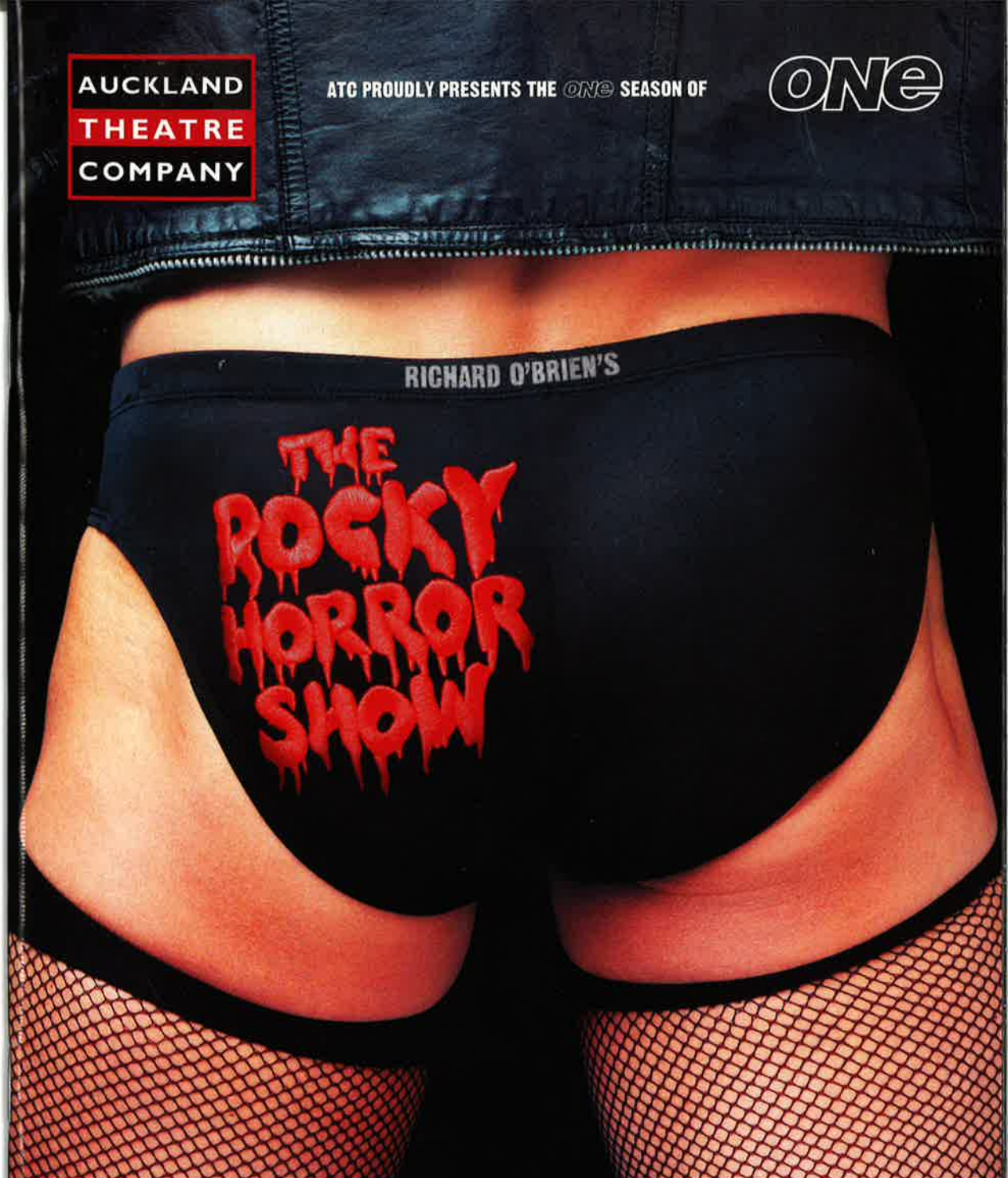


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## THE ROCKY HORROR SHOW

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Enjoy the show.

Robert Nash  
General Manager  
Volvo



## TO ABSENT FRIENDS

This production is dedicated to the memory of **Kevin Smith**, who died on 16<sup>th</sup> February 2002.

Kevin's contribution to the lives of his family, friends and fans is immeasurable. We mean to honour him with a production he would have relished.

He was a gifted soul: The embodiment of "Don't Dream it, Be it."



# One step to the left.

We're proud to bring your favourite Transylvanians to town in Auckland Theatre Company's production of Richard O'Brien's **The Rocky Horror Show**.



ASB BANK is a long-standing supporter of the Arts, both within Auckland and nationwide. It is our great pleasure to be a Gold Sponsor of the Auckland Theatre Company, an organisation who shares our values of innovation, progressiveness and commitment to excellence.

The Rocky Horror Show has delighted audiences with its irreverence for the past 30 years. ASB BANK is proud to be associated with a production that has stood such a test of time and I welcome you to the show.

A handwritten signature in white ink, appearing to read 'Hugh Burrett'.

Hugh Burrett

**AUCKLAND  
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## **AUCKLAND THEATRE COMPANY**

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## FROM THE ARTISTIC DIRECTOR

ATC and Volvo, in association with ASB BANK welcome you to the ultimate production of the 2002 Season of **Decadence**: Richard O'Brien's *The Rocky Horror Show*.

Inspired by the sights and cinema of his youth in small-town New Zealand, O'Brien's exotic fusion of sex, song and science-fiction premiered in a tiny London theatre in 1973. Thirty years on, it has evolved into a cult-classic, an icon of pop culture. Cast alumni include the playwright himself, Tim Curry, Gary Glitter, Russell Crowe and even former Prime Minister Robert Muldoon. Today, its 'naive charm' is as potent as ever, bewitching legions of fans and first-timers on screens and stages throughout the world. They immediately respond to the indelible characters and unforgettable score. But, like all 'classics', *The Rocky Horror Show* amounts to more than the sum of its parts. Amidst the fishnets and Frank's fiendish plans, we find hope of liberation and love and permission to be oneself in a world where being different is normal, and vice versa.

We welcome tonight's cast and crew particularly Mikey Havoc, Clint Elvy, Jacob Sullivan and Tania Bond, all of whom make their ATC debut in this production.

*The Rocky Horror Show* is the finale to ATC's 10<sup>th</sup> Anniversary Season of **Decadence**. On behalf of the cast and crew of *The Vagina Monologues*, *Take a Chance on Me*, *The Play About the Baby*, *The Daylight Atheist*, *Noises Off*, *The Bellbird*, *Travesties*, *Stones in his Pockets*, *Waiting for Godot* and all of us at ATC, we thank you for your company and look forward to seeing you at the theatre in 2003.

Don't Dream it. Be it.

Simon Prast



**RICHARD O'BRIEN**  
**AUTHOR & COMPOSER**

So! *The Rocky Horror Show* is thirty years old! Gosh! First it made it through the gestation period and then it survived the rigours of the delivery room and now, thirty years later, it still continues to entertain! (Yes, even me but, then again, I am a fairly cheap laugh).

It is essential for me to concede to the old maxim, which says that nothing is ever created in a vacuum (I love the way that word is spelt, but boy, do those things suck)!

*The Rocky Horror Show* is a latter day medieval mystery play (No, I didn't think so at the time, I'm just being clever now). It's an allegory, a parable with Brad and Janet representing Adam and Eve while Frankie-boy becomes the serpent (How the apple is depicted is for you to fathom).

In the last thirty years we have seen the appearance of several transgendered celebs, which is very heart-warming as Trannies are what they are by default, so getting it out in the open helps to take some of the heat out of the day. Indeed, now it is very nearly fashionable to be a Tranny and I like to think that *Rocky Horror* has played a not insignificant role in this happy state of affairs.

However, there is a limit beyond which we might be advised against crossing. For instance, I have no burning desire to see George W Bush in a frock but, if he was into that sort of thing and decided to address his nation in heels, hose, twin-set and pipe, who amongst us would not agree that there stood a very courageous and crazy man.

People often ask me if I am a Cross-dresser, to which I generally reply: 'No, not as long as I've got something pretty to wear'!

Well, I hope you enjoy the show. I hope it makes you laugh, tap your foot, shout some witty (please) lines at the cast and then go home and indulge in some fleshly pleasures.  
Yes, I know that it may be hard but somebody's got to do it.

Yours most sincerely

*Richard O'Brien*

Richard O'Brien

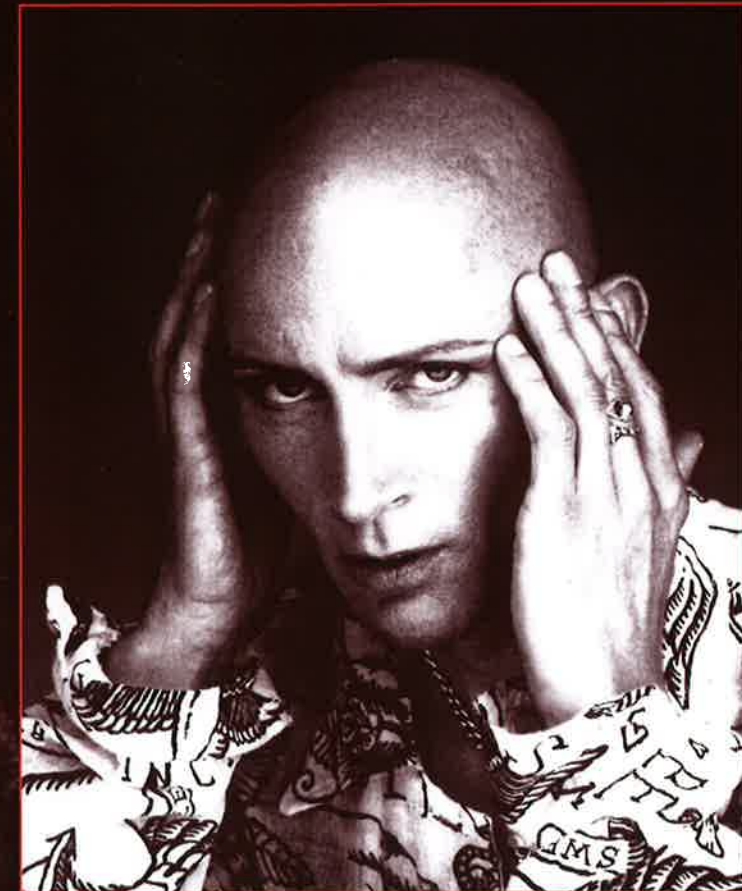
Richard O'Brien wrote *The Rocky Horror Show* in 1973. In 1975, the film *The Rocky Horror Picture Show* was released by Twentieth Century Fox. Like the stage show, the film quickly became a cult. Richard has also written the screenplay for the film *Shock Treatment*, and *A Hymn For Jim*, a BBC television play. Other stage plays include *Tee Zee And The Lost Race* (performed at the Royal Court Theatre) and *Top People*.

In the theatre, he has appeared in *The Tooth Of Crime* at the Royal Court; *Eastwood Ho!* at the Mermaid; in his own play, *Top People*; as The Dentist in *The Little Shop Of Horrors*; and in *The News* at Paramount City.

His television work includes *A Hymn For Jim*,

a series of *The Dick Francis Thriller* for Yorkshire TV; *Rushton Illustrated* for ATV; and *Gulnar* in *Robin Of Sherwood* for HTV. Richard hosted four series of *The Crystal Maze*, produced by Chatsworth Television - the 1992 *Children's Crystal Maze Special* was nominated for a BAFTA Award for Best Children's TV programme.

Film credits, aside from *The Rocky Horror Picture Show*, include *Jubilee*, *The Odd Job*, *Flash Gordon*, *Revolution*, *The Wolves Of Willoughby Chase*, *Dark City*, a guest appearance in *Spiceworld* - (The Spice Girls Movie!), *Ever After - A Cinderella Story*, *Dungeons And Dragons*, and *Mumbo Jumbo*. He has just completed work on *Elvira's Haunted Hills* shot in Romania.



## JOEL TOBECK – FRANK 'N' FURTER

Joel Tobeck was named Best Actor at the 1997 NZ Film and Television Awards for his lead role in *Topless Women Talk About Their Lives*. This is Joel's third production for Auckland Theatre Company; in 2001 he played Hamlet in *Rosencrantz and Guildenstern Are Dead* and Berger in *Hair*. He has had regular work on the American television series *Hercules*, *Xena*, *Young Hercules* and *Cleopatra 2525*, as well as roles in a number of New Zealand drama's including *Mercy Peak*, *Street Legal* and *Lawless*.

2002 has been a busy year – in May Joel spent two months in Queenstown shooting the family/fantasy film *The Water Giant* in which he plays Snead. In August he completed filming *Perfect Strangers* in which he plays Bill alongside Sam Neill and Rachael Blake.



"Joel Tobeck... now there's a man bereft of man breasts!" – Kevin Smith 2000  
I miss you Bro... I'm takin care 'o' bidnehh!

## MIKEY HAVOC – DR SCOTT/ EDDIE

Mikey Havoc is one of New Zealand's most colourful and charismatic personalities. A well known face on television, he has fronted and helped create some of the freshest and most original local programming in the last 6 years, *Havoc*, *Havoc 2000 Deluxe*, *Havoc Luxury Suites (and Conference Facility)*, and the patriotic *Havoc and Newsboy's - Sellout Tour*, *Ratings Drive* and *Victory Lap*. He has interviewed some of the world's biggest names and helped New Zealanders ignite a pride in their country, all the while making sure he has the best time possible.

Mikey is also well known to listeners of Auckland's 95bfm, having hosted its Breakfast Show from 1996 until earlier this year. He now gets his radio kicks on bfm Saturday mornings 9-midday, hosting Trailer with a Cage.

In addition, Mikey's musical talents include being one of Auckland's most popular club DJ's and,



in a past era, the frontman for the glam rock band *Push Push*. Mikey is from Auckland's North Shore, and *The Rocky Horror Show* is his first outing with Auckland Theatre Company.

## MICHAEL HURST – RIFF RAFF

Michael has been described as a theatre animal. After an eight year hiatus, during which he gained world wide recognition as 'Iolaus' in the American television series *Hercules – The Legendary Journeys*, he returned to the stage in 2001 as 'The Player' in ATC's production of *Rosencrantz and Guildenstern Are Dead*, and found himself once again "at home". This year Michael has appeared for Auckland Theatre Company as James Joyce in *Travesties* and Estragon in *Waiting for Godot*. Previous acting credits include the title roles in *Macbeth* and *Hamlet*, Arnold Bechoff in *Torch Song Trilogy*, Mozart in *Amadeus*, the Emcee (twice) in *Cabaret*, Koko in *The Mikado*, Barry in *Ladies' Night* (twice), Macbeth in *The Threepenny Opera* and Gregorus in the ground-breaking Inside Out Theatre Production of *The Holy Sinner*.

Directing credits include *Ladies' Night*, *The Merchant of Venice*, *The Tempest*, *Hamlet*,



*Macbeth*, *Othello*, *Romeo and Juliet* and *Cabaret*. Michael also directed many episodes of both *Hercules* and *Xena*, the feature film *Jubilee* and the one hour television comedy drama *Love Mussel*, starring the late, great Kevin Smith.

## CAROLYN MCLAUGHLIN – MAGENTA

Carolyn was a member of the *Hair* cast last year. The Wellington-based actress, singer and dancer currently performs with *The Beat Girls* and has recently appeared on *Shortland Street*. Carolyn trained in New York City at the Limon Dance Company and at the Alvin Ailey Dance Theatre. Carolyn's other international experience includes performances in the 2000 Sydney Olympics and the Manly Jazz Festival in Sydney. Carolyn's other television credits include *Dark Knight*, *The Tribe*, *William Tell* and the feature film *Tongan Ninja*.





#### ROY SNOW – BRAD

Roy is recognisable to many from his role as Matt on *Shortland Street*. In addition to being a regular on the TV series, Roy has also performed on stage in a number of productions including *Hair*, *Cabaret* and *Death of a Salesman* for Auckland Theatre Company. Other credits include *Les Miserables*, *Godspell*, *Blondel*, *Grease*, and *The Mikado*. Roy has also appeared in episodes of *Xena Warrior Princess* and had lead roles in several short films, including *The Incubus* and *The Package*.

#### SOPHIA HAWTHORNE – JANET

Sophia is one of New Zealand's most talented performers having worked extensively in theatre and film. Sophia has performed for Auckland Theatre Company in productions of *Travesties*, *Hair*, *Rosencrantz and Guildenstern Are Dead*, *Into the Woods*, *The Seagull*, *Social Climbers*, *The Wind in the Willows*, *Closer*, *The Cripple of Inishmaan* and *Cabaret*. In addition she has performed in *Double Beat*, *She Stoops to Conquer* (Downstage), *The Seagull* (Circa), *Into the Woods* (Watershed), *Titus Adronicus*, *Romeo and Juliet*, *The Crucible* and *The Sound of Music*.

Sophia's film credits include the short films *Destroying Angel*, *Out Of The Blue*, *The Bar* and *She's Racing*, and the feature films *Crime Story*, *When Love Comes* and *Savage Honeymoon*, for which she was nominated for Best Supporting Actress in the 2000 Film Awards. Television credits include *Mataku* and *Money for Jam*.



Sophia was also a recipient of the TVNZ Young Achievers Award in 1995, gaining a scholarship to study singing in New York.





## THE BEGINNINGS



Programme cover for the original Rocky Horror Show production at The Royal Court Theatre.

Born in 1942 in Cheltenham, England, Richard O'Brien moved to New Zealand at the age of ten. When he grew up his family envisaged a career in dairy farming for him. Instead he immersed himself in late-night double-feature programmes at the local cinema. These gave him a life-long passion for bad science-fiction films and B-Grade movies. Soon they were complemented by an addiction to *Dr Strange* comics.

No one born after 1950 can truly appreciate the nostalgia that clings to the animated trademarks which used to introduce films of the period. Fully to relish the MGM lion, the RKO radio transmitter and the scintillating globe of Universal you need first to have seen them, night after night, in picture houses where the beam of the projector sliced through floating wedges of thick tobacco smoke in an atmosphere rank with the smell of orange-peel and ice cream.

All these signs and symbols became a part of Richard O'Brien's youth and were absorbed into his culture, as they were with millions of other people growing up at that time. Later he was to incorporate what they stood for into *The Rocky Horror Show*, and more particularly into the

opening number 'Science Fiction'. The first line pays tribute to Michael Rennie, whom he'd seen in *The Day the Earth Stood Still*, a sci-fi adventure where the pilot of a flying saucer arrives in Washington and frightens everyone to death with predictions of doom. At Saturday matinees O'Brien watched the interminable exploits of *Flash Gordon* in the chunky person of Buster Crabbe forever battling against the cunning Emperor Ming on the planet Mars. Universal's glittering globe took Richard into the world of *The Invisible Man* played by Claude Rains. RKO thrilled the young film fan with *King Kong*, greatest of all the monster films. 'Anne Francis stars in *Forbidden Planet*' sings Magenta. Leo G. Carrol starred in *Tarantula*, an extravaganza about an infected spider which takes on giant proportions. Another creepy that stayed in Richard's memory was *The Day of the Triffids* featuring Janette Scott as the heroine and a platoon of horrid living plants which take over a world devastated by meteorites. Even more spectacular was *When Worlds Collide*, in which a space-ship is piloted by creatures that can transmute into human beings. *It Came from Outer Space*, with breathtaking special effects by George Pal, showed a rogue planet smashing up the universe. Twenty-five years later Richard could still vividly remember *Night of the Demon* and its hero Dana Andrews.

It was, however, *Frankenstein* that made the deepest impression on Richard as he sat transfixed at late-night picture shows. The film, produced in 1931 at Universal, is taken from a novel written early in the 1800's by Mary Shelley. There have been many different film versions of the novel. In some of them Frankenstein has been given a bride, in others a son. Always bracketed with Frankenstein is *Dracula*, which comes from the excruciatingly bad novel by Bram Stoker. *Dracula* is thoroughly bisexual which has been useful grooming for his contribution to *The Rocky Horror Show* and to Frank's 'I'm just a sweet transvestite from transexual Transylvania.'





Beside the horror and sci-fi movies Richard absorbed in the comforting darkness of New Zealand flea-pits there were the techni-coloured spectacles which, throughout the 1950's came in their dozens from Italian studios. They chronicled the labours of Hercules, the adventures of Goliath, the last days of Pompeii, and anything, in short, that gave an excuse for magic carpets or an earthquake or three. Their hero was Steve Reeves, first 'Mr World' then 'Mr Universe', and at all times a handsome piece of meat with rippling muscles and inordinate thighs. Steve Reeves as the inspiration for Rocky, Frank's creation, is linked with an advertisement O'Brien saw repeatedly in his favourite comics. It showed the magnificent torso and bulging biceps of strong man Charles Atlas. If readers followed his muscle building plan, Mr Charles Atlas promised that he could make them a man in just seven days.

## ON SUCH A NIGHT... 1973

The year: 1973, the month: June, the date: 16th, the time: 22:29hrs and the place: The Royal Court Theatre Upstairs. In literally one minute, something would happen to rock the foundations of British musicals and become one of the best-known shows in the world. Rocky Horror was about to be born!

As thunder rolled across the skies, lightning cracked and rain swept the streets, a new show about a mysterious web of mad mutants, tame transvestites and muscle-bound monsters was gathering momentum and taking no prisoners in its wake. For 30 years to come, the process would be repeated every day, in some theatre, in some part of the globe – there is absolutely no way of escaping this fun-filled phenomenon.

How did it all begin? The answer is: At the end of Richard O'Brien's pencil! Between acting jobs, and even during them, this creative Kiwi had been busying himself, jotting down on paper an idea for a musical based on his favourite type of movies: Sci-Fi! The outcome was *They Came from Denton High* – not quite as potent as the name it was eventually changed to: *The Rocky Horror Show*. Richard had just appeared in a production of *The Unseen Hand* (starring as the mandrill from outer space) and, before that, in the West End production of *Jesus Christ Superstar*. It was on both those occasions that he met Jim Sharman and Brian Thomson, who were to direct and design this new rock and roll musical. The musical arranger from *The Unseen Hand*, Richard Hartley, also joined the team. With the well known producer Michael White taking the helm, all that remained was to find a cast and this production was to have one of the most sensational of them all: one that would go down in history! Tim Curry was Frank N Furter; Patricia Quinn took on the Usherette and Magenta; Julie Covington was Janet Weiss and Christopher Malcolm was Brad Majors. Jonathan Adams played the Narrator, Little Nell was Columbia, Raynor Burton was Rocky and Paddy O'Hagan played Eddie/Dr Scott. Also, giving what would be the definitive performance as Riff Raff, was the author himself: Richard O'Brien.

The show was an instant success. Reviewers were falling over themselves with superlatives: Irving Wardle of *The Times* wrote that the show formed "... a charge strong enough to obliterate anything standing in its track." Michael Billington in *The Guardian* said "... it achieves the rare feat



of being witty and erotic at the same time." Whilst Jack Tinker, writing in the *Daily Mail* said "Richard O'Brien's spangled piece of erotic fantasy is so funny, so fast, so sexy.."

Following an initial 3 week run, the show was due to have its final performance on the 7th July but it never took place. With Mick Jagger in the audience, the performance was cancelled because Raynor Burton, playing Rocky, was incapacitated and had no understudy. Seemingly some of the glitter dust, used in the make-up, managed to find itself into Rocky's briefs and irritated a very personal piece of his anatomy, making it impossible for him to walk! However, the demand for tickets had become so great that, after Raynor had recovered, the show was moved further down King's Road, to the dilapidated Classic Cinema Chelsea, with Belinda Sinclair replacing Julie Covington, and then, in November of the same year, it made its way to another run-down Chelsea cinema, the Essoldo, where it would play for 6 years before finally making it to the Comedy Theatre, in the West End, on the 6th April 1979. By the time it reached London's West End, the seating capacity had risen from 60 at the Royal Court Upstairs to over 800 at the Comedy Theatre – still it managed to sell out and continued to storm its way towards becoming a theatrical legend.

Critics jumped at the chance of revisiting the show on many occasions. One such critic was Barry Humphries writing for Punch magazine. His review began by noting that "... it would be impossible to over praise *The Rocky Horror Show*, which has now settled into the Chelsea Classic Cinema as snugly as an evil spirit into a Gadarene swine". He continued to acclaim the piece and concluded "Rocky Horror is a lewd and loveable show, reeking with grime, gunpowder and gusset, and laughter flows with haemophilic abundance". Years later, 25 to be precise, Barry kindly wrote a piece for the anniversary souvenir brochure in which he stated "... (*The Rocky Horror Show's*) galvanising effect upon an audience, and its power to simultaneously charm, outrage and astonish is still as potent as ever" In 1973 the show won both the Evening Standard

and Plays and Players Best New Musical Awards. Rocky was on a roll and confidently cruised across the Atlantic to Los Angeles, where it opened at the Roxy Theatre on 24th March 1974. Also that year, a production opened in Australia for a limited season. It went on to be one of their biggest musical hits, running almost continuously until 1988!

The next step was to commit this masterpiece to celluloid and in 1975 the film, starring Tim Curry and Richard O'Brien was released. However, *The Rocky Horror Picture Show* was not a commercial success when it was first launched. Likewise, when the show opened in New York at the Belasco Theatre, it ran for less than a month! The cynics amongst us may have supposed Rocky had served its time and was destined to become one of the many hits that time forgot. How wrong we would have been!

30 years from the day it was born, *The Rocky Horror Show* is continuing to thrill audiences on every continent. Over 20 million people have seen the show worldwide, it has been performed in 15 different languages and been seen in over 30 countries. Stars who have since donned their fishnets and performed in the show include Jason Donovan, Meatloaf, Craig McLachlan, Anthony Head, Robin Cousins, Jonathan Morris, Adrian Edmonson, Sophie Lawrence, Bobby Crush, Tim McInnerny, Nicholas Parsons, Barry Howard, Ken Morely and so the list goes on! In 2001 the show returned to New York and was a resounding success, attracting celebrities such as Jerry Springer, Penn and Teller and Dick Cavett to join the cast.

With the film continuing to play its midnight matinees, a brand new 30th anniversary tour and fans all over the world refusing to let the stage show rest, there is no looking back... only looking forward to the next 30 years!

Richard O'Brien's Rocky Horror debut: by James Harding, 1987 Sidgwick & Jackson's collection

## CAST AND ARTISTIC TEAM

**FRANK 'N' FURTER  
RIFF RAFF  
MAGENTA  
BRAD**

**JANET  
COLUMBIA  
ROCKY  
DR SCOTT/ EDDIE  
EDDIE  
NARRATOR  
NARRATOR  
USHERETTE  
USHERETTE  
TRANSYLVANIAN  
TRANSYLVANIAN  
TRANSYLVANIAN  
TRANSYLVANIAN  
TRANSYLVANIAN  
TRANSYLVANIAN  
TRANSYLVANIAN**

**DIRECTOR  
MUSICAL DIRECTOR  
DESIGNER  
LIGHTING DESIGNER  
COSTUME DESIGNER  
CHOREOGRAPHER  
STAGE MANAGER**

**PERCUSSION  
GUITAR  
BASS  
SAX  
KEYBOARD**

**LIGHTING OPERATOR  
HEAD OF SOUND  
MONITOR ENGINEER  
RADIO MIC TECHNICIAN  
HEAD MECH  
ASM  
FLYMAN  
FLYMAN  
FOLLOWSPOTS**

**COSTUME ASSISTANT  
FOLLOWSPOT CO-ORDINATOR  
MOVING LIGHT WRANGLER  
COSTUME CONSTRUCTION**

**SET CONSTRUCTION  
PROPS MASTER  
FRONT OF HOUSE MANAGER  
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**JOEL TOBECK  
MICHAEL HURST  
CAROLYN MCLAUGHLIN  
ROY SNOW  
SEBASTIAN HURRELL (WGTN)  
SOPHIA HAWTHORNE  
AINSLIE ALLEN  
CLINT ELVY  
MIKEY HAVOC  
CLINT SHARPLIN (WGTN)  
CRAIG PARKER  
OLIVER DRIVER  
BELLA KALOLO  
JASON TE PATU  
TANIA BOND  
JENNIFER FREED  
ANNA HEWLETT  
SEBASTIAN HURRELL  
KANE PARSONS  
CLINT SHARPLIN  
JACOB SULLIVAN**

**SIMON PRAST  
GRANT WINTERBURN  
JOHN PARKER  
T.O. ROBERTSON  
ELIZABETH WHITING  
MARIANNE SCHULTZ  
FRITH WALKER**

**BARRY WIDERSTROM  
LANCE SU'A  
BOB SHEPHEARD  
TIM HOPKINS  
PAUL BARRETT**

**RHED CLIFT  
ED MCWILLIAMS  
PHIL WHITING  
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This is the tenth production of the Volvo 10<sup>th</sup> Anniversary Season of Decadence. The Rocky Horror Show previewed on Friday 15<sup>th</sup> November 2002.

**THE ROCKY HORROR SHOW**  
Is approximately 2 and a half hours including interval

Please remember to switch off all cellphones, pagers & watch alarms.

## CHRISTOPHER MALCOLM

Christopher Malcolm has been in the theatre, film and television industry in the UK for more than thirty years. He began his acting career with the Royal Shakespeare Company from 1966 to 1968 and has since appeared in London's West End in *Design For Living* and *Lulu* and in many productions at the Royal Court Theatre, including *The Unseen Hand*, *Crete* and *Sergeant Pepper*, *Cancer*, *Tooth of Crime* and the original production of *The Rocky Horror Show* as Brad.

Christopher has played in over twenty five feature films since 1968 including *Reds*, *Ragtime*, *Dogs of War*, *Highlander* and *The Empire Strikes Back*. He was also in the highly successful BBC series *Absolutely Fabulous* as Saffy's father Justin.

He began his producing career in 1980 with the smash hit musical *Pal Joey* and in the following year he co-produced the Olivier Award-winning Comedy of the Year *Steaming* by Nell Dunn. In 1986 he formed Viva! Productions and for Viva! produced a number of plays by Steven Berkoff in the West End of London including *Metamorphosis* in 1986 which was later adapted for television and co-produced and screened by BBC2, *Decadence* (1987), *Greek* (1988) and *Salome* (1989). He also

co-produced many productions with Howard Painter, which include *When I was a girl I used to Scream and Shout*, *Single Spies* (1989 Best Comedy Olivier award), by and starring Alan Bennett and Simon Callow, *Frankie and Johnnie* in the Clair de Lune starring Brian Cox and Julie Walters, *Napoleon - the American Story*, starring John Sessions and *A Slip of the Tongue* starring John Malkovich, *The Rocky Horror Show* at the Piccadilly Theatre (1990) and *The Pajama Game* at the Victoria Palace 1999.

Christopher co-produced and directed the highly successful 1991/1992 UK tour of *The Rocky Horror Show* and its 21st Birthday production as well as productions of the show in South Africa (Best Musical of the Year 1992), the USA, Argentina and throughout Europe since 1996 in a touring co-production with Ballet Classic and Entertainment of Hannover. Christopher is a Director of the Rocky Horror Company Limited which controls the world wide Rocky Horror rights, producing and licensing on all territories. He directed and co-produced the 1998 25th Anniversary Tour, which enjoyed 65 weeks of sell out UK dates as well as a season at the Victoria Palace Theatre in London. He has just finished directing *The Rocky Horror Show BIG 30 SHOW* birthday bash tour, which opened on Friday 4th October, 2002 in Bromley, Kent.



**MADNESS TAKES ITS TOLL!**



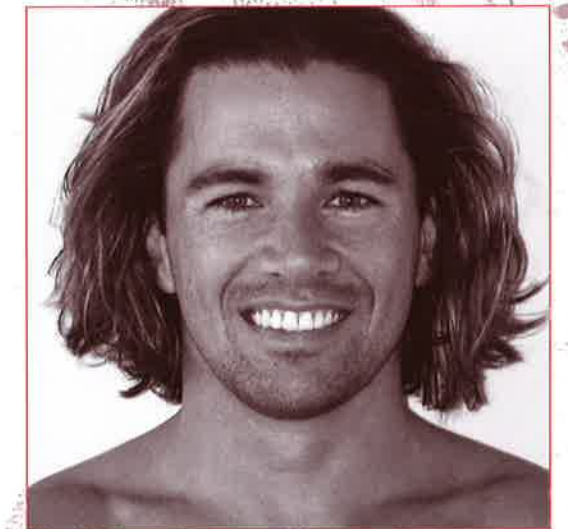
## AINSLIE ALLEN – COLUMBIA

This is Ainslie's second outing with Auckland Theatre Company, having appeared in last year's sellout musical, *Hair*. At only 22, Ainslie has already amassed several awards as a singer, musician, entertainer, presenter and actor. She would like to take this opportunity to thank her family and friends for their inspiration and support – you all know who you are...

## CLINT ELVY – ROCKY

This is Clint's debut for Auckland Theatre Company. However, Clint may be a familiar face to some as a member of *Kiwifire*. Clint is also a talented stuntman, having performed stuntwork for many shows including *Xena*, *Cleopatra 2525*, *Street Legal* and *Shortland Street*, as well as *Lord of the Rings*.

In addition Clint has had roles in *Cleopatra 2525*, *Young Hercules* and *Hercules*.



### **CRAIG PARKER – NARRATOR**

Craig Parker is a familiar face in Auckland Theatre Company's productions, having appeared in *Rosencrantz and Guildenstern Are Dead*, *The Judas Kiss*, *Amy's View*, *The Wind in the Willows*, *Arcadia*, and *The Seagull*.

Craig is currently appearing in TV1's *Mercy Peak*. Recently Craig also played the character of Haldir in the epic *Lord of the Rings* movie trilogy.



### **OLIVER DRIVER – NARRATOR**

Oliver takes to the stage for the first time this year. As Auckland Theatre Company's Associate Director, 2002 has been a busy year for Oliver, directing *Stones in his Pockets*, *The Bellbird* and *The Vagina Monologues*. In addition, for ATC's 2nd Unit, of which he is a co-producer, he has directed *Play 2* and *Small God* (as part of *Final Draft*, a new script development initiative).

Oliver's previous stage appearances include *As You Like It*, *The Winter's Tale*, *Return of the Summer 7*, *Spare Prick*, *Serial Killers* and *Rosencrantz and Guildenstern Are Dead*. Oliver has had lead roles in the television series' *Shortland Street* and *City Life*. He has also appeared in several films including *Snakeskin*, *Topless Women Talk About Their Lives* and *Magik and Rose*.

Working with Joel Tobeck has been a dream come true, he is this country's answer to Nuclear Power and I for one applaud him loudly for it.



### **BELLA KALOLO – USHERETTE**

Bella is an accomplished performer having sung on stage and screen for several years and also appearing in Auckland Theatre Company's production of *Hair*. She has previously performed backing vocals for Renee Geyer, Nathan Haines and is featured on the House of Downtown album.

#### **SHOT BRO**

Fa'afetai tele lava

Sorry Sebastian but TARO is better than YAM.



### **JASON TE PATU – USHERETTE**

Jason Te Patu's list of performing credits is long and varied. His first ATC performance was in last year's hit musical *Hair*. Other theatre credits include roles in *Joseph and the Amazing Technicolour Dreamcoat*, *Annie*, *Grease* and *The Pirates of Penzance*. As a professional dancer, Jason has performed nationally and internationally with artists Deep Obsession, K'Lee, Maree Sheehan and international singing sensation John Rowles.

Jason would like to thank the Rocky Whanau for their unfailing energy and wairua and for making the rehearsal period effortless. Mauri ora!!



### **TANIA BOND – TRANSYLVANIAN**

Tania first began training as a dancer in 1997 at Whitireia Polytechnic, gaining a diploma in performing arts. She then went on to study at UNITEC, graduating with a Bachelor of Performing and Screen Arts, majoring in Contemporary Dance. Since graduating from UNITEC at the start of 2002, Tania has worked as an independent dancer and for various companies, dancing in the *My Big Decision* benefit concert, the L'Oreal Color Trophy hair awards, and choreographed and danced in *Polished Up*. Tania has also danced with the Difficult company at the Next Wave festival in Melbourne, and with Daniel Belton's Good Company for the film *Lumin*.

This is Tania's first time working with Auckland Theatre Company and she is very excited to be working on such a fantastic stage show as *The Rocky Horror Show*.





**JENNIFER FREED – TRANSYLVANIAN (UNDERSTUDY JANET)**

Jennifer has previously appeared in Auckland Theatre Company's productions of *The Play About The Baby*, *Hair*, *The Judas Kiss* and *Into the Woods*. She has also performed in the Wellington Fringe Festival and productions such as *The Lower Depths* and *The House of Bernada Alba*. Freed's television credits include *Hercules* and being a nun selling NZ Natural mineral water. She has trained extensively both in New Zealand and in Europe including the Odin Theatre in Denmark, Greenland Theatre in Norway and Teatteri Pesa in Finland.



**ANNA HEWLETT – TRANSYLVANIAN (UNDERSTUDY MAGENTA / COLUMBIA)**

Having graduated from Toi Whakaari – New Zealand Drama School in 1999, Anna already has a number of impressive acting credits to her name. This year she has appeared in *Noises Off* for ATC, and in *Cowboy Mouth* and *The Holden Caulfield Interviews* (part of the *Restless Ecstasy* series) at The Silo. Other stage appearances include *The Crucible*, *Three Sisters*, *Much Ado About Nothing*, *Kiwifruits*, *Macbeth*, *Ada*, and *Hair*. In addition, she has appeared in *Lord Of The Rings*, *Dark Knight* and *Shortland Street*.



**SEBASTIAN HURRELL – TRANSYLVANIAN / BRAD (WGTN)**

Sebastian last performed for Auckland Theatre Company as part of the *Hair* cast. Prior to this Sebastian had performed for Opera Factory, Auckland City Opera and The Grand Opera Society to name a few. Sebastian is excited about the prospect of taking the stage with so many friends again.

Rock on Rocky! Yam is better than Taro!  
Ofa lahi atu.  
Tafitonga.



**JACOB SULLIVAN – TRANSYLVANIAN**

Jacob graduated from UNITEC at the end of 2001 with a degree in Contemporary dance. Since then he has made a piece for the Wellington Choreolab, understudied Raewyn Hill's *White* and danced in a couple of Operas.

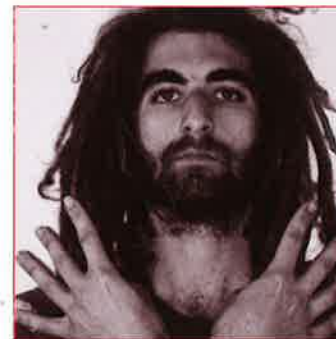
I was raised on a diet of Rocky Horror, Star Wars, B-movies and bad metal, so being in Rocky is a thumbs up experience as its partially responsible for what I'm like today. Throw up your Goats.



**CLINT SHARPLIN – TRANSYLVANIAN / EDDIE (WGTN)**

Clint graduated from UNITEC School of Performing Arts with a Diploma of Acting for Screen and Theatre in 1994. Clint's credits include numerous characters on film and TV and more recently the NZ Tour of *Blood Brothers* and Auckland Theatre Company's production of *Hair*.

Clint is over the moon to be involved in this orgasmic production of Rocky.



**KANE BRUCE PARSONS – TRANSYLVANIAN**

Kane is a talented performer, musician and composer who is accomplished in guitar, piano and bass as well as singing and drumming. Kane appeared in the 2001 production of *Hair* for Auckland Theatre Company. Other recent performances include *Cowboy Mouth* at the SiLO, and *Ladies' Night*, *Sisters* and *King Lear* at Centrepoint Theatre.

Much love 2 the brothers and sisters I am blessed to know PEACE.

## SIMON PRAST – DIRECTOR

Producer for ATC – 60 productions

Director: *The Daylight Atheist, The Play About the Baby, Hair, A Streetcar Named Desire, Haruru Mai, The Judas Kiss, Wit, Art, 12 Angry Men, Closer, The Cripple of Inishmaan, Death of a Salesman*

Actor TV: *Gloss, Shortland Street, Hercules, Xena, Erebus, The Aftermath, The Sinking of the Rainbow Warrior, Mercy Peak.*

Film: *When Love Comes* Theatre: *Cat on a Hot Tin Roof, Torch Song Trilogy, Amadeus, The Crucible, Hamlet, M. Butterfly, The Homecoming, The Seagull*

Having had such a ball working on last year's musical [and ATC's 50th production] *Hair*, I shivered with anticipation at the prospect of returning to the genre with *The Rocky Horror Show*.

The challenge has been to honour all of the things for which the show is so justifiably famous without just rehashing the movie or previous productions [remember Gary Glitter? Robert Muldoon?!?]. This is where I am so fortunate to have access to the remarkable talents of set designer John Parker, costume designer Elizabeth Whiting, Lighting Designer T.O Robertson, choreographer Marianne Schultz and Musical Director Grant Winterburn.

Of course, we watched the movie. From this obvious starting point, we explored the many other references which abound in the script. So many classic movies: *The Day the Earth Stood Still, Flash Gordon, Forbidden Planet, King Kong*, all mentioned in the opening number, Science Fiction / Double Feature. These provided the inspiration for a thrillingly original take on the piece.

John's set incorporates grandeur and aeronautics within a central motif inspired by the 'futuristic' design of *Forbidden Planet*. It's a great canvas for the theatrical tricks and special effect surprises of T.O. Robertson's lighting design. For the costumes, Elizabeth Whiting has captured something sexy, daring; very contemporary but at the same time evocative of the schlock and faded glamour of *King Kong, Sunset Boulevard* and *The Wild One*.

This classic movie motif was an important key for me. Beyond all of the script references, I knew that the show's creator, Richard O'Brien, had worked at a cinema in Hamilton when he was growing up. This experience is clearly evident in both the form and content of *The Rocky Horror Show*. It's acutely observed, surprisingly moving and devoid of campness for its own sake.

It's about escaping a society's dulling oppression into a cinematic techno-colour hyper-reality; of aliens teaching humans a few universal hometruths. The hero/ine Frank 'N' Furter dies in the end. We should feel for his loss in the same way we mourn Kong's demise at the base of the Empire State Building.

The musical score supports this. You forget how many great songs there are. Many of them, like *Timewarp*, are now so famous, icons of pop culture: driving, dancing; irresistible. Then you get the magnificent end sequence of *Don't Dream It, Be It* and *I'm Going Home*. Lush, lavish and then straight from the heart. For *Hair*, musical arrangements and choreography honoured the era while allowing contemporary interpretation. With *Rocky*, the score provides the same opportunities.

I must express my sincerest gratitude to the cast. The four-week rehearsal period was the best fun and over all too quickly. Their talent inspired me and their wicked humour sustained me. And I cannot think of another production for which I could pass on the directions: "Slalom the transvestites" and "Rotate the love-clump". They knew what I meant! As ever, I am grateful to the crew, especially Ross Joblin and Fritha Walker for making my job so easy.

## GRANT WINTERBURN – MUSICAL DIRECTOR



Grant started his career at an early age performing magic shows for his family, with his younger brother taking the blame for many a trick gone wrong. Although quite taken by the allure of illusion, Grant was not content, as these were just tricks and he was convinced that real magic existed. After seeing an NZSO performance of Tchaikovsky's Violin Concerto #1 he at once fell in love with the magic of music.

At age nine, after a brief and less melodious scrape with the violin, a piano arrived at the family home. Although this piano was in a chronic state of disrepair and had several keys which didn't actually move, Grant found that if he watched his father play it closely he could remember which notes to play, and better still, remember them the next day. The exhilaration of this prompted Grant to learn the piano, and he has been playing it ever since. After several years of putting it off, as he felt it might be too difficult, Grant decided to study jazz at the Wellington conservatorium. After three years of this he realised that jazz was difficult, but also rewarding.

Since then Grant has been in high demand not only as a jazz pianist, but an organ/keyboard player. His trademark is a high energy approach to performance, which in the true spirit of rock 'n' roll has resulted in not only a high entertainment factor but occasional minor injuries and a little bloodshed.

After a stint as a jazz pianist in London and Germany Grant returned to New Zealand to brush up on his nappy changing and night feed skills and joined rock band Eye TV, which had considerable success with their top 10 single *One Day Ahead*.

*The Rocky Horror Show* is the second Auckland Theatre Company musical that Grant has been involved in, the first one being *Hair* (2001) in which he worked alongside the musical director, maestro Matthew Brown. Matthew was involved at the initial stages of rehearsing *Rocky* and his integral contribution can be heard in this production.

Grant enjoyed the opportunity to work with the highly talented cast, crew, and band of *The Rocky Horror Show*. Rehearsals, although demanding at times, have been high spirited, typified by director Simon Prast redefining Grant's M.D. status as not musical director but - Grant Winterburn - Mellow Dramatic.

## JOHN PARKER – DESIGNER



John gained an MA degree in Ceramics from the Royal College of Art in London in 1975, was Head of Design Theatre Corporate from 1983-86 and was Resident Designer Mercury Theatre from 1986-89.

A freelancer since 1989, John's theatre work includes *Cat On A Hot Tin Roof*, *Serial Killers*, *Into The Woods*, *Decadence*, *On the Razzle*, and *Chicago* amongst others.

Most recently John designed the set for ATC's *Waiting for Godot* and *Noises Off* and for NBR New Zealand Opera's *The Marriage of Figaro*. He also designed for The Louis Vuitton Ball, The America's

Cup Ball and was Installation Designer for Bendon's *Next To Nothing*, Bellsouth *Pharaohs* and *Precious Legacy* for the Auckland Museum.

The design references the conventions of 50s and 60s sci-fi pics and the original stage show rather than the movie. The concept for the set is that when the aliens arrived from Transsexual in a cosmic light, they took over the body shapes of the locals of Denton and disguised their space ship as a piece of American Gothic architecture, but they have got their version of the style slightly wrong like in an Ed Wood movie. I wanted to play around with facades, entrances and reveal/conceal techniques while allowing the scale to go from the intimacy of the front seat of a Chevy to the vastness of the whole universe in space.



## T.O. ROBERTSON – LIGHTING DESIGNER

T.O. has been in the theatre industry for seven years now, with five years of "rock 'n' roll" experience beforehand. He has been involved as Sound and Lighting technician, in design, as Guitar, Drum and Bass technician and in tour and production management.

T.O. has worked for ATC for five years, and has been involved with all their shows, mainly as technical manager. T.O.'s previous design work for ATC was in *Take a Chance on Me*, *Four Cities* and *The Vagina Monologues*. Other design work includes *Dawn Raids*, *Within a*

*Magic Prison*, *Shadows and Light*, *Pandora's Box* and Black Grace Dance Company's *In Moving Memory*.

*The Rocky Horror Show* is my biggest challenge so far. Hopefully you won't actually "notice" the lighting in *The Rocky Horror Show* tonight. My ideal scenario would be for you to walk out of the theatre feeling like you have spent time in Frank's strange and exotic world, have seen Brad and Janet go through their loss of innocence, met weird and wonderful Transylvanians, and that the songs are ringing in your ears, hummed for weeks to come.

Most of us know the movie, but it is time to put that aside and look forward to a different evening altogether. We are going back to the show that built such a following that it had to be made into a movie. This is where the hype began. And it all started in little old Hamilton, New Zealand. Who would have thought it!

## MARIANNE SCHULTZ – CHOREOGRAPHER



Born in New York, Marianne studied dance at New York University and The Alvin Ailey American Dance Centre. She holds an MA Performing Arts from Middlesex University, London. She was a member of the New York-based Laura Dean Dancers and Musicians, Limbs Dance Company, Douglas Wright Dance Company, and performed with Inside /Out Theatre.

Marianne was choreographer for Jane Campion's film *The Piano*, the Gareth Farr - Inside/Out Theatre opera *So Far, Viva Verdi* for the NBR NZ Opera and Auckland Theatre Company's *Hair*.

It's been great fun working on Rocky. The idea of Busby Berkeley chorus girls meets *Forbidden Planet* aliens gave me great scope to work with. I think the cast has met the challenges thrown at them in wondrous and dazzling ways.

## ELIZABETH WHITING – COSTUME DESIGNER



Elizabeth has worked with NBR New Zealand Opera, Auckland Theatre Company, Royal NZ Ballet, Human Garden, Douglas Wright, Auckland Ballet and Black Grace.

Most recently Elizabeth designed the costumes for Auckland Theatre Company's productions of *Waiting for Godot*, *Stones in his Pockets*, and *The Bellbird*, and NBR New Zealand Opera's *The Marriage of Figaro* and *Falstaff*. Elizabeth has also been costume designer for ATC's productions of *Hair*, *Rosencrantz and Guildenstern are Dead*, *The Blue Room*, *Into the Woods* and *Cabaret*.

What a major challenge to design costumes for *The Rocky Horror Show*, fulfilling my own expectations as well as those of the audience, cast and crew!

The research process was as varied as looking at old Science Fiction B-Grade movies and browsing the internet for interesting apparel items. The director, Simon Prast, was interested in setting the piece in 1963 America so Jackie Kennedy was another inspiration. I discussed with the cast and crew their own ideas for their characters during the fittings and made a few interesting changes at that point.

I hope the results are as enjoyable for you to view as they have been for us to put together.



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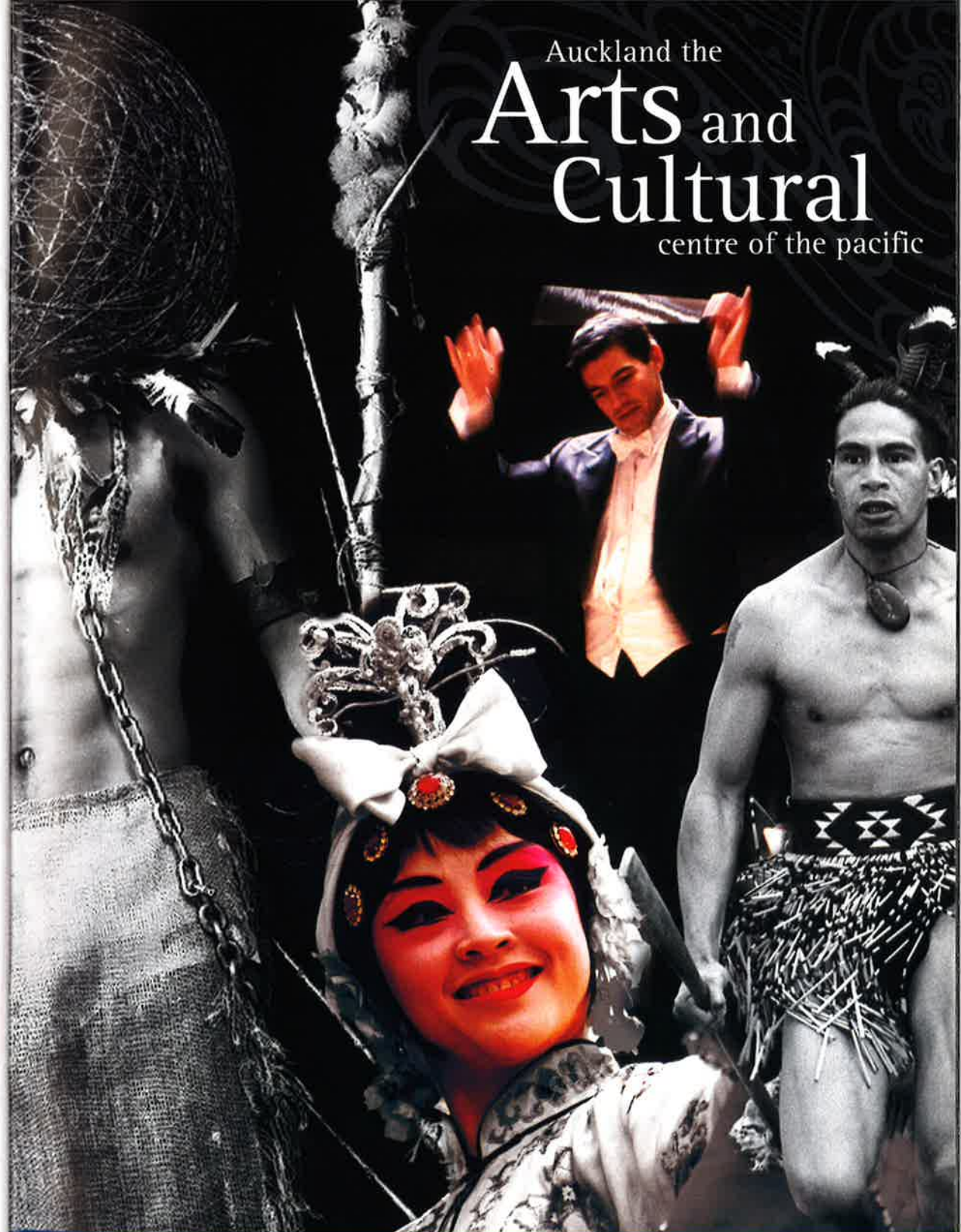
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