



In association with ATC Patrons

# THE OCEAN STAR

by Michael Galvin

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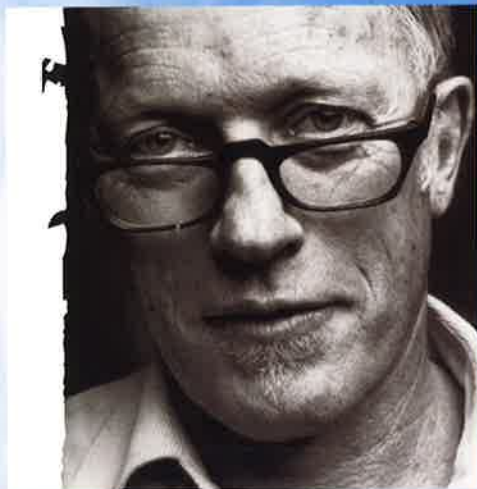
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ARTISTIC DIRECTOR / AUCKLAND THEATRE COMPANY

# COLIN McCOLL



Welcome to *The Ocean Star*. It is our great pleasure to be presenting the premiere production of this new work by Michael Galvin – a brilliantly funny new take on the bonding rituals of Kiwi males and the manifestations of grief.

Michael's playwriting has been nurtured through Auckland Theatre Company's Literary Unit. An earlier work of his, *New Gold Dream*, received remarkable feedback when it was presented in Auckland Theatre Company's 2003 Final Draft season (as part of AK03). *The Ocean Star* too has been through the ATC Literary Unit's development process of staged-readings, workshops and semi-staged presentations, prior to its full realisation on the main stage.

Auckland Theatre Company is New Zealand's only theatre company with a full-time dedicated Literary Unit, commissioning and developing new work for Auckland audiences and for audiences throughout the country.

My big thanks to ATC Patrons who continue to understand the importance of New Zealand theatre companies telling New Zealand stories, and who have supported this production and the work of the ATC Literary Unit over many years. Thanks, too, to Roy Ward (ATC Associate Director, Artistic and Literary and the Director of tonight's play) and his creative team, Mark McEntyre, Steve Marshall, Marc Chesterman and Kasia Pol.

Welcome back to Greg Johnson, Rachel Nash and Adam Gardiner, and a big welcome to Dean O'Gorman, who has returned from the US for this, his Auckland Theatre Company debut.

Enjoy tonight's performance of *The Ocean Star*. We look forward to seeing you at The New Zealand Post Season of *Sweet Charity*, starring Jackie Clarke - this is an all singing, all dancing salute to '60s New York and the final production in Auckland Theatre Company's 2006 Things We Do For Love season.

Enjoy!

A handwritten signature in black ink that reads "Colin". The signature is fluid and cursive, written in a dark ink on a light background.

Colin McColl



The Patrons of Auckland Theatre Company are proud to sponsor the **World Premiere of *The Ocean Star*** by New Zealand playwright Michael Galvin.

The Patrons group was formed to support, on an ongoing basis, the work of Auckland Theatre Company. In the past the Patrons have supported the presentation of New Zealand theatre, including productions of *The Bach* and *Disgrace*, as well as Auckland Theatre Company's education and literary initiatives – all of which are essential to the ongoing artistic strength of the company.

On behalf of the ATC Patrons, we wish Roy Ward and his creative team and cast all the best for this first season. We hope it is the first of many.

Dayle Mace

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Lady Tait  
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Don and Denise Turkington  
Aki and Jane von Roy  
James Wallace  
Evan and Katie Williams



ATC Patrons at *The Ocean Star* Patrons evening

In association with ATC Patrons

# THE OCEAN STAR

by Michael Galvin

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## CAST

JAY ADAM GARDINER BRIAN GREG JOHNSON TED DEAN O'GORMAN HELEN RACHEL NASH

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## CREATIVE TEAM

DIRECTION ROY WARD SET DESIGN MARK MCENTYRE LIGHTING DESIGN STEVE MARSHALL  
COSTUME DESIGN KASIA POL SOUND DESIGN/COMPOSER MARC CHESTERMAN

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## PRODUCTION

PRODUCTION MANAGER ROBYN TEARLE TECHNICAL MANAGER BONNIE BURRILL  
STAGE MANAGER VICKI SLOW LIGHTING AND SOUND OPERATOR ROBERT HUNTE  
SET CONSTRUCTION 2CONSTRUCT PROPERTIES MASTER BEC EHLERS

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*The Ocean Star* is the sixth Auckland Theatre Company production for 2006.  
This production was first performed at the Maidment Theatre on September 28, 2006.

*The Ocean Star* is approximately 95 minutes long (without interval).  
Please remember to switch off all mobile phones, pagers and watch alarms.



Proud to be the selected wine of Auckland Theatre Company

Proud to be the selected caterers for Auckland Theatre Company



THE PLAYWRIGHT

# MICHAEL GALVIN



Michael Galvin is a graduate of Victoria University and Toi Whakaari: New Zealand Drama School. He is best known as the sole surviving original core cast member of Kiwi TV staple *Shortland Street*, but he has also worked extensively on stage. His theatre credits include roles in the New Zealand classics *Ladies Night*, *Foreskin's Lament* and *Blue Sky Boys*, as well as *Phantom of the Opera*. In 1996, Michael took a four-year hiatus from *Shortland Street* to write and travel. During this time, he had roles in television productions *Highwater* and *Coverstory* and the feature film *The Climb*, which starred John Hurt. Michael has had short stories published in the anthologies *The Picnic Virgin* (edited by drama school classmate Emily Perkins) and *Boy's Own Stories* (edited by Graeme Lay). His first play, *New Gold Dream*, was staged as a workshop production by Auckland Theatre Company at the inaugural Auckland Arts Festival, AK03. Earlier this year, Auckland Theatre Company workshopped Michael's third play *Station to Station* for the Literary Unit's 2006 playreading series.

## AUTHOR'S NOTE

I wanted to write a play about not getting over something. People say things like 'time heals all wounds' and 'anything that doesn't kill you makes you stronger' but I disagree. I think a lot of the time we are defined by the bad things that happen to us. We go to absurd lengths (often unconsciously) to stop them happening again. And we go to equally absurd lengths to hide this manoeuvring from ourselves. Out of concern, we participate in the self-deceptions of those we love and

hope they participate in ours. But when a loved one decides to stop playing along - out of love or out of hate - the results can be cataclysmic.

I think there is great comic and dramatic potential in the gap between what we're supposed to be and what we are. Kiwi guys, for example, are supposed to be independent, staunch, uncomplaining and successful at what they do. I'm not sure I know any who actually are all those things, which is why no one in *The Ocean Star* is. They are a clever, sensitive and articulate family of men, but there is a blind spot in each one's intelligence that stops him from really examining the mess he's made of his life. And of course, it's the quiet ones you've got to watch out for. Put a 30-year-old alternative film-maker who still lives with his dad under enough pressure and sure enough you will create a monster to strike fear into the heart of any All Black front row.

The most important thing I discovered in the rewriting process for *The Ocean Star* is that the stronger the drama is, the stronger the comedy is. So although it is a comedy, it is based, I hope, very soundly in truth. And the truth it is based most soundly in is: you can't choose your family.

I would like to thank Celia Nicholson, Roy Ward and Colin McColl for their faith in the play. I would like to thank all those who contributed so skillfully and generously during the workshopping process: Jonathan Hendry, David Aston, David Van Horn, Johnny Brugh and Tania Anderson, and I would like to thank the unspeakably fabulous Adam, Greg, Dean and Roy for the care and respect they showed my play and me throughout this whole process.

I would like to dedicate *The Ocean Star* to Melissa, and to Lily, who was born the week before rehearsals started.

WHAT SEAS WHAT SHORES WHAT GRANITE  
ISLANDS TOWARDS MY TIMBERS  
AND WOODTHRUSH CALLING THROUGH THE FOG  
MY DAUGHTER  
T.S. ELLIOT

# LITERARY UNIT PROCESS

"The Literary Unit is hugely beneficial to a writer. Most New Zealand plays don't get the opportunity to be as heavily 'workshopped' as their overseas counterparts, and it was extremely satisfying to see the script improve as it went through the process."

Michael Galvin



## STEP ONE: THE PLAY-READING

Since its inception, ATC Literary Unit has produced a regular play reading series - monthly from March to October - giving new and established writers a unique opportunity to test the waters with new scripts at various stages of development. In September 2005 Michael Galvin was joined by a professional cast and director to workshop *The Ocean Star* over a two-day period.

The play was then given a public reading with the following cast: Tania Anderson, David Aston, Adam Gardiner, David van Horn.

Director: Jonathon Hendry.

## STEP TWO: THE NEXT STAGE (formerly FINAL DRAFT)

THE NEXT STAGE is Auckland Theatre Company's annual showcase of new plays in development and a vital part of the Company's artistic planning for future seasons. In October 2005, *The Ocean Star* was one of three scripts to be fully workshopped and presented as a semi-staged public performance by a professional cast and director. After the presentation the audience had the opportunity to share their thoughts with Michael, the cast and crew. This discussion forum allowed Michael and the Company to gain invaluable feedback and experience to help *The Ocean Star* on its journey to full production.

Cast involved: Tania Anderson, Jonathon Brugh, Adam Gardiner, Greg Johnson.

Director: Roy Ward.

## STEP THREE: Main-bill Production

In November 2005, *The Ocean Star* was confirmed as a mainbill production for Auckland Theatre Company's 2006 Things We Do For Love season. After a four-week rehearsal process, *The Ocean Star* began its World Premiere season at the Maidment Theatre from 28 September – 21 October.

Any playwright will agree that developing new New Zealand drama either in film, television or onstage requires ongoing commitment and dedication. Since its inception, ATC Literary Unit has developed such Auckland Theatre Company successes as Tom Scott's *The Daylight Atheist*, Albert Wendt's *The Songmaker's Chair*, Stephen Sinclair's *The Bach* and *The Bell Bird* and most recently, Carl Nixon's adaptation of JM Coetzee's *Disgrace*.

## 2006 PLAY READINGS SO FAR:

*Where We Once Belonged* by Dave Armstrong from the novel by Sia Figiel

*My Name is Gary Cooper* by Victor Rodger (Taki Rua Commission)

*Predicament* by Murray Lynch

*Station to Station* by Michael Galvin

*The Woman Who Loved A Mountain* by Pip Hall

*The Oil Factor* by Geoff Chapple

## 2006 THE NEXT STAGE:

*Finding Murdoch* by Margot MacCrae

*The Oil Factor* by Geoff Chapple

*My Name is Gary Cooper* by Victor Rodger

## AND COMING UP:

Playreadings

### Wednesday OCTOBER 4th

*Mike and Virginia* by Kathryn Burnett and Nick Ward

### Wednesday NOVEMBER 1st

*The All Black, The Model and the End of the World* by Stuart Hoar

## ATC COMMISSIONS:

This year ATC Literary Unit has commissioned three new plays – an initiative made possible by funding from Creative New Zealand.

*Mike and Virginia* by Nick Ward and Kathryn Burnett

*Where We Once Belonged* by Dave Armstrong adapted for the stage from the novel by Sia Figiel

*The All Black The Model and The End of the World* by Stuart Hoar



In *The Ocean Star*, Brian suffers from agoraphobia which, directly translated from its original Latin, means "fear of the marketplace". Agoraphobia is defined as the fear of having a panic attack in any place or situation where it cannot be controlled.

Most of us have a fear of one kind or another. While many people suffer from pathophobia (fear of disease), monophobia (fear of being alone), glossophobia (fear of public speaking), there are also some less popular phobias.

Here is a list of alternative phobias Michael Galvin could have chosen for Brian...

Ablutophobia - Fear of washing or bathing

Anemophobia - Fear of wind

Anthrophobia - Fear of flowers

Arachibutyrophobia - Fear of peanut butter sticking to the roof of the mouth.

Basophobia - Fear of walking

Batophobia - Fear of being close to high buildings

Bibliophobia - Fear of books

Blennophobia - Fear of slime

Catoptrophobia - Fear of mirrors

Clinophobia - Fear of going to bed

Cnidophobia - Fear of string

Coulrophobia - Fear of clowns

Deciophobia - Fear of making decisions

Dendrophobia - Fear of trees

Dextrophobia - Fear of objects at the right side of the body

Didaskaleinophobia - Fear of school

Eleutherophobia - Fear of freedom

Eosophobia - Fear of daylight

Ergophobia - Fear of work

Ereuthophobia - Fear of the color red

Geliophobia - Fear of laughter

Geniophobia - Fear of chins

Genuphobia - Fear of knees

Geumaphobia - Fear of taste

Heliophobia - Fear of the sun

Hemophobia - Fear of blood

Hippopotomonstrosesquippedaliophobia - Fear of long words

Homichlophobia - Fear of fog

Ichthyophobia - Fear of fish

Ideophobia - Fear of ideas

Kainophobia - Fear of anything new

Kathisophobia - Fear of sitting down

Lachanophobia - Fear of vegetables

Leukophobia - Fear of the color white

Levophobia - Fear of objects to the left side of the body

Melanophobia - Fear of the color black

Melophobia - Fear of music

Metrophobia - Fear of poetry

Mnemophobia - Fear of memories

Neophobia - Fear of anything new

Nephophobia - Fear of clouds

Nomatophobia - Fear of names

Octophobia - Fear of the number 8

Ommetaphobia - Fear of eyes

Oneirophobia - Fear of dreams

Ophthalmophobia - Fear of opening one's eyes

Panophobia - Fear of everything

Paraskavedekatriaphobia - Fear of Friday the 13th

Peladophobia - Fear of bald people

Pogonophobia - Fear of beards

Sciophobia - Fear of shadows

Scolionophobia - Fear of school

Selenophobia - Fear of the moon

Siderophobia - Fear of stars

Thaasophobia - Fear of sitting

Trichopathophobia - Fear of hair

Triskadephobia - Fear of the number 13

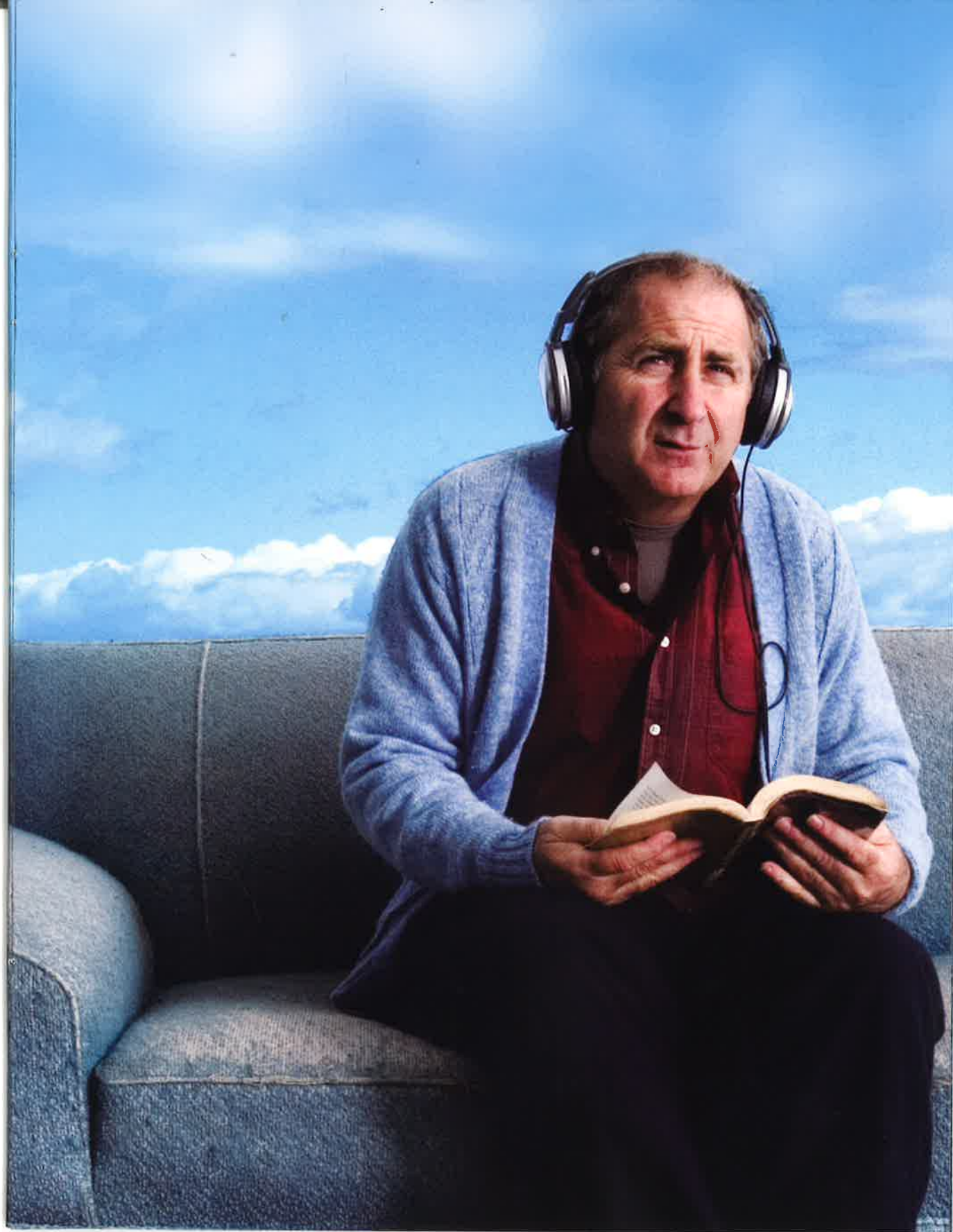
Verbophobia - Fear of words

Xanthophobia - Fear of the color yellow

Agoraphobia is a very common and often hidden disorder in New Zealand society. Approximately 3.5% of people suffer from agoraphobia. It can affect people in different ways, at different times. Agoraphobia can be effectively treated. The first step in treatment is to recognise and understand the problem and seek appropriate help from a health professional such as a GP.

For more information visit [www.agoraphobia.org.nz](http://www.agoraphobia.org.nz)



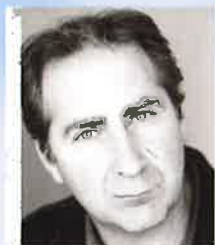


# CAST



## ADAM GARDINER

Adam Gardiner has been working in theatre, film, television and radio for 12 years. Originally from Wellington, Adam appeared in the slacker romance feature film *Hopeless* and the subsequent television series *Lovebites*. Other credits include: *For Good*, *River Queen*, *Outrageous Fortune*, *Mataku* and most recently Taika Waititi's debut feature *Eagle vs. Shark*. In 2003, Adam came to Auckland for the weekend and has been working here ever since. Theatre credits include: *Play 2.03*, Michael Galvin's *New Gold Dream*, and *Ladies Night* for Auckland Theatre Company, and *Mr. Kolpert* and *A Clockwork Orange* for Silo. Adam also recently toured with choreographer Raewyn Hill's dance theatre show *Angels With Dirty Feet*. In 2005, Adam narrowly beat a dog and a sock puppet to win the coveted Best Actor Award at the Auckland 48hr Film Festival. He has been a proud member of New Zealand Actors Equity since 1997.



## GREG JOHNSON

*The Ocean Star* is Greg's fourth appearance with Auckland Theatre Company, having previously appeared in *Up For Grabs*, *Take a Chance on Me* and *Middle Aged Spread*. Other theatre credits include: *Glide Time*, *The Paradise Package* and *The Viagra Monologues*. Greg's television credits include roles in *Shortland Street*, *Maddigan's Quest*, *Street Legal*, *Mercy Peak*, *The Chosen*, *Hurcules*, *Letter to Blanche* and *Citylife*. His film work includes: *The World's Fastest Indian*, *Spooked*, *The Funeral*, *Broken English*, *The Whole of the Moon*, *Alex*, *The End of the Golden Weather* and *The Piano*. Greg is a proud member of Actors Equity.



## DEAN O'GORMAN

*The Ocean Star* is Dean's debut appearance with Auckland Theatre Company. His role in the 1995 Kiwi feature film *Bonjour Timothy* earned him Best Actor nominations at both the Italian Film Festival Awards and The New Zealand Film and Television Awards. His other film experience includes: *When Love Comes*, *Snakeskin*, *Toy Love* and most recently the grisly horror film *The Legend of Mary Worth* - due for release in the US on Halloween eve 2006. Dean's television experience includes roles in *Shortland Street*, *MDA*, *All Saints*, *Young Hercules*, *McLeod's Daughters* (for which he was nominated for Most Popular New Talent at the 2005 Logie Awards) and *Serial Killers* (for which he was nominated for Best Performance by a Supporting Actor at the New Zealand Screen Awards).



## RACHEL NASH

*The Ocean Star* is Rachel's fourth appearance with Auckland Theatre Company, having previously appeared in *The Songmaker's Chair*, *Secret Bridesmaids' Business* and *Foreskin's Lament*. Other recent theatre experience includes: Harold Pinter's *Ashes to Ashes*. Rachel trained as an actor at the Theatre Corporate Drama School in 1986. Since then she has been working in various theatres in New Zealand, performing for adults and children and teaching drama to people with a range of ages and abilities. Rachel's television experience includes: *Outrageous Fortune*, *Shortland Street*, *Spin Doctors*, *Mercy Peak* and *Street Legal*.



How, BRETT AND I ARE SO CLOSE TODAY IS ALMOST A MIRACLE. IT WASN'T RIVALRY WE SUFFERED FROM, MORE A DESIRE TO CAUSE SUFFERING TO EACH OTHER. I ONCE THREW A DART INTO HIS SHIN, HE SHOT ME WITH A BB GUN IN THE EAR, I BLAMED HIM FOR CALLING AN 0900 PHONE SEX NUMBER WHICH I HAD CALLED IN A FIT OF VIRGINAL FRUSTRATION, HE HID IN MY ROOM UNDER MY BED AT NIGHT AND MADE SCRATCHING SOUNDS ON THE BED POST, I HID IN MY PARENTS WALK-IN PANTRY AND WAITED FOR BRETT TO COME HOME FROM HOCKEY PRACTICE AND JUMPED OUT AND SCARED HIM SO BADLY HE FAINTED. I THOUGHT I'D ACTUALLY KILLED HIM.

DEAN O'GORMAN

Being the youngest of three sisters, I have vivid memories of being slapped in the face by one sister, and whacked on the foot with a pencil case by the other (and a vein popping up that has never come down) Funnily enough, those two menacing, violent, tormentors are now wonderful, kind, intelligent women, and perhaps two of the most important and precious women in my life. Family you can't choose them, apparently. But I would. If they weren't.

I went out on a picnic with my family and we stopped at a bakery and I stole some Juicyfruit chewing gum. I showed my sister and she instantly told my father. We drove to the picnic I was put under a tree, wasn't allowed to eat anything apart from something to drink. I sat there all afternoon away from my family with no one talking to me. We drove home, nobody speaking to me, I was put to bed and my father came in and told me how disappointed he was in me for stealing and that I had brought shame on the whole family. I never stole again, ironically my family were originally smugglers from England. They still don't talk to me and I still take meals in my room.

Greg Johnson

An early memory is a lovely sunny day at home in Wellington.

Mum was reading and my older brother and I were watching a bumblebee buzzing along the windowsill. "You know bees don't sting you if you pick them up gently." Really? "I ask." Really? He assures me. I swear my mother gives a small smile over the top of the book she is reading (although I'll allow this repressed memory could be false) and as I pick up the humble bumble as gently as only a small child can, the only sounds I hear over my screams as it stings me is laughter - long, hard, and cruel.

Adam Gardiner

## Tales of Sibling Rivalry

My brother Pete is one and a half years younger than me. Growing up my natural instinct to inflict pain on someone smaller than me was intensified by the fact that he was more popular than me. He was the easy going youngest child - funny, personable and adventurous - and I was the neurotic middle child. Consequently I punished him for his social and psychological superiority. There were the traditional methods (insulting nicknames, physical violence) and more creative ones (making him drink a pint of water and daring him not to go to the toilet, locking him in a meat locker full of blowflies). But I had to phase this behaviour out when I realised he was growing faster than me, and that as well as being more popular than me, he would also one day be bigger than me. He has yet to take his revenge. Although you could say his revenge is that in spite of the childhood trauma he suffered at my hand, he is still funny, popular and adventurous and I'm still neurotic.

Michael Galvin



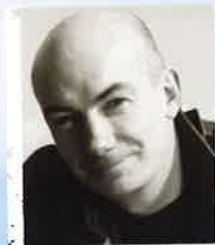
# IN REHEARSAL







# CREATIVE TEAM



## DIRECTOR ROY WARD

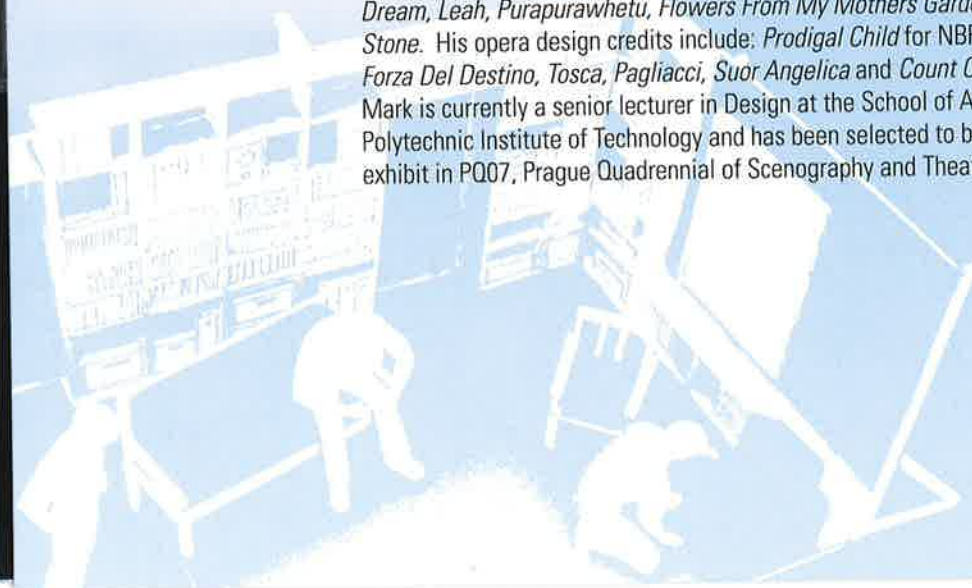
Roy has held the position of Auckland Theatre Company Associate Director, Artistic and Literary, since early 2005. He trained at the New Zealand Drama School, graduating in 1985, and has worked extensively as an actor, writer and director. Acting highlights include Colin McColl's acclaimed productions 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. His recent film and television credits include *Outrageous Fortune*, *Maddigan's Quest*, *The Perfect Creature*, *Shortland Street* and *The Ugly*. Roy has also worked in television as a writer, script editor and most recently, script producer. He has directed numerous theatre productions, notably Kate and Miranda Harcourt's *Flowers From My Mother's Garden* for the International Arts Festival and subsequent national tour. Roy's debut production for Auckland Theatre Company was last year's *Up For Grabs*. His most recent production was *The Laramie Project* for the UNITEC School of Performing and Screen Arts.



## SET DESIGNER MARK MCENTYRE

*"The set I have designed represents a container, a cocoon that feels static, floating in space, detached from the outside world. Yet this container is also fragile, barely able to hold in the intense anxieties and power struggles between Brian and his sons. This space suggests a slow and steady accumulation of more and more clutter that arrives through the post but never leaves. The books and CDs and TV broadcasts are distilled representations of the outside world without the threatening unpredictability of real life encounters with strangers, nature and urban spaces. Under the layers of detritus there is still evidence of the feminine touch in this domestic space – a memory strangely at odds with concerns of the present occupants."*

*The Ocean Star* is Mark's second Auckland Theatre Company production, having previously designed *Up For Grabs* (2005). Other theatre design credits include: *A Midsummer Night's Dream*, *Leah*, *Purapurawhetu*, *Flowers From My Mothers Garden* and *Potiki's Memory of Stone*. His opera credits include: *Prodigal Child* for NBR New Zealand Opera and *Forza Del Destino*, *Tosca*, *Pagliacci*, *Suor Angelica* and *Count Ory* for Canterbury Opera. Mark is currently a senior lecturer in Design at the School of Art & Design, Christchurch Polytechnic Institute of Technology and has been selected to be part of the New Zealand exhibit in PQ07, Prague Quadrennial of Scenography and Theatre Architecture.







## LIGHTING DESIGN STEVE MARSHALL

*"All of us live within the boundaries of our culture, our social group, our family and our personal vision of 'self'. Our view of events, especially traumatic ones, are coloured by our own personal remembrances of the event. Light allows each of us to have a perspective on our remembrance of events as we replay a vivid memory in terms of shade, sharpness, contrast and colour. I strive to highlight these emotional moments by drawing out these remembered light images."*

Steve Marshall has previously designed the lighting for *The Play About the Baby* and *Middle Age Spread* for Auckland Theatre Company. He is the Head of Performance Technology at Unitec's Theatre, Dance & Film School where he teaches Theatre Design and Technology. Recent design highlights include: *Marat Sade* for Jonathon Hendry in 2005 and, as associate designer, *The Laramie Project* for Roy Ward in 2006.



## COSTUME DESIGN KASIA POL

*"Costume design for The Ocean Star reflects each characters transformation throughout the course of the play. When the audience is first introduced to Brian, his clothes reflect the agoraphobic world he has created for himself. His look is unkempt and disheveled and we can see he has developed his own hermit-style patterns of dress - pajamas on top of dressing gowns, underneath cardigans etc. Like all the characters in this production, Brian embarks on a journey of transformation. As each begins to accept a new identity, costumes reflect a sense of freedom and order."*

Polish-born Kasia Pol graduated with a masters degree in Stage and Costume Design from the The Academy of Performing Art in Prague/Czech Republic. Recent design credits include: *Paradise* for dance company MAU, set and costume design for *Nature of Wishing* by Alex Duncan, *Requiem* by Lemi Ponifasio, costume design for Minuit's music video *Mt Fuji* by Alex Duncan and production design for *Rules, Dogs and Man* (feature film) by Anna and Jim Marbrook. She has lectured Performance Design in the Spatial Design Department at AUT and at the College of Art and Design at Massey University in Wellington.



## SOUND DESIGN / COMPOSER MARC CHESTERMAN

*"Music for The Ocean Star captures the emotion from one scene and propels us into the next scene. The main instrument used is a harpsichord sample chosen for its clean sound and attacking character. It is also a very strong and definite sound. This helps portray a strength underlying the family structure. Each section starts with a star like sound. Occasionally natural environmental sounds of day or night become a reminder of life beyond the home."*

This is Marc's second Auckland Theatre Company production, having previously composed the sound for *Doubt* earlier this year. He has made numerous soundtracks for both theatre and film, including working internationally with dance company MAU. Recent theatre soundtracks include: *100 Cousins*, *The Land of Make Believe* and *Paradise*. His film soundtrack work includes *Woodenhead* and *Kaikohe Demolition*. Marc is a member of the music improvisation trio *Audible 3*.

# WHY SOME **KIDS** NEVER LEAVE THE NEST

In *The Ocean Star* Brian's two grown sons, Ted and Jay, have returned to the family home to live. There has been much debate in recent times examining the apparent delayed onset of adulthood in today's young adults. Statistics suggest that adolescence has begun to stretch well into the mid-20s as young people struggle, for a multitude of reasons, to become financially independent from their parents. These "adultescent" trends have become apparent across the globe to the extent that new terminology has appeared in our every day vocabularies. Here are just a few examples:

## THE BOMMERANG GENERATION

The phrase, when applied to an individual, makes reference to the fact that the person lived independently for a period, but subsequently returned home due to the financial costs associated with maintaining a separate household.

The Brits call them...

### KIPPERS

KIDS IN PARENTS POCKET ERODING RETIREMENT SAVINGS

In contrast to KIPPERS are

### DINKS

DUAL INCOME NO KIDS

The Canadians call them...

### NIKE KIDS

NO INCOME KIDS WITH EDUCATION

In Canada there is great concern that colleges and universities are giving students degrees that do not qualify them for jobs—resulting delayed financial independence.

The Germans call them...

### NESTHOCKERS

or nest squatters.

The Japanese call them...

### PARASAITO SHINGURU

meaning "Parasite Singles"

The Italians call them...

### MAMMONES

Italy has charted a 50 percent increase since 1990 in mammones, or "mama's boys"—adult men who won't eat anywhere but mama's.

The French call it...

### TANGUY SYNDROME

The name comes from a 2001 French film about a charming 28-year-old who refuses to move out of his parents' apartment despite their comical efforts to get him out. The movie highlighted the trend and sparked a lot of debate.





# WHAT'S ON IN THEATRES AROUND THE COUNTRY?

## AUCKLAND THEATRE COMPANY SKYCITY THEATRE

16 November – 16 December

### SWEET CHARITY

Book by Neil Simon

Music by Cy Coleman

Lyrics by Dorothy Fields

Based on an original screenplay by  
Federico Fellini, Tullio Pinelli and  
Ennio Flaiano

Based on the Fellini film *Nights of Cabiria*, *Sweet Charity* is a sassy and streetwise take on the things we do for love. Jackie Clarke returns to the stage as Charity Hope Valentine in this swinging salute to '60s New York - featuring the hit musical numbers *Hey, Big Spender*, *If My Friends Could See Me Now*, *The Rich Man's Frug*, and *Rhythm of Life*.

## SILO THEATRE Auckland

25 September - 8 October

### The Winter Garden, The Civic, The Edge BADJELLY THE WITCH

Spike Milligan

Enter a world where witches can turn children into sausages or chop them up to make boy-girl soup, where they can turn policemen into apple trees or bananas into mice.

When Tim and Rose lose their beloved cow Lucy to Badjelly, the dastardly witch, they embark on a quest to save her.

## CENTREPOINT THEATRE Palmerston North

14 September - 14 October

### THE UNDERARM

David Geary and Justin Gregory

Kiwi Colin and Aussie Don are brothers, from a family torn apart by the most disgraceful episode in Trans-Tasman history: the infamous Underarm Delivery. 25 years on, they meet for a cricket test at the Basin Reserve to put on trial the man who ruined their lives.

26 October – 16 December

### WEIGHING IN

Lucy Schmidt

Sally, Clair, David, Marjorie and her slow but delightful granddaughter Moonbeam are all desperately trying to reach their goal weight by Christmas. However the "Nutriconics Weightloss Programme" led by the outrageously caustic Cynthia doesn't seem to be having the desired effect. Join the gang as they pump iron, share their triumphs and defeats and grow and shrink before your very eyes.

## DOWNSTAGE THEATRE Taki Rua, Wellington

18 October - 4 November

### NGA TANGATA TOA

Hone Kouka

Kouka has sculpted a work reaching to the very heart of the obsessive nature of revenge. "...elemental passions and the dark tragic action of lust, murder, love and long-simmering desire for utu unfolds." - Dominion Post.

## CIRCA THEATRE Wellington

14 October - 11 November

### MASTER CLASS

David Pownall

A smart, funny play, *Master Class* is set in 1948, in an anteroom of the Kremlin where Josef Stalin, and his ailing henchman Zhadanov, have 'invited' leading Russian composers of the day, Serge Prokofiev and Dmitri Shostakovich to justify their work. The atmosphere is tense as Stalin conducts a deadly game of psychological warfare, which has a surprising and shocking conclusion.

## COURT THEATRE Christchurch

21 October - 18 November

### DOUBT

John Patrick Shanley

When a popular young priest comes under suspicion the steely school principal, Sister Aloysius, will stop at nothing to prove him guilty. Certain of her convictions and her faith in her own intuition her pursuit seems remorseless and unforgiving.

## FORTUNE THEATRE Dunedin

10 November – 9 December

### CINDERELLA

Roger Hall

Roger Hall has written a brand-new version of the old story in the 'Make 'em laugh' tradition that can only be Panto! Watch Cinderella as she tackles evil, and tries to keep order as she chases her love interest across the stage. Filled with local humour, music, outrageous wigs, fantastic makeup and costumes.





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MAIDMENT THEATRE

MAIDMENT THEATRE

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PATRICK AND KAREN DOWNEY FOR THE LIGHTSHADE

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# Auckland City proudly supports our stand out acts.



AUCKLAND PHILHARMONIA

THE NBR NEW ZEALAND OPERA

AUCKLAND THEATRE COMPANY



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.



**Auckland City**

The image features a large, vibrant blue sky with scattered white clouds. Below the sky is a dark, calm sea. In the bottom right corner, a portion of a stone sculpture is visible, showing a textured, light-colored surface and a dark, shadowed area. The Auckland Theatre Company logo is positioned in the bottom left corner, consisting of three stacked red rectangular boxes with white text.

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