duchess of Malfi*. Cameron graduated from Toi Whakaari New Zealand Drama School in 1987. Other theatre experience includes *A Clockwork Orange* (Silo), *Hamlet*, *Cyrano de Bergerac* (Theatre at Large), *A Midsummer Night's Dream* (New Zealand Actors Company), *Serial Killers* (Circa) and *Sweeney Todd* (Downstage). Cameron also works as a tutor in voice and acting at UNITEC and as a director (*Closer*, *Silo Theatre*). His film and television credits include *Lord of the Rings*, *Bread & Roses*, *Absent without Leave*, *Power Rangers*, *Mercy Peak*, *Xena Warrior Princess* and *Dark Knight*.



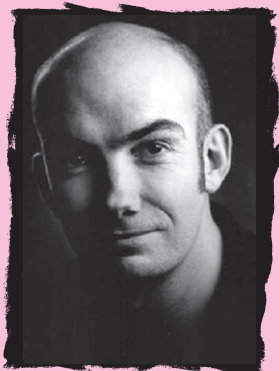
CATHERINE WILKIN

Since completing her acting apprenticeship at the Mercury Theatre some thirty years ago, Catherine's career has seen her perform in London, Oslo, Melbourne, Sydney, Brisbane, Auckland, Christchurch and Wellington. Her landmark performance in the Downstage production of *Hedda Gabler*, directed by Colin McColl, was internationally successful, garnering an exceptional reception at the Edinburgh Festival. Her film and television work is equally extensive and has resulted in Silver Logie and Penguin awards in Australia and a Best Supporting Actress at the NZ Film and Television Awards. Catherine's theatre credits for Auckland Theatre Company include *Middle Age Spread* and *Equus*.

UP FOR GRABS REHEARSALS







DIRECTOR

ROY WARD

Roy has held the position of Auckland Theatre Company's Associate Director Artistic and Literary since early 2005. Roy trained at the New Zealand Drama School, graduating in 1985, and has worked extensively as an actor, writer and director. Acting highlights include Colin McColl's acclaimed productions of Ibsen's *A Doll's House* and Durrenmatt's *The Visit* (for which Roy was named Best Supporting Actor in Wellington's Chapman Tripp Theatre Awards). For several years Roy was based in Amsterdam where he played leading roles in a number of Dutch-produced feature films and shorts. Recent film and television credits include *Outrageous Fortune*, *Maddigan's Quest*, *The Perfect Creature*, *Shortland Street* and *The Ugly*. Roy has a long association with *Shortland Street* where he has worked variously as a writer, script editor and, most recently, script producer. He has directed numerous theatre productions, most notably Kate and Miranda Harcourt's *Flowers From My Mother's Garden* for the International Arts Festival and subsequent national tour.



SET DESIGN

MARK McENTYRE

Best known in the theatre world for his set designs *True* by Stuart McKenzie, Briar-Grace Smith's *Purapurawhetu* for Taki Rua Productions 1997, *Flowers From My Mother's Garden* by Stuart McKenzie and Miranda Harcourt and *Homefires* by Hone Kouka (both for the 1998 International Arts Festival). Mark was co-designer with Diane Prince for *Woman Far Walking* and *Haruru Mai* in the New Zealand Festival 2000 and in 2002 he designed *Leah* for the New Zealand Actors Company. Other design credits include Briar Grace-Smith's *Potiki's Memory of Stone* for the Court Theatre in 2003 and 2004 Mark designed *Forza Del Destino* and *Count Orly* for Canterbury Opera. In 2005 Mark designed *Taking Off* for Court Theatre and *Tosca* for Canterbury Opera at the Christchurch Arts Festival.

Mark is currently a senior lecturer in Design at The School of Art & Design, Christchurch Institute of Technology and his main areas of teaching are 3D Design and Stage, Film and Television Design.



LIGHTING DESIGN

PHILLIP DEXTER

Phillip studied lighting design in New Zealand under the guidance of Jacque Hardinge during the mid 80's while lighting a considerable amount of work including designs for the then Perkel Opera Company. His method, derived from the 'hands on' approach, produces designers who are creative and imaginative while working efficiently. In 1991 Phillip moved to London to study international approaches to lighting design. This was achieved by practical experience through holding senior posts in lighting at prestigious London theatres including Hampstead Theatre, The Royal College of Music Opera Conservatory, The Royal Opera House, and the recently opened Stratford Circus multiple auditorium performance complex. During the early 90's Phillip developed his creative side further by working alongside such international designers as David Hearsey, Mark Henderson and Mike Hughes.



COSTUME DESIGN

NATALIE SHIELDS

Moving from a 'made to measure' tailoring background into theatre costume design has been an exciting, yet challenging change of tack for Natalie. *Up For Grabs* is her first sole charge costume design project for the stage. With the wonderful support from Elizabeth Whiting and the team at Elizabeth Whiting Costumes, Natalie has developed these designs by drawing on her experiences in custom making for film (*The Last Samurai*, *The Lion*, *the Witch and the Wardrobe*) and combining that with an inherent love for contemporary, classic clothing design.

Natalie admits that by allowing each character only one costume change means independent styles must be clear and accessible to the audience while still affording a blatant connection to the 'world' provided by the set. Overall, the final costumes are a product of the inspiration received from director Roy Ward's vision for *Up For Grabs* as well as New Zealand's long held love for contemporary yet unhesitatingly functional clothing.

TIPS FOR WOULD BE ART COLLECTORS

- 1.** Make a point of going to as many exhibition openings as possible. They are free and you'll soon gain a sense of where your personal interest lies, be it abstract, figurative, contemporary or historic art.
- 2.** Read! Start reading the major New Zealand art magazines Art News and Art New Zealand. The next step is to acquaint yourself with the major international magazines such as Art Forum, Modern Painters and Frieze.
- 3.** Go to the auctions. Webbs, Dunbar Sloane and the International Art Centre have regular major and affordable art sales with art priced from a few hundred to hundreds of thousands of dollars.
- 4.** Surf the net. Feed your favourite topic or artist into Google and you'll have days sometimes weeks of information and research.
- 5.** Buy a piece of art! You can begin your collection for a few hundred dollars. The affordable art auctions are a great place to get started. Once you've bought your first piece you'll be hooked.

Source: Herald on Sunday, 09.01.05,

'Buyers Capitalising on NZ's burgeoning Art Market' by Hamish Coney.

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A DAY IN THE LIFE OF
MATHIAS WESTEBBE
ACTING PRODUCTION MANAGER

Q: You are here on an exchange programme all the way from Germany, how does your role at ATC fit into your university studies for your degree?

A: “My degree is called Theatre and Event Engineering, but there is not very much engineering going on at ATC. But Maths never was my favourite subject, so I reckon that my job with ATC is very much the way I'd like to work in theatre in the future - more hands on management. Doing my internship with ATC as their production manager focuses nicely on the aspect of my course I most enjoy.”

Q: What skills do you hope to pick up at ATC to take back with you to Germany?

A: “How to do state of the art theatre on strictly limited budgets...and in English!”

Q: You have spent this year working as a production assistant for ATC, was it a big jump going from an assistant to Production Manager for *Up For Grabs*?

A: “I've had some very good production managers to learn from over the last few months so I felt quite confident approaching *Up for Grabs*. There have still been lots of unforeseen problems but I'm coping and learning.”

Q: What are your main responsibilities as Production Manager for *Up For Grabs*? Is there room to be creative or is it more about making sure 'things get done'?

A: “A good friend of mine once said the stage manager is the 'mum' of the show taking care of the family and the production manager is the 'dad' taking care of money and dates. In a way this is very true.”

Q: Is there a big difference between New Zealand and German Theatre?

A: “Yes! There's basically a lot more government funding for theatre in Germany and therefore shows are not necessarily better but we can afford to do a line-up where we can take more risks.”

Q: What kind of career would you love to have once you finish your degree?

A: “I want to be a Circus Director.”

Q: What advice would you give to young people who would like to get into the production side of the theatre industry?

A: “University might help, but it's crucial to get a job with a nice boss and just go for it!”



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