

DRAMATURGICAL PRODUCTION BOOK FOR THE 2006
TEXAS STATE UNIVERSITY PRODUCTION OF
THE ROCKY HORROR SHOW

THESIS

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TABLE OF CONTENTS

| | Page |
|--|------|
| ACKNOWLEDGEMENTS..... | iv |
| CHAPTER | |
| I. THE ROLE OF A DRAMATURG..... | 1 |
| Overview of Dramaturgy in America and Typical Roles of a Dramaturg..... | 1 |
| My Functions as Dramaturg..... | 4 |
| II. AUTHOR BIOGRAPHY..... | 11 |
| III. PRODUCTION HISTORY..... | 15 |
| IV. PLOT AND STRUCTURE OF <u>THE ROCKY HORROR SHOW</u> | 20 |
| V. AUDIENCE PARTICIPATION IN <u>THE ROCKY HORROR SHOW</u> | 23 |
| VI. CRITICAL COMMENTARY..... | 27 |
| VII. PRODUCTION CONCEPT..... | 32 |
| VIII. SOCIAL CONTEXT OF THE SHOW..... | 38 |
| The Sexual Revolution..... | 39 |
| The Women's Liberation Movement..... | 43 |
| The Gay Liberation Movement..... | 46 |
| IX. PRODUCTION ELEMENTS..... | 50 |
| Press Release..... | 50 |
| Lobby Display..... | 52 |

| | |
|----------------------------|----|
| Show Program..... | 57 |
| Production Photos..... | 66 |
| X. SELF-EVALUATION..... | 70 |
| REFERENCES..... | 77 |

CHAPTER I

THE ROLE OF A DRAMATURG

A. Overview of Dramaturgy in America and Typical Roles of a Dramaturg

"Dramaturg" is still a relatively new job title in the world of American theatre. While the functions a dramaturg commonly takes on have existed as jobs and needs in the theatre for a very long time, it has only been in the past century that these functions were defined and condensed into one profession that was given the name "dramaturgy."

Despite the fact that the profession of dramaturgy is now fairly well established in America, with the roles of a dramaturg being taught in universities across the country and the title "Dramaturg" appearing regularly in show playbills, the question, "What is a dramaturg?" is still quite prevalent.

There is no simple, clear answer to this question, because in many ways the role of dramaturg is flexible. The functions a dramaturg serves can vary greatly from

theatre to theatre and even from one production to the next, and therefore it is often difficult, even as a dramaturg, to define exactly what it is a dramaturg does. However, one relatively simple way of defining the roles of a dramaturg on the whole is to consider the three basic types of dramaturgy: new play dramaturgy, institutional dramaturgy, and production dramaturgy.

A new play dramaturg is primarily responsible for reading new plays and discovering new playwrights, usually for the purpose of producing new plays at a particular theatre institution. Besides finding promising new plays, a new play dramaturg will often develop a working relationship with the playwright and will give the playwright feedback on ways in which the play can be improved, and will facilitate the process of script workshops and staged readings. A new play dramaturg will also often serve as an advocate for the playwright in dealing with play directors, producers, and other members of the creative team.

An institutional dramaturg has a broader job description, often functioning as a theatre manager or sometimes even artistic director of a particular institution. An institutional dramaturg may take on such tasks as season planning, shaping a theatre's mission

statement, and creating public outreach and community education programs. An institutional dramaturg may also be responsible for functioning as a new play or production dramaturg for the theatre company.

The third type of dramaturg, a production dramaturg, has a job description that includes a myriad of tasks that vary greatly depending on the needs of a given production. A production dramaturg works on a specific play production and can serve many functions. Sometimes the dramaturg is a sort of partner for the show's director, assisting him or her with research on the social, historical, and cultural context of the show, providing an objective ear to the director as he shapes his production concept, and giving constructive criticism to the director about his staging choices as rehearsals progress. A production dramaturg often serves as a sort of ideal audience member when attending rehearsals, offering objective observations and advice to those involved in the production process without attempting to take control of the production or usurp the role of the director or designers in any way. Another important role a production dramaturg often takes on is that of the text advisor. A production dramaturg is often at least partially responsible for editing, scanning, and scoring the text of a play and becoming an expert on the

text, able to answer questions about the script posed by the cast and crew of the show. Finally, like an institutional dramaturg, a production dramaturg often works on public relations and community outreach projects relating to the show.

These are just some of the many ways in which a dramaturg can be utilized, and an individual dramaturg may function in one or all of these roles over the course of a career. It is clear that by fulfilling all or some of these roles a dramaturg can be a necessary and vital part of a theatre company and an asset to theatre productions.

B. My Functions as Dramaturg

My work as the production dramaturg on The Rocky Horror Show began more than six months before the show's first performance. Director Jay Jennings was eager to get started with our collaboration, and in April of 2006 we had our first meeting. At this initial meeting we discussed some of his early ideas for his production concept. Many of his early ideas, like depicting a strong and muscular Rocky and a contemporary Brad and Janet, would ultimately become part of the show, while other ideas were merely that: initial ideas that would be thrown out as the production progressed.

At our initial meeting, Jay and I also discussed some of the functions I would serve as his dramaturg, one of which was creating press releases for the show. Thus my first official job became creating a press release aligning this production of The Rocky Horror Show with the Texas State University-San Marcos 2006-2007 Common Experience.

The Common Experience is an annual initiative at Texas State to create a campus-wide discussion and sense of campus community based on a particular theme. Throughout each school year, events such as lectures, shows, panels, and discussion groups are held that focus on the year's particular theme. In the spring of 2006, it was decided that the theme for the 2006-2007 school year would be Protest and Dissent. With its ties to the Sexual Revolution, the Gay Revolution, and the Women's Liberation Movement, The Rocky Horror Show was a natural choice for the theatre department to explore the Protest and Dissent theme, and so I created a press release to let university faculty know the show would be taking place on campus in November.

Throughout the summer of 2006 I completed more projects for the director. One of my early projects was putting together a packet of images of castles and laboratories for Jay so that they could be used as

inspiration for him and his designers. I also got a copy of the script and began making a list of cultural references in the text that could potentially be obscure to the future cast members. I gathered images of actors and movies referenced in the text and song lyrics so that I would be prepared to answer questions about the pop culture elements mentioned in the show.

The science fiction movies mentioned in the show's song lyrics were also part of another project I worked on as dramaturg. Jay wanted to project images of movie posters from the B-movies mentioned in the song "Science Fiction Double Feature" onto the stage during the opening number of the show. Since we knew this would possibly be a copyright infringement issue, another job I worked on over the summer was tracking down the movie poster images Jay wanted to use and then contacting the movie studios holding the rights to the images to ascertain whether or not the poster images could legally be used in our production. Unfortunately, my research led to the knowledge that the movie poster images could not be used without paying fees far too expensive for the production budget. With that knowledge in mind, I began another job, trying to find a legal way to use movie poster images in the show. I ultimately concluded through my research that images

inspired by but significantly different from the science fiction movie posters could be projected onto the stage during the show without breaking copyright laws, a compromise that pleased the director. I then passed this information along to the people creating the slideshow and gave them advice on creating images that would not constitute copyright infringement.

In August, work on the production began in earnest, and I took on new jobs in my role as dramaturg. First, I sat in on auditions and was able to take an active part in the casting of the show. While this is not a role typically taken on by a dramaturg, Jay offered to let me sit in on auditions, and I was happy to do so. While all casting decisions were fully his to make, Jay solicited opinions from me and the assistant director and seemed to value our judgment and consider it when making his final decisions on casting.

Once the show was cast, I attended the first rehearsal and made a brief presentation to the cast. In this presentation I talked about the pop culture references in the show and had the cast watch a PowerPoint presentation I had created of images from all of the movies mentioned in The Rocky Horror Show script.

I also began attending the show's weekly production meetings. While I was not always needed in the production meetings, I thought it was important to make myself available in case any dramaturgical issues should come up. Occasionally such issues did come up, such as when I was needed to provide advice on the potential audience participation aspect of the show or when I was needed to assist with publicity.

In terms of publicity, the director and I agreed that as dramaturg I should create the press release for the show. I created an initial press release and gave it to Jay, who then added his own suggestions to what I had already written. I combined my initial ideas with his ideas and came up with a press release we both agreed upon. After being approved by the supervisor of dramaturgy, Dr. Charlton, and by Dr. Fleming, the head of the theatre department, the press release was sent to local newspapers via the publicity office.

Another one of my roles as production dramaturg was attending rehearsals. It is typically a dramaturg's job to occasionally attend rehearsals and provide the director with dramaturgical notes. This is an area in which individual dramaturgs vary greatly in the sort of advice and notes they feel are necessary and appropriate.

Personally, in my working relationship with Jay, I saw myself as a sort of trial audience member and mostly provided suggestions on things that I believed were not being depicted clearly and might not be understood by an audience member attending the show for the first time. It was important to me that Jay's concept for the show be clear and comprehensible, and that the playwright's original intentions stayed intact, and thus I primarily gave notes that aided in the achievement of those goals.

While working on all of these tasks I was also focusing on one of my most important jobs as production dramaturg, the creation of an interesting and educational lobby display. Because we knew there would be no space in the show program for dramaturg's notes and very little space for a director's note, it was important to Jay that there be a lobby display that explained the concept behind this production of The Rocky Horror Show and gave a brief history of some of the social issues involved in this show, particularly those that tied into the Common Experience theme. I came up with an idea for a lobby display that would consist primarily of photos and brief paragraphs of text and would focus on several different aspects of the show. I initially planned to create a display on the show's role in the Cultural Revolution of the 1960s and

1970s, the production history of The Rocky Horror Show, and the Frankenstein films that inspired the show. I also planned to display copies of the science fiction movie posters that we had been unable to use in the show itself. Jay approved of my ideas and also suggested adding a display on the myth of the Great Feminine, which had become an important concept to him as the show progressed. In the end, the director and I were both pleased with the lobby display, and it received positive attention from audience members.

Clearly, my role as production dramaturg was comprised of many different types of jobs and activities. By assisting with publicity, community outreach and education, research, and the rehearsal process, a dramaturg can become an invaluable part of any production, and I feel as though my work on this production illustrated some of the many ways in which a dramaturg can be an important and necessary element of a production team.

CHAPTER II

AUTHOR BIOGRAPHY

Richard O'Brien was born Richard Smith in Cheltenham, England in 1942. In 1951 his family emigrated to Tauranga, New Zealand, where O'Brien spent his formative years watching horror and science-fiction double features at the local movie theater and cultivating a love for rock 'n' roll music.

He returned to England in 1964 and attempted to make a living in the London entertainment world, first trying his hand at singing and movie stunt work and then working as a fringe theatre actor. Following his move to London, he changed his last name from Smith to O'Brien to avoid being confused with another Richard Smith who was already working as an actor in England.

O'Brien had minor roles in the London production of Hair and a few films, but he struggled to find steady work as a performer. This difficulty finding and keeping acting jobs ultimately led to his most memorable achievement when

The Rocky Horror Show was created as a direct result of O'Brien's hard time finding his niche in the London theatre scene.

O'Brien has jokingly remarked that his primary reason for creating The Rocky Horror Show was unemployment. In 1972 he was fired from a minor role in the London production of Jesus Christ Superstar and he found himself unemployed with a wife and a newborn baby to support, "home nights with nothing on his hands except an oven mitt" (O'Brien).

O'Brien was frustrated with the state of London's West End theatre, which he saw as dull and stodgy. Broadway in the 1960s and early 1970s was in a similar state: struggling, out of touch with the realities of life in the period, and musically a decade behind the times (Kantor).

O'Brien and his friends had often discussed the ways in which they would attempt to reform commercial theatre if given the chance. As it turned out, unemployment was just the chance O'Brien needed to put his ideas for change into action.

With his abundance of free time, O'Brien was able to write the book, music, and lyrics for The Rocky Horror Show in just six months. He conceived his show as the "anti-musical," a rebellion against the mundane shows permeating

the West End. In his musical, O'Brien created a hodgepodge world inspired by many of his favorite things: B horror and science fiction movies, Steve Reeves muscle flicks, rock 'n' roll music reminiscent of the 1950s sounds of Buddy Holly, and glam rock. He also set out to capture the feelings of liberation, revolution, and free love that he felt were missing from mainstream entertainment of the time.

It is safe to say that O'Brien did not take himself or his project entirely seriously. In fact, he has admitted that The Rocky Horror Show was created partially as a means to use up songs he had written throughout the 1960s but never featured anywhere else. He also admits that he pitched his work to a director with the simple statement that he was working on a project that amused him, a qualification that he quips "wasn't necessarily a recommendation" (O'Brien). O'Brien describes his show as a "joyous concoction of adolescent trash," and says he did not conceive the show as art, and as far as he was concerned, he was just writing "a fun rock 'n' roll show" (Rudden). He did not write the show as an intentional form of revolution or protest, other than perhaps a protest against boredom-inducing commercial theatre.

Yet it is exactly this carefree, silly, ridiculous and--quite frankly--pointless element that appealed to audiences. O'Brien's musical was something fresh and different, and it became a smash success when it premiered in London in 1973.

O'Brien cast himself in the role of Riff-Raff and went on to play the role throughout the show's runs in London, Sydney, Los Angeles, and New York, as well as in the movie version of his play, The Rocky Horror Picture Show.

The musical, which has run in various venues for over thirty years, played in at least twenty countries, and been translated into more than a dozen languages, is now the defining work of Richard O'Brien's career.

CHAPTER III

PRODUCTION HISTORY

The Rocky Horror Show premiered in London in June of 1973. The first performances took place in the Theatre Upstairs, a small space in the attic of the Royal Court Theatre used for experimental productions.

Richard O'Brien cast himself as Riff Raff in the initial production, and the original cast included Tim Curry as Frank 'N' Furter, Little Nell as Columbia, and Patricia Quinn as Magenta. The production was directed by Jim Sharman, an Australian director known for his work on other rock musicals such as Hair and Jesus Christ Superstar.

The original production became popular with audiences and critics and soon outgrew its 60-seat space at the Royal Court. It then moved to a converted movie theater in Chelsea. The dilapidated movie theater enhanced the show's atmosphere, and it was in this space that the show received the definitive look and feel that would be replicated in

future productions. Eventually the movie theater was slated for demolition, at which point the show moved to a permanent space at the King's Road Theatre in the West End. It would continue to play there for nearly 3,000 performances.

Meanwhile, American producer Lou Adler took an interest in the new rock musical and arranged for its premiere in the United States. The show opened at the Roxy Theatre in Los Angeles in 1974. Tim Curry reprised his role as Frank, and up-and-coming singer Meatloaf took on the role of Eddie. As in London, the show became a success with the alternative crowd in Hollywood, and the Los Angeles production transferred to Broadway.

The show had its Broadway premiere at the Belasco Theatre on Broadway in 1975, but it was unable to find a New York audience and closed after only 45 performances. This flop was not the end of The Rocky Horror Show, however. 20th Century Fox had purchased the film rights and hoped to capture the London success of the show with a movie version.

The movie was filmed in only six weeks with a budget of a million dollars, small even by the standards of the 1970s. Most of the original London cast played their roles in the film, including Tim Curry, Little Nell, Patricia

Quinn, and Richard O'Brien. Meatloaf was cast as Eddie, and American actors Barry Bostwick and a then-unknown Susan Sarandon played the roles of Brad and Janet. Unfortunately for 20th Century Fox, the initial run of The Rocky Horror Picture Show was as unsuccessful as the Broadway production and stayed in theaters for only a few short weeks.

However, this second failure was still not the death of the show. During the mid-1970s, the phenomenon of midnight movie showings was growing in popularity. Theaters across the United States were experimenting with showing low-budget alternative movies in the middle of the night and were discovering that an audience existed for films that had previously failed at the box office when shown during primetime hours. In April of 1976, a Fox executive decided that The Rocky Horror Picture Show was the sort of movie that could find success with a midnight crowd, and the movie began Saturday night screenings at the Waverly Theater in New York City. With this step, the show finally found its niche in the United States. Slowly but surely, the film began to develop a large and loyal fan base. Fans of the movie would return to the theater week after week, initially just to watch the film. Over time, however, fans began talking back to the movie screen, dressing up as their favorite characters, bringing props,

and performing a floor show as the movie played on the big screen. Audience participation became an integral part of The Rocky Horror Show experience, and the show's "cult" phenomenon was born.

The movie also found early success with midnight audiences at the on-campus movie theater at the University of Texas at Austin, and the popularity of the midnight showings spread from these epicenters in New York and Texas. By 1977, movie theaters around the country were showing The Rocky Horror Picture Show to full houses.

Since that time, the stage version of the show has become popular in the United States as well as the United Kingdom, although it is fair to say that the longevity and success of the stage show is mostly based on the popularity of the film version.

The Rocky Horror Show has toured in the United States and England as recently as 2006, including a major tour in the United Kingdom for the show's 30th anniversary. The show is also regularly performed on university campuses and at community theaters in the United States, particularly around Halloween. In 2000 the show was revived on Broadway, where it ran for a successful 437 performances.

The show continues to be incredibly popular with audiences. Its perceived messages of living your dreams

and embracing individuality continue to inspire young audience members today, as they did in 1973. Almost 35 years after its conception, the show has also become a bit of nostalgia for audience members who embraced it in the 1970s. As a show with definite audience appeal for a wide range of people, the show will likely continue to play around the world for years to come.

CHAPTER IV

PLOT AND STRUCTURE OF THE ROCKY HORROR SHOW

The Rocky Horror Show is a rock musical. In terms of its musical style and form, it is similar to other rock musicals of the 1960s and 1970s such as Hair, Godspell, and the rock opera Jesus Christ Superstar.

The show is presented in two acts. There is minimal dialogue, and what dialogue exists functions primarily as a set up for the next musical number. The majority of the play's story is explained through songs rather than spoken dialogue, and fifteen different musical numbers make up approximately ninety percent of the show.

The strength of The Rocky Horror Show lies in its musical numbers. The music in the show is reminiscent of the rock 'n' roll style of the 1950s, and this rock music is different from "typical" musical theatre fare. As with the other rock musicals like Hair and Godspell, many of the songs from the show could potentially stand alone as popular rock songs outside of the context of the musical.

Songs like "Time Warp" and "Hot Patootie" became a part of pop culture in the 1970s, even for people otherwise unfamiliar with The Rocky Horror Show.

In fact, in this show many of the songs seem to stand alone, even within the context of the musical. The show does have a plot, although it is loosely constructed. Perhaps the one major weakness in the show's structure is that many of the songs are in seemingly arbitrary positions and do nothing to advance the plot.

The basic plot concerns Brad and Janet, a straight-laced, recently engaged couple who become stranded on a deserted road after their tire blows out. They are forced to seek help in a nearby castle inhabited by Dr. Frank-N-Furter, a "sweet transvestite from Transsexual Transylvania." The couple also encounters Frank's servants Riff-Raff, Columbia, and Magenta, and they rapidly realize that an evening in Frank's castle is going to fly in the face of their conservative, heterosexual preferences. The couple also discovers that they have stumbled across Frank's castle on the night he is unveiling "Rocky," a muscular Frankenstein monster he has created for his own sexual pleasure. Initially resistant to Frank's advances, by the time the night is over both Brad and Janet have been seduced by Frank, and Janet has taken things a step further

and experimented with Rocky as well. Brad and Janet have experienced sexual awakenings, but the effects of this are not entirely positive and Brad makes it clear that their engagement may be in jeopardy. To further complicate matters, Brad and Janet's science teacher, Dr. Scott, makes a surprise visit to the castle and reveals that Frank and his servants are aliens. Frank-n-Furter takes advantage of his unexpected visitors and forces them to perform in his floor show wherein he laments that there is no way for him to live his dream of being a Hollywood musical star. The play ends with Frank's disgruntled servants Riff-Raff and Magenta staging a takeover of the castle, killing Frank, Rocky, and Frank's groupie Columbia with a laser beam, and releasing the Earthlings before beaming the castle back to Transylvania.

The plot is nonsensical, but the overall theme of the musical is best expressed not through the plot, but through song lyrics that advise, amongst other things, "give yourself over to absolute pleasure" and "don't dream it, be it," as well as encouraging the belief that "there's a guiding star/no matter what or who you are."

CHAPTER V

AUDIENCE PARTICIPATION IN THE ROCKY HORROR SHOW

One of the unique elements of The Rocky Horror Show is its focus on audience participation. Audience members often attend the show dressed as their favorite cast member, and there is now an audience participation "script" that is longer than the book for the original show.

The participation element was not initially intended to be a part of the audience's experience of the show. Audience participation actually started not during the stage production, but during screenings of the film The Rocky Horror Picture Show. When midnight showings of the film began at the Waverly Theater in Greenwich Village in the spring of 1976, many audience members became "regulars," attending the show every week. Initially audience participation consisted of simply cheering on the heroes and booing the villains. Then one night in September of 1976, Louis Farese, a kindergarten teacher from Staten Island, yelled the question, "How strange was

it?" in response to the Narrator's initial speech that begins, "I would like, if I may, to take you on a strange journey." Farese is unofficially credited with being the first person to engage in what he called "counterpoint dialogue" with The Rocky Horror Picture Show (Piro).

Following his example, other audience members began inventing responses of their own, and before long there was a traditional audience response of some kind following almost every line in the show. Audience members also began lip-synching along with the film, and over time this lip-synching evolved into a floor show put on by Rocky fanatics as the film played in the background. Then, in the fall of 1976, several audience members dressed as their favorite characters for Halloween, and the costumes evolved into an enduring element of audience participation.

Props were first used in April of 1977 when two regular attendees shredded paper and threw it like confetti during the wedding scene at the beginning of the show. The next night, two different audience members brought rice and passed it out to their friends in the balcony so that it could be thrown during the wedding scene (Piro). This unspoken competition between audience members led to a vast array of audience participation lines and props, as audience members competed weekly to come up with the next

clever response to the movie. By the end of 1977, the "prop list" for Rocky fans included playing cards, newspaper, rubber gloves, water guns, party hats, and rolls of toilet paper, among other things.

Fans of The Rocky Horror Picture Show began attending midnight performances of the movie at New York City theaters other than the Waverley, and as the movie began playing in theaters across the country, fans who had witnessed the audience participation in New York took the best ideas back to their hometown theaters. Before long, newspaper and magazine articles were being written about the phenomenon, and the audience participation craze spread through the United States and, to a lesser extent, throughout the United Kingdom.

Audience participation during live performances has led to a large amount of ad-libbing from cast members. While yelling comments at a movie screen does not prompt a response, audience members yelling at Frank or the Narrator during a live performance are often treated to a witty, off-the-cuff response. However, audience participation can negatively affect the timing of live performances, and flying props can pose a potential danger to performers. Therefore most theaters attempt to regulate it as much as possible, particularly in terms of what props can be

brought into the theater. However, audiences and cast members alike have come to accept audience participation as an integral part of the show, and the show's original costume designer Sue Blane spoke for the show's creators when she said, "You will never witness the original again because of the audience participation. But then, that's also why it's a success. I don't think anyone feels bad about that. In fact, we celebrate it" (Evans 106).

CHAPTER VI

CRITICAL COMMENTARY

The Rocky Horror Show has been performed around the world since 1973. After opening in London, the show went on to run in Sydney, Los Angeles, and on Broadway. Due in large part to the lasting cult popularity of the film based on the musical, the show has continued to be performed by universities and regional theatres across the United States and by touring companies in England and the U.S. The show also received a Broadway revival in 2000.

The show has garnered mixed reviews over the course of its thirty year history, with wildly successful and critically acclaimed productions as well as dismal flops. One critic appropriately referred to The Rocky Horror Show as "the love-hate musical of showbiz" (Hardwick). Comparing reviews of the show over the years provides an interesting view of the strengths and weaknesses of the show itself as well as a hint of cultural and societal changes from 1973 to the twenty first century.

The Rocky Horror Show began as a critical success. Reviewers at the initial press performances in London found the show hugely entertaining and lauded it for its unique style, going so far as to name the show "Best Musical of 1973" in the London *Evening Standard's* annual poll of drama critics.

Following its successful London run, however, the show went on to flop on Broadway. In his review of the 1975 Broadway production, critic Clive Barnes offered his opinions on why the show did not work on Broadway when it had worked so well in London, comments that also give insight into the reasons for the success of the original London production. Barnes believed that a large part of the show's appeal in London was simply that it was something new and unexpected, as movie-spoofing had rarely been seen in London before. He also believed that while The Rocky Horror Show had been refreshingly unpretentious in London, the ambiance in the New York City theater was "far grander" and did not work as well as the tiny theater where the show had its London premiere. A certain amount of intimacy, crucial to the success of a show like The Rocky Horror Show, was lost when the show transferred to Broadway. Barnes also described the show's music as "bright but not especially original" and the performances

as "campy and dreadful," but believed that the campy style worked well in the original production. For the New York run, however, the show became overstaged and overworked, and the campy style became a parody of itself. Barnes believed that the ultimate appeal of the original show was that it was "tacky, tacky, tacky" and that once the show had been polished for its New York run, it lost much of its original charm (26).

Interestingly, critics of the show's Broadway revival and its recent productions across the United States and England like to comment on the shock value of the original production. Critics today have a tendency to view the show as a vehicle for the gay liberation movement and "a pioneering contribution to what we might now call the Debate about Gender" (Nightingale 20). They also speak of audiences' initial shock at the sexual nature of the show. However, the show's significance as part of the sexual revolution has primarily been focused on only in retrospect, and, as critic Alistair Macauley wrote of the show in 2006, "For all its naughtiness, it was always thoroughly retro: it returned to a kind of Gothic story that had long acquired a late-Friday-night-TV familiarity, and to a kind of rock music that by the 1970s seemed positively innocent" (11).

Yet if the show was seen as "positively innocent" in the 1970s, in this century critics, more than ever before, are focusing on the risqué nature of the show, making statements like, "virgins may still run screaming from the stalls" and remarking on the show's ability to incite protests from conservative audiences (Hardwick).

Critics have always been quick to point out the show's basic flaws. One problem mentioned again and again by critics is that the show basically has no story line. While some critics view this as part of the show's charm, others complain that the script does not "add up to a typical musical comedy or even a rock concert" (Spindle 12). Although not a flaw with the musical itself, another problem plaguing more recent productions of The Rocky Horror Show is audience participation gone awry, and many a critic has complained of sound levels amplified far too high to drown out commentary from overzealous audience members and the distraction of props being thrown onstage from the audience.

Yet despite these flaws, the show's popularity has endured, and to achieve critical praise these days, productions of The Rocky Horror Show must present a fresh take on the musical while also sticking to the familiar concept and characters that have become so popular with

audiences. In the Broadway revival, for example, the director and designers strived to create a new point of view and present a "modern, bizarre, edgy environment" (Lampert-Greaux). Critic Don Shewey appreciated this move, calling the show "a smart, fun, first-class revival" and applauding it for not attempting to be a carbon copy of the original show (101). Actors in the role of Frank N. Furter have a particularly difficult job in playing such a well-known character and are equally panned for trying to mimic Tim Curry's performance and breaking away from his influence completely.

Mostly, however, The Rocky Horror Show seems to be almost beyond criticism. It is primarily viewed as good-natured fun, and critics seem to find it difficult to critique a show that does not take itself seriously in the first place. It is also difficult to objectively criticize a show like The Rocky Horror Show when so much of the show, especially nowadays, is dependent on audience participation. Perhaps critic Benedict Nightingale made the point best when he said, "Rocky Horror is a cult and, as such, beyond niggling criticism like that" (20).

CHAPTER VII

PRODUCTION CONCEPT

Directors opting to stage a production of The Rocky Horror Show must walk a fine line between presenting the show in the traditional manner that is beloved by Rocky Horror fans and adding their own unique vision to the production. The majority of audience members attending live productions of The Rocky Horror Show are familiar with the film version of the show. When audience members arrive at the theater dressed as their favorite character with props to throw, they are anticipating watching a familiar favorite show. To make too many changes from the original production would surely alienate large portions of the audience.

With that said, for this particular production director Jay Jennings chose to adhere to many of the traditions found in the original production while simultaneously adding new dimensions to the story and characters. As the production concept of the original

production has been preserved on film in The Rocky Horror Picture Show, the film can be used as a means of comparing Texas State's production to the original.

For example, the characters in this production of the show maintained the same basic feel and flavor found in the original production. Frank-N-Furter was cool, suave, and sexually appealing while also maintaining elements of the irrational mad scientist characters on which he was based. Columbia was a shrill, overly emotional groupie, and Brad and Janet were appropriately innocent and prudish.

However, Jay Jennings and the actors added their own twist to many of the characters. For example, the director chose to present Brad and Janet as naïve modern-day Americans rather than a young couple time-warping from the 1950s. This production's Magenta and Riff-Raff also differed somewhat from the characters' original incarnations, as Magenta experimented with dominatrix elements and Riff-Raff was not an ugly and resentful hunchback but rather an attractive, effeminate servant who remained complacent and easily dominated until he took control during the show's finale.

The director and costume designer Michael Raiford also took many liberties with the costumes. The original production of The Rocky Horror Show had a very strong punk

theme in its costumes as the punk style was a new trend in London in the early 1970s. The original costumes all involved elements of punk such as ripped fishnet tights, glitter, safety-pinned clothing, and wild, unnatural colored hair.

For this production, Michael Raiford began with the traditional punk rock feel of the original production but modernized it for the twenty first century audience. Rather than dressing the Transylvanian phantoms in tuxedos, he dressed each phantom differently. Most of the phantoms had costumes based on clothing worn by modern punk rock bands, and all of the phantom costumes were somewhat revealing. As well as the punk rock element, there were also phantom costumes with a more natural, animalistic feel. While most of the phantoms were human-like, a few wore costumes based on animals like lions, cats, and hounds, and served as Frank-N-Furter's animal minions.

The majority of the main characters also wore costumes inspired by the original costumes, but with a unique twist. As mentioned above, Riff-Raff differed from his usual grotesque hunchback image and instead dressed elegantly in red velvet and a white ruffled shirt. Rather than wearing the traditional French maid outfit, Magenta wore a short dress with a corset that resembled the original Magenta

costume only in that it was black and white. Columbia, too, was a distinct departure from the glitter and glitz of Little Nell's original costume and wore a sheer white outfit that made her resemble a sort of baby doll gone bad. Rocky's costume, however, consisted of the same gold shorts worn by Rocky in the original production. Because Frank is something of an iconic figure, his costumes for this production were traditional as well, consisting of corsets, fishnets, and tall boots.

The most significant change to Frank's costumes, and in fact the most significant change to the show overall was Jay's inclusion of the Myth of the Great Feminine within the context of the show. The Rocky Horror Show is a Frankenstein story. In most Frankenstein stories the monster created by the scientist turns out badly and ultimately meets an unhappy ending. Feminist literary theory claims that Frankenstein's monsters are the result of unnatural procreation in which the female has been rendered unnecessary and that the monsters do evil things because of the unnatural, male-dominated manner in which they were created (Frankenstein Films). For this production of The Rocky Horror Show, Jay Jennings decided to include a feminine touch in Rocky's creation and added many subtle elements of feminine myth to the production.

For example, Frank wore a crescent moon-shaped medallion as part of his costume because the moon is the main symbol of the Mother Goddess. A wooden serpent was also carried onto the stage by one of the phantom characters because the serpent is one of the oldest symbols of female power and is thought to have life-giving powers.

This emphasis on the Great Feminine was also apparent in the set as well as the costumes. In the original production, Frank's castle had a typical horror movie gothic feel. For this production, the set was abstract. Its main feature was a giant tree representative of the Tree of Life from the goddess myth. According to myth, the Tree of Life is female and is regarded as a nourishing and giving mother. The fruit of this tree is said to facilitate childbirth. Thus, rather than depicting a laboratory full of wires and chemicals for Rocky's "birth," in this production Frank created Rocky by feeding him an apple from the Tree of Life as the phantoms performed a sort of tribal dance around the pair. Besides giving life to Rocky, the apple served as another important feminine element in the show, as apples were revered in ancient religions as a symbol of the Earth Mother.

Another important twist on the production was Jay's use of technology in the show. First, he opted to use the

device of a time machine in a few scenes, having Rocky disappear into a futuristic revolving door and then reappear as Fay Wray's King Kong in one scene and a romantic matador in another.

Also, this was a mixed-media production, combining live action with video clips. The wedding scene, Eddie's death scene, and love scenes between Brad and Frank and Janet and Rocky were filmed and then projected onto the stage as the live action of the show took place. Images from 1950s science fiction movies were also projected onto the stage during the opening number, "Science Fiction Double Feature." Although the emphasis on technology is diametrically opposed to the emphasis on nature and the goddess myth, these two elements were both presented in a subtle manner and combined to add a unique modern twist to this thirty-year-old show.

CHAPTER VIII

SOCIAL CONTEXT OF THE SHOW

For most audiences and critics The Rocky Horror Show is an amusing, strange, and somewhat ridiculous and nonsensical story of a transvestite alien and his effect on a young couple. Yet it can also be viewed from a more serious perspective as a celebration of the cultural revolution taking place in the United States and the United Kingdom in the 1960s and 1970s. This show contains themes and ideas inspired by the sexual revolution, the women's liberation movement, and the gay rights movement.

The three movements all began in earnest in the 1960s and although each had individual goals and addressed separate issues, the three movements are closely linked, particularly in the implication that influences from these movements combined to cause the "free love" attitude that pervaded the late 1960s and early 1970s.

This same free love attitude is pervasive in The Rocky Horror Show, and a large part of the show's popularity in

the United Kingdom and later in the United States was its timely emphasis on sexual freedom for all. Therefore, it is important to consider the origins and important events in the women's liberation movement, the gay liberation movement, and the sexual revolution as a means of perceiving their influence on The Rocky Horror Show and the show's place as part of the cultural revolution.

A. The Sexual Revolution

There is not a single definitive catalyst for the sexual revolution, nor is there a clear and agreed upon meaning for the phrase "sexual revolution." Generally, the term refers to a relaxation in standards of sexual behavior.

The 1960s was a decade of social upheaval. One element of this change was a shift in the definition of appropriate sexual behavior. The western world has gone through various conservative and liberal periods in terms of the acceptance of human sexuality, but the sexual revolution of the 1960s is notable because society veered rapidly from the extreme conservative view of sex predominant in the 1950s to the open-minded, revolutionary take on sex that became, if not predominant, at least highly noticeable, in the 1960s.

Throughout the 1950s, sex acts were only seen as appropriate if they were shared by heterosexual married couples behind closed doors. On American television, even married couples like Lucy and Ricky Ricardo on the I Love Lucy show did not share a bed. It was considered improper to discuss sexual behavior in public, and even minor risqué behaviors, like Elvis Presley's dance moves on the Ed Sullivan Show, were considered indecent and censored from view.

Unsurprisingly, many people during this time still chose to engage in sexual behavior that went beyond the social norms. The publication of the Kinsey Reports, studies on sexual behavior published in the late 1940s and early 1950s, caused an uproar. In these reports, Kinsey claimed his research shed light on the previously secret sexual behavior of men and women. Through exposure to the Kinsey Reports, people became aware that many men and women were having sex before marriage, engaging in homosexual behavior, and experiencing other sex acts considered deviant by the prescribed moral standards of the 1950s. The sexual revolution evolved from this tension "between private behaviors and the public rules and ideologies that were meant to govern behavior" (Farber 236).

While the Kinsey Reports may have been a precursor to the sexual revolution, the invention of the birth control pill and its approval by the FDA in 1960 is often cited as the cause of the sexual revolution. Although it was not the sole cause of the radical changes in regards to sex that took place throughout the '60s, it undoubtedly had a major impact on society and profoundly influenced the move towards sexual freedom. A woman taking the birth control pill "could have worry-free sex any time, any place" (Allyn 34). Contraception became discreet and "palatable even to the prudest of the prude" (Allyn 40). The ability for a woman to control her own reproductive cycles and safely and easily separate sex from contraception helped to create an atmosphere that encouraged sexual experimentation. The pill served to liberate women from their worries of an unplanned pregnancy, and without this consequence to fear, men and women began to feel safe experimenting with sex outside of the bonds of marriage and with more than one partner. An increasing number of young couples began living together "without the benefit of matrimony" and young people began to shift their focus from marriage to a celebration of the single lifestyle (Farber 238). "Consensual relationships, rather than heterosexual

marriage, became the new moral arbiter for sex" (Williams 69).

This focus on the benefits of living as a bachelor was emphasized in Playboy, a magazine featuring photographs of naked women that is often seen as an important symbolic part of the sexual revolution. The magazine's founder, Hugh Hefner, described his magazine as "a symbol of disobedience, a triumph of sexuality, an end of Puritanism" (Farber 247). First published in 1953, the magazine was a precursor to the sexual revolution and continued to promote the joys of bachelorhood and the sexual revolution throughout the 1960s and 1970s.

While Playboy encouraged men to embrace single life, Cosmopolitan did the same for women. Helen Gurley Brown reworked Cosmopolitan in 1965, changing it from a traditional women's magazine to a magazine in the vein of Playboy that promoted "sexual and material consumerism" and encouraged women to put off marriage and enjoy years of being single. By offering a female version of Playboy, Brown strengthened its message of choosing sex for pleasure, and the power of being single over the drudgery and repressiveness of marriage.

Through these magazines and other sources, sex came into the public eye and became a part of public discussion

in a way that had not previously been accepted in society. Nudity and sex, or at least the representation of sex, began to be seen in mainstream films and stage productions as well as in print. There was an "explosion of on-stage nudity" in the late 1960s that served as a symbol for the changing times and the decline of conservative attitudes towards sex (Allyn 123). For the most part, this "avant-garde assault on public decorum" was tolerated and even welcomed by audiences (Allyn 123).

This new-found sexually free way of life, with its emphasis on enjoying premarital sex, sex as an expression of revolution embraced by the youth of the United States and the United Kingdom, and the on-stage depiction of sex deemed more appropriate than ever before gave Richard O'Brien the idea to write The Rocky Horror Show. The show served as inspiration and encouragement for young people who had embraced the "Swinging Sixties", and as a form of protest against prudish people like Brad and Janet who refused to participate in the sexual revolution.

B. The Women's Liberation Movement

The women's liberation movement is closely tied to the sexual revolution, to the point that, in many ways, the two are impossible to separate. One of the most important

catalysts for the sexual revolution-the invention of the birth control pill-was also one of the most important catalysts of the women's liberation movement, as the ability to prevent unwanted pregnancies in a discreet way served as "a major breakthrough in women's emancipation" (Allyn 34). In fact, people with reservations about the pill often cited their fear that it would make women more independent and therefore make men feel insecure (Allyn 34). In many ways this proved to be true, but greater sexual freedom is just one way in which women worked to improve their social status throughout the 1960s.

During the 1950s, American society dictated that a woman's proper place was in the home, caring for her husband and children. This emphasis on typical gender roles, with the woman at home and the man out in the workforce, was enforced by an idealized notion of domestic life that became prevalent following the turmoil of World War II. Betty Friedan called this romantic idea of domesticity the "feminine mystique" and published her book on the subject, The Feminine Mystique, in 1963. The book, which attacked the inequality between men and women, became a best-seller, and in 1966 Friedan became the first president of the National Organization for Women (O'Neill x). The group fought for equal rights for women in

education and the workforce, primarily through lobbying the government to address issues that affect women.

In 1968, a more extreme form of the women's movement began when a group of one hundred women's liberationists protested the Miss America Pageant in Atlantic City for its promotion of charm and beauty as the primary measure of women's worth. Marching in picket lines and performing guerilla theatre, the group received much attention and "women's liberation achieved the status of a movement both to its participants and the media" (Farber 151). From that point forward, women's liberationists actively protested not just repressive beauty standards but also violence against women, the sexist division of labor in the home, discrimination in the workplace, the absence of quality childcare facilities and sex focused only on male pleasure (Farber 158-9).

Although the American women's liberation movement is not as great of an influence on The Rocky Horror Show as the gay liberation movement or the sexual revolution, it cannot be overlooked as part of the overall cultural revolution of the 1960s that inspired Richard O'Brien to write his musical. It is also important to note that in the show Janet is encouraged to have a sexual awakening just as Brad is, the sexual pleasure of the female

characters in the play is as important as that of the males, and that the feminine qualities of the characters are as important, if not more important, than their masculine qualities. Whether intentional or not, The Rocky Horror Show embraced the idea of sexual equality for women.

C. The Gay Liberation Movement

The gay liberation movement also played an important role in inspiring The Rocky Horror Show. The show is about characters with sexual preferences beyond heterosexual norms. It is completely gender bending, with men, women, and transvestites coupling together in almost every possible combination. Some of the show's biggest fans were men and women who welcomed its emphasis on sex between all types of people with various sexual preferences. Had it not been for the gay liberation movement in the 1960s and 1970s, it is possible O'Brien would not have created the show he did and been able to present it with confidence on the London stage.

The gay liberation movement took many of its cues from the women's liberation movement. Although gay rights groups had been active in the United States since the 1950s, membership in these groups was small and the vast

majority of homosexuals kept their homosexuality a secret and were not willing to openly fight for their civil rights. Homosexuality was viewed as not only taboo and sinful but also as a mental illness by many mental health professionals, and as a result most gay and lesbian people were not willing to declare their sexual preferences to the public.

But inspired by the activism of women's liberation groups and the civil rights movement of the 1960s, homosexual men and women began speaking out and writing about homosexuality. This increase in public discussion about homosexual behavior began to break down some of the taboos and misconceptions facing the gay population (D'Emilio 147). As heterosexual couples participated in the sexual revolution, openly having sex outside of the confines of marriage, homosexuals also began to claim the right to enjoy sex with the partners of their choice. Inspired by the radical protests of other groups, homosexuals began standing up for their rights in a more organized and confident manner.

However, it was a riot at the Stonewall Inn in Manhattan that became the turning point for the gay liberation movement. On June 27, 1969, detectives raided the Stonewall Inn, a popular bar in Greenwich Village

frequented by gay, lesbian, and transvestite patrons. Raids on known gay establishments were common during this time period, and the police expected the crowd at the bar to disperse calmly, as was commonly the case. Rather than leaving quietly, however, patrons of the bar began to riot, throwing beer cans and bottles at the police and demanding that the bar not be closed down. The riot continued throughout the night, and by the next morning graffiti calling for "Gay Power" appeared along the street outside the bar (D'Emilio 232). By the second night of the riot, the media began acknowledging the event as the first gay riot in history. Following the riot and the media attention, women and men in New York formed the Gay Liberation Front. Once the movement received national attention, it spread rapidly. Within a year, gay liberation groups had formed in hundreds of cities and college campuses (D'Emilio 235). A year after the Stonewall Riots, thousands of men and women marched from Greenwich Village to Central Park to commemorate the event, and by the mid-1970s Gay Freedom events were occurring in dozens of cities. For the first time, substantial numbers of gay, lesbian, and transgendered individuals around the world were gathering together to participate in their own fight for social equality (D'Emilio 237-8).

Inspired by the events of the cultural revolution in the United States and feeling its effects in London, Richard O'Brien wrote The Rocky Horror Show in the spirit of free love, liberation, and new possibilities for sexuality and equality. Although light-hearted, campy, and not particularly revolutionary on its merits alone, The Rocky Horror Show is nevertheless a product of the changes these revolutions and movements brought to the western world.

CHAPTER IX

PRODUCTION ELEMENTS

A. Press Release

| | |
|-------------------------|--|
| Title: | The Rocky Horror Show |
| Production Company: | Texas State University Department of Theatre and Dance |
| Description: | The cult classic musical by Richard O'Brien |
| Dates: | Tuesday November 7 th -Saturday November 11 th and Tuesday November 14 th -Saturday November 18 th . All performances are at 7:30 PM. |
| Theatre Space: | Theatre Center, Texas State University |
| Address: | 601 University Dr., San Marcos, Texas |
| Ticket Prices: | \$10 for general admission and \$5 for students with a valid Texas State ID; for reservations call the Texas State Box Office at (512) 245-2204. For further information, contact (512) 245- 2147. |
| For Release: | A new twist on the cult favorite! See <i>The Rocky Horror Show</i> as you've never seen it before. Or if you're a "virgin," come experience it at Texas State for the first time. Limited audience participation preferred. For mature audiences only. |
| Additional Information: | <p>Director Jay Jennings presents his unique take on <i>The Rocky Horror Show</i>. The production adheres to many of the traditions from the original production but also adds some new dimensions, including a modern-day Brad and Janet time warping through a literal time machine and the addition of elements of the myth of the Great Feminine to Rocky's creation.</p> <p>This is a mixed-media show including both filmed scenes and live action.</p> <p>Through the years, <i>Rocky</i> has developed its own "script" for audience participation. However, we are requesting limited audience participation at this production. While we want you to enjoy the audience participation aspect that is such a fun part of the <i>Rocky</i> experience, there will be people experiencing <i>Rocky</i> for the first time and we'd hate for them to be too distracted to take in the show. So feel free to dress up and enjoy yourself as you would at any other performance of <i>Rocky</i>, but please be aware that some of the usual audience participation moments will be discouraged. Particularly be aware that liquid and food items will be prohibited inside the theatre. For all the "virgins" seeing the show for the first time, a helpful list of encouraged audience participation moments will be available at the theater, and paper bags with special approved show props will be sold in the lobby for those who wish to purchase them.</p> |

B. Lobby Display

As part of my duties as dramaturg, I created a visual display to be featured in the lobby during the run of The Rocky Horror Show.

I wrote and displayed the following pages of text on boards in the center of the lobby along with pictures corresponding to the information. Pictures included action shots from old Frankenstein films, photos from the early productions of the show as well as the film version, the goddess images used in our production of the show, and photos of important events in the sexual revolution and gay liberation movement. I also displayed posters from some of the science fiction movies mentioned in the show.

The display was well-received by audience members, and many people were able to view the information before the show and during the day throughout the run of the show. As the show program did not have space for dramaturg's notes, this display provided audience members with interesting information as well as facts that were helpful for gaining a greater understanding of the production.

Protest and Dissent

The Rocky Horror Show's Role in the Cultural Revolution of the 1960s and 1970s

This production of *The Rocky Horror Show* is being staged to coincide with this year's University Common Experience theme "Protest and Dissent". *The Rocky Horror Show* is more than just a wild, fun-filled night with a Sweet Transvestite. It is a musical celebration of the Cultural Revolution taking place in the United States and the United Kingdom in the late 1960s and early 1970s.

The 1960s was a tumultuous decade of social upheaval. Men and women throughout the western world began to question the validity of previously held social norms that implied men should be the family breadwinners, an ideal woman's place was in a suburban home raising her children, and that sex was only for heterosexual married couples behind closed bedroom doors.

The Sexual Revolution, Women's Liberation Movement, and Gay Liberation Movement all began in a major way in the 1960s and became inextricably linked. It is almost impossible now to pinpoint a single catalyst for any of these movements.

The Kinsey Reports published in 1948 and 1953 are often considered precursors to these cultural movements, as Kinsey claimed to shed light on the previously secret sexual behavior of men and women, including homosexual behavior. Hugh Hefner's merging of sex into a mainstream men's magazine through the publication of the first issue *Playboy* in 1953 was another step towards removing stigmas associated with sex.

FDA approval of the first birth control pill in 1960 is often cited as the cause of the Sexual Revolution, but while the Pill and the ability for women to safely separate sex from procreation certainly had a major effect on changing values regarding sex and helping to create an atmosphere that encouraged sexual exploration and celebration of a single lifestyle, it was not the sole cause of the Cultural Revolution of the 1960s.

To say so would disregard other crucial social developments, like Betty Friedan's modern feminist manifesto *The Feminine Mystique* and the founding of the National Organization for Women, as well as the foundation of many other women's rights groups throughout the 1960s.

The Sexual Revolution and Women's Liberation Movement also influenced the Gay Rights Movement. Taking their cue from the Women's Liberation Movement, the Gay Liberation Movement began to organize in earnest in 1969. The Gay Liberation Movement took up the chant, "Gay Power" and began working for the sexual liberation of all people regardless of their sexual preferences.

In this way one movement influenced another, and all of these events plus many others combined to create the culture of the "Swinging Sixties." Revolutionaries of the 1960s dreamed of a better world, a world where men and women would be treated with equality in the workforce and equality in the bedroom, a world where gender-bending was acceptable and sex was not an act of shame to be hidden behind closed doors but rather a celebration of life to be shared by any combination of males, females, transvestites, and transsexuals.

It was in this spirit of free love, liberation, and new possibilities that Richard O'Brien created *The Rocky Horror Show* and encouraged audiences to believe that if they could dream it, they could be it.

Production History

In June of 1973, *The Rocky Horror Show* premiered in London. It had all started a year earlier when chorus boy Richard O'Brien was fired from a West End musical. Frustrated with the bland, mainstream West End shows that had failed to capture the feelings of liberation, revolution, and free love that O'Brien felt in the late 1960s and early part of the 1970s, he decided to create his own brand of musical entertainment.

So Richard O'Brien wrote the book, music, and lyrics for his "anti-musical." Inspired by B-movie science fiction, Steve Reeves muscle flicks, glam rock, and rock 'n' roll reminiscent of the 1950s, *The Rocky Horror Show* was a gender-bending musical the likes of which had never before been seen on the London stage.

The show premiered at The Theatre Upstairs, a small 60-seat space run by the Royal Court Theatre as a place for low-budget experimental projects. The original cast included Richard O'Brien himself as Riff Raff, Little Nell as Columbia, Patricia Quinn as Magenta, and, of course, Tim Curry, who became famous for his role as Frank-n-Furter.

The Rocky Horror Show gained immediate popularity with audiences and quickly outgrew its tiny theatre space. It first moved to an old movie house in Chelsea and then into an 800-seat theatre space in the West End, where it completed a three year run. Popular with critics as well, the show was voted Best New Musical of 1973.

The production then crossed the pond to the United States, where it had a successful run at the Roxy Theatre in Los Angeles. Tim Curry continued in the role of Frank while all of the other roles were performed by American actors, including Meatloaf's premiere in the role of Eddie and Dr. Scott.

In 1975 the Los Angeles cast transferred to Broadway, where the show surprisingly failed to catch on with New York audiences and flopped after only 45 performances.

A film version, *The Rocky Horror Picture Show*, was also released in 1975. Starring most of the original London cast, Meatloaf as Eddie, and Barry Bostwick and Susan Sarandon as Brad and Janet, the movie also proved to be a failure in the U.S.

Or at least, it failed initially. Six months after its initial failed release, on April Fools Day 1976, *The Rocky Horror Picture Show* began midnight screenings at the Waverly Theater in New York City. Slowly but surely, the film developed a cult following in New York. Fans of the movie would return week after week, first just to watch the film, but then to participate. Talking back to the characters, throwing props, dressing up as favorite characters, and performing a sort of floor show throughout the film soon became an integral part of the Rocky Horror experience.

By 1977, word had gotten out about these Rocky fanatics in New York, and their antics began to spread out of the Waverly and into other movie theaters across the country. A cult film phenomenon was born.

***The Rocky Horror Show* and the Myth of the Great Feminine**

The Production Concept for Tonight's Show

A common thread throughout Frankenstein tales is the idea that the monster fails or becomes evil because he is created using man-made technology and all feminine aspects have been removed from the monster's creation.

In tonight's production of *The Rocky Horror Show*, elements of the myth of the Great Feminine have been added to Rocky's creation. It is our belief that it is the female element in his creation that makes Rocky the only Frankenstein monster in history who does not ultimately turn out badly.

The following symbols of the Great Goddess are used in tonight's production:

The Moon: The moon has been worshiped and revered from ancient periods, and moon worship long pre-dates Christianity. Because of its apparent connection with a female's life-giving cycle, the moon is the main symbol of the Mother Goddess. The moon is symbolized by a crescent shape.

The Serpent: The serpent is one of the oldest symbols of female power. The female serpent is said to be the embodiment of wisdom, as she understands the mysteries of life. Although the Bible has demonized the serpent, earlier religions believed that the snake was a benevolent female spirit who taught Adam and Eve what they needed to know about the deceptiveness of the male God, thereby giving humans the essential knowledge they needed to become human. The serpent is also thought to have life-giving powers and is often used as a symbol of healing and medicine.

The Apple: The apple was revered in ancient religions for the sacred sign at its core. A pentacle, or five-pointed star, is revealed when an apple is cut in half. In ancient times, this pentacle represented life or health and was an important symbol of the Earth Mother. The Christian religion, perhaps in an attempt to remove feminine influence and power, made the apple the symbol of original sin. Yet this has never interfered with the fruit's popularity, and even today we still hear the expression, "An apple a day keeps the doctor away."

The Tree of Life: Many myths tell of a Tree of Life that is somehow involved in the creation of the universe and the origin of humanity. The Tree of Life is female and is regarded as a nourishing and giving mother. The fruit of the Tree of Life is said to facilitate childbirth. Most major god myths involve martyrdom, and in the majority of the god myths the god is hung on some version of the Tree of Life, his blood providing a needed sacrifice to maintain the life force of the female Tree.

The Evolution of Frankenstein

- 1818:** Mary Shelley's gothic novel *Frankenstein* is published. Her story was inspired by a vision in which she saw a man being brought to life by a machine. In the original novel, Frankenstein is the name of the monster's creator, not the monster himself (a common misconception that persists today). The original monster is not born evil, but becomes evil as he is rejected by society because of his ugly appearance. The novel receives mostly unfavorable reviews, as its theme of man as Creator rather than God is seen as subversive and atheistic. Still, the story becomes very popular.
- 1823:** The Frankenstein story appears on stage for the first time in Richard Brinsley Peake's *Presumption: or the Fate of Frankenstein*. It presents the story as a moral tale about the dangers of science. It is also the first story to give Dr. Frankenstein an assistant and the first time the monster is shown to be brutish, mute, and violent instead of the eloquent monster of the novel.
- 1826:** Another play, *Frankenstein or the Man and the Monster* marks the first time the creation of the monster is shown on stage.
- 1910:** *Frankenstein*, a 12-minute short film produced by the Edison Film Company, is the first movie featuring Frankenstein and his monster.
- 1931:** Universal Pictures releases *Frankenstein* starring Boris Karloff. Karloff's interpretation of the monster becomes the definitive image of "Frankenstein". The film is wildly popular.
- 1935:** Universal Pictures releases *The Bride of Frankenstein*. Based on the popularity of the Frankenstein story, Universal goes on to release four more Frankenstein films between 1936 and 1948 (*Son of Frankenstein*, *Frankenstein Meets the Wolf Man*, *House of Frankenstein*, and *Abbott and Costello Meet Frankenstein*)
- 1957:** British production company Hammer begins their own Frankenstein movie series with the film *The Curse of Frankenstein*. Unlike Universal's series which focused on the monster, Hammer's series places most of the focus on the evil of Dr. Frankenstein. The monster also looks very different from Karioff's monster. The Hammer films are known for their gruesome depictions of Frankenstein's laboratory.
- 1974:** Mel Brooks releases his popular Frankenstein spoof *Young Frankenstein*. It is an homage to the Universal Frankenstein movies.
- 1975:** *The Rocky Horror Picture Show* is released. The movie is based on the musical, which had first been performed in 1973. The musical is inspired by the Frankenstein story and is partly a parody of the Hammer Frankenstein films.

C. Show Program

Theatre Faculty

Janice Paige Bishop, M.F.A.
Debra Charlton, Ph.D.
Michael Costello, M.F.A.
John Fleming, Ph.D.
Melissa Grogan, M.F.A.
Sheila Hargett, M.F.A.
J.Jay Jennings, M.A.
Laura Lane, M.F.A.
Sandra Mayo, Ph.D.

Monica Michell, M.F.A.
Nadine Mozon, M.F.A.
Charles Ney, Ph.D.
Michelle Ney, M.F.A.
Charles Pascoe, Ph.D.
William R. Peeler, M.F.A.
Shane K. Smith, M.F.A.
Richard Soddors, Ph.D.

PART-TIME THEATRE FACULTY

Peggy Brunner, M.M.
Tom Copeland
John Hood, M.F.A.
Jerry Knight, M.A.
Frederick J. March, M.A.
David Nancarrow, Ph.D.
Meredith O'Brien, M.F.A.
Paul Schimelman, B.E.
David Stahl, M.F.A.
Christin Yannacci, M.A.

Dance Faculty

Michelle Nance, M.F.A.

LeAnne Stedman, M.F.A.

Pat Stone, M.A.

PART-TIME DANCE FACULTY

Kaysie Seitz Brown, M.F.A.
Tammy Fife, M.F.A.
Caroline Sutton Clark, M.F.A.

STAFF

Annie Patton
Jennie Smith
Sandra Foglia
Dwight Markus
Lindsay Jones
Homa Khosh-Khui

STUDENT FRONT OF HOUSE STAFF

Will Roman
Ashley Duncan
Kelsey Kling & Liz Watts
Mandi Tapia

Acting for Stage and Film
Director of Graduate Studies, Dramaturgy
Acting for Stage, Directing
Chair, Theatre History
Vocal Coach
Costume Design
Movement, Acting for Stage
Acting for Stage
Ethnic Theatre, Director of Multicultural & Gender Studies
Head of Teacher Education, Child Drama
Movement, Acting for Stage
Head of Acting, Directing for Stage
Head of Design & Technology
Head of Child Drama
Introduction to Fine Arts
Technical Director
Directing for Stage & Film

Singing for the Actor
Business of Film, Film Development
Theatre Management, Playwriting
Supervisor Student Teacher
Academic Advisor, Intro to Fine Arts
Visiting Professor, Lighting
Acting for the Stage
Stage Combat
Acting for Stage
Creative Drama, Dramatic Theory

Intermediate/Advanced Technique,
Performance, Production, Choreography
Director of Dance, Dance History, Kinesiology,
Choreography, Advanced Modern Dance
Dance Composition, Dance Improvisation, Laban
Movement Analysis

Dance Technique, Creative Movement for Children
Beginning Ballet, Jazz Dance Pedagogy
Ballet, Introduction to Fine Arts

Administrative Assistant III
Administrative Assistant I
Dance Administrative Assistant
Scene Shop Supervisor
Costume Shop Manager
Costume Cutter/Draper

Graphic Designer
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TEXAS STATE UNIVERSITY THEATRE & DANCE

THE ROCKY HORROR SHOW

BY RICHARD O'BRIEN
directed by jay jennings

Nov 7-11 7:30PM
Nov 14-18 7:30PM

ADULTS \$10, STUDENTS \$5
MAIN STAGE/THEATRE CENTER
BOX OFFICE: 512-245-2204

TEXAS STATE UNIVERSITY

TEXAS STATE UNIVERSITY IS A MEMBER OF THE TEXAS STATE UNIVERSITY SYSTEM

Texas State Department of Theatre and Dance

Welcome to our 2006-2007 Season of productions. We are presenting what we believe will be an exciting array of classical and contemporary shows. We are a robust department with approximately 325 theatre majors, 20 graduate students, and 125 dance majors. We are proud of the accomplishments of our faculty and students.

The Theatre and Dance faculty continues to earn both national and international acclaim. In recent years, faculty have had their designs displayed at the Prague Quadrennial, the most prestigious competition for university designers, and they have won an international playwriting competition in Belgium. Within the U.S. faculty members have recently worked at the Illinois Shakespeare Festival, Texas Shakespeare Festival, Austin Shakespeare Festival, Zachary Scott Theatre, Asolo Theatre, Berkeley Rep, Cleveland Play House, and the Colony Theatre in Los Angeles. In addition, Dance faculty have choreographed or performed in Costa Rica, Colorado, Utah, Nevada, and New York.

Faculty have also been active in scholarly endeavors, as their articles have graced the cover of *American Theatre*, their books have been nominated for awards, and they have been asked to be featured speakers at national conferences. Likewise, graduate students have increasingly presented their research at both national and international conferences.

Our undergraduate students have also been extremely successful. Each year, multiple students have earned honors at the state and regional levels of the American College Theatre Festival and American College Dance Festival. For each of the past 6 years our department has been recognized at the Kennedy Center. Individual students have been National finalists in the areas of scene design, lighting design, costume design, and acting. In 2005, a Texas State student won the costume design competition. In addition, since 2003 the department has offered a summer study abroad in collaboration with the Shakespeare Birthplace Trust in Stratford-upon-Avon, England.

We have a track record of success, and we hope you will join us for what we expect to be another exciting season of theatre and dance performances. Thank you for your interest and support.



The rising STAR of Texas™

2006–2007 Main Stage Season Includes:

The Night of the Iguana

By Tennessee Williams
Directed by Michael Costello
October 3–7 at 7:30 pm and October 8 at 2:00 pm

The Rocky Horror Show

a musical
by Richard O'Brien
Directed by Jay Jennings
November 7–11 and 14–18 at 7:30 pm

Move Over Mrs. Markham

By Ray Cooney and John Chapman
Directed by Richard Soddors
February 20–24 at 7:30 pm and February 25 at 2:00 pm

Slavemaker

Written and Directed by Charles Pascoe
March 20–24 at 7:30 pm and March 25 at 2:00 pm

Much Ado About Nothing

by William Shakespeare
Directed by Charles Ney
April 13–14, 17–21 at 7:30pm and April 15, 22 at 2:00pm

Studio Theatre Shows

Frame 312 by Keith Reddin
Directed by Amanda Gass
October 19–21 at 7:30 pm and October 22 at 2:30 pm

Rashomon by Fay and Michael Kanin
Directed by Jiraporn "Kelly" Vuthikarn
October 26–28 at 7:30 pm and October 29 at 2:30 pm

For more information call the Box Office at 512-245-2204

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Texas State University-San Marcos
 Department of Theatre & Dance

Presents

The Rocky Horror Show

by Richard O'Brien

Directed by Jay Jennings

Scene Design

Brian White

Lighting Design

Sarah Lazorwitz

Dramaturg

Ashley Duncan

Stage Manager

Laura Marshall

Costume Design

Michael Raiford

Choreographer

Melissa Moncus

Voice and Dialect Coach

Melissa Grogan

Musical Director

Gordon Jones

Produced in arrangement with Samuel French, Inc.

Director's Notes

Concept – Something Old, Something New

The Rocky Horror Show recently celebrated its thirtieth birthday. Tonight's production adheres to some of the old traditions found in the original production as well as adds some new dimensions to the story and characters. For example, Brad and Janet live in our present-day world; that is until they find themselves in Frank-N-Furter's world of Transsexuality, Beef-Cake Making, and Time Warping through a literal time machine.

Hollywood has produced over one hundred versions of Frankenstein and his monster. Except for *Rocky* all the monsters have turned out badly. The reason the other monsters failed was because they were man-made using technology, thus lacking the female touch. Tonight we add the myth of the Great Feminine to the creation. The Great Goddess myths pre-date the male sky God myths by thousands of years. Her symbols were the Tree of Knowledge and the Fruit of the tree. Her sacred animal, the serpent, symbolized fertility and healing. The universal sign for the feminine was the moon. Before the 1960s we lived within a male-dominated religion and society. Tonight we celebrate the return of the Goddess.

Common Experience

This play was chosen to coincide with this year's common experience theme of protest and dissent, an experience children of the sixties and seventies should understand. During this time period three Broadway musicals embraced and celebrated this Cultural Revolution: *Hair*, *Jesus Christ Superstar*, and *The Rocky Horror Show*. *Rocky* is particularly special since it includes themes of the sexual revolution, the women's liberation movement, and the gender revolution.

Notes to the Non-Virgins (AKA: Rocky Fanatics)

Through the years, *Rocky* has developed its own "script" for audience participation. Although we want you to have fun, please limit audience responses to the context of the show (see the Audience Participation script contained in this program). Most of all, help us adhere to the policy of no water or perishable foods. Remember that there are "Virgins" here who've come to see the play for the first time, and we'd hate for them to be too distracted to take in the production. Regardless, enjoy the ride of *Rocky*.

-- Jay Jennings

Production Staff

Assistant Directors.....Matthew McBride, Debbie Swann
Assistant Stage Managers.....John Iverson, Andy Jordan
Assistant Choreographer.....Caitlin Uhlig
Singing Coach.....Peggy Brunner

Costumes

Costume Faculty Supervisor.....Sheila Hargett
Cutter/Draper.....Homa Khosh-Khui
Costume Shop Manager.....Lindsay D. Jones
Costume Design Assistants.....Glenda Barnes, Rachel Brown, Stacey Davis
Graduate Student Assistant.....Jiraporn "Kelly" Vuthikarn
Costume Shop Assistants.....Glenda Barnes, Rachel Brown, Stacey Davis,
Staci Earnest, David Goza, Rachel McVay, Amanda Mendoza,
Abbey Moore, Nolan Muña, Raul Perez, Claudia Pifion

Wardrobe Supervisor.....Glenda Barnes, Stacey Davis
Wardrobe Running Crew.....TH 3344 Class
Wigs and Hair.....Willa Kay Warren

Lighting

Lighting Faculty Supervisor.....David Nancarrow
Assistant Lighting Designer / Master Electrician.....Kevin DeVos
Lighting Assistants.....Jan-Allen Bowley, Kevin DeVos
Amanda Harris, Sarah Lazorwitz

Hog Board Operator.....Jan-Allen Bowley
Light Board Operator.....Jennifer Moore
Lighting Crew.....TH 2338 Class

Sound

Sound Board Operator / Mixer.....Ruthie Mata

Props

Properties Mistress.....Karen Arredondo
Properties Running Crew.....TH 2111 Class

Scenery

Set Design Faculty Supervisor.....Michelle Ney
Technical Director.....Shane K. Smith
Scene Shop Supervisor.....Dwight Markuz
Scene Shop Assistants.....Karen Arredondo, Henry Craff, John Davenport,
Todd Deaver, Ashley Frith, Jeremy McDonald,
Brian Miller, Bobb Nelson, Jason Polasek,
Don Roose, Caesar Villegas, Brian White

Scenic Artists.....Karen Arredondo, Joshua Austin, Kelsey Boutte,
John Davenport, Ashley Frith, Michael Gavigan,
Amanda Harris, Kyle Moore, Don Roose,
Vanessa Velasquez, Brian White, Chloe Yingst
Construction Crew.....TH 1358 Class
Set Running Crew.....TH 2111 Class

Film Crew

Director.....Woody Wood
Assistant Director / Photo Editing.....Quinn Walton
Film Production Manager.....Alex McDonald
Director of Photography.....Matthew McBride
Camera Operator / Editor.....Mike Moore
Comp Animator.....Denise Ferris

Amber Snyder (Usherette) is a senior B.F.A. acting major from Bastrop. She has been seen in the main stage productions of *The Night of the Iguana* as Hannah Jelkes, *The Next Amendment* as Nell, *The Art of Dining* as Nessa Vox, and *A Little Night Music* as Ms. Nordsstrom. Her acting credits also include the At-Random production of *Chamber Music* as Osa Johnson.

Micah Sudduth (Frank) is a senior B.F.A. acting major from Palestine. He has been seen in the Texas State productions of *The Rover* as Belville, *The Next Amendment* as Captain Henry Latch, and *King Lear* as a servant and soldier.

Debbie Swann (Assistant Director) is returning to her home state of Texas after graduating this past May from Kansas State University where she double-majored in Theatre and Creative Writing. This past summer, Debbie was an artistic intern at Victory Gardens Theater in Chicago and acted as a dramaturg for the World Premiere of *Denmark* by Charles Smith. She is currently working on her MA in Directing here at Texas State. Her directing credits include *Habit*, *The Problem*, *Into the Woods, JR.*, and *Dumbly Perceived Threats to the System*.

Forest VanDyke (Eddie) is a senior B.F.A. acting major from Austin. He has been seen in the Texas State productions of *The Rover* as Sancho and *The Exonerated*, for which he received an Irene Ryan nomination. He has also been seen in the Original Theatre Company's production of *The Two Lives of Napoleon Beazley* and Illinois Shakespeare Festival's productions of *The Comedy of Errors* as Dr. Pinch, *Julius Caesar* as Trebonius and Cinna the Poet, and *Pericles* as an ensemble member.

Tyler Wallach (Brad) is a freshman Musical Theatre major from Houston. He was seen in the Cypress Falls High productions of *Rhinoceros* as Jean, *Godspell* as Jesus, *The Tempest* as Caliban, and *Black Comedy* as Harold Gorringer. He received a UIL Best Actor Award (District) for *Rhinoceros* and a Tommy Tune Award nomination for Best Actor for his role in *Godspell*.

Brian White (Scenic Designer) is a senior B.F.A. Technology and Design major concentrating on scene design. Brian is from Fort Worth and attended San Jacinto College Central before coming to Texas State. He has worked as Sound Designer for Texas State's *King Lear* and *Going After Cacciato* and as a Scenic Artist for *The Art of Dining* and *The Next Amendment*. Brian also designed the scenery for last season's production of *The Rover*.

Alicia Williams (Creature/Phantom) is a sophomore B.F.A. acting major from San Antonio. She has been seen in the Texas State productions of *69 Portraits of Che* as Ms. Villa, *The Next Amendment* as Sally, and the At-Random production of *Tape* as Amy. She is a member of Alpha Psi Omega.

Special Thanks

Austin Lyric Opera
The University of Texas

The Cast

| | |
|-------------------|--|
| Janet..... | Jenny Franz |
| Brad..... | Tyler Wallach |
| Narrator..... | Michael Amendola |
| Riff-Raff..... | Jimmy Moore |
| Columbia..... | Macey Mayfield |
| Magenta..... | Jessie Douglas |
| Frank..... | Micah Sudduth |
| Rocky..... | Harlan Short |
| Eddie..... | Forrest VanDyke |
| Doctor Scott..... | Kelley Harmon |
| Usherette..... | Amber Snyder |
| Usherette..... | Meghan Grantom |
| Phantoms..... | Raini Burnside, Jenny Anne Canfield, Zachary Christman, Brady Faucett, Shelly Harvey, English Hinojosa, Colin Lee (Creature), Wesley Riddle, Joseph Ruel, Sara Salas, Bobby Dale Sands, Alicia Williams (Creature) |

The Band

| | |
|---------------------|-------------|
| Gordon Jones..... | Synthesizer |
| Patrick Atkins..... | Saxophone |
| Atkins Fleming..... | Drums |
| Matthew Moreno..... | Bass |
| Ricky Hall..... | Guitar |
| Morris Nelms..... | Piano |

**The play will be performed with one 15 minute intermission.
Please turn off all cell phones, pagers, and electronic watches.**

**Please no flash photography or recording devices.
This production contains sexual content, cigarette smoke,
and strobe lights.**

Audience Participation Script
Follow along and play your role in the show!

Act I

1. Call Brad an Asshole and Janet a Slut!
 Brad: I'm Brad Majors.
YOU: Asshole!
 Brad: And this is my fiancé, Janet Weiss.
YOU: Slut!
2. Sing your part in "Damn it, Janet":
 Brad: The river was deep, but I swam it.
YOU: Janet.
 Brad: The future is ours so let's plan it.
YOU: Janet.... Etc.
 Janet: Oh it's nicer than Betty Munroe had.
YOU: Oh, Brad.
 Janet: Now we're engaged and I'm so glad...
YOU: Oh, Brad.... Etc.
3. Brad: Maybe they have a telephone I might use.
YOU: Castles don't have phones, Asshole!
4. Janet: Besides, the owner of that phone might be a beautiful woman.
YOU: He is!
5. During the song "Over at the Frankenstein Place" **YOU put your newspaper on your head** like Janet does. Also, feel free to **sing along with the chorus.**
6. **Sing along** to the chorus of "The Time Warp!"
7. Brad: Ah... say, do you guys know how to Madison?
YOU: Asshole!
8. Frankie: I see you shiver with antici...."
YOU: Say It!
 Frankie: Patien!
9. Frankie: So I'll remove the cause...
YOU: What about the Symptom?

Jimmy Moore (Riff Raff) is a junior from San Antonio. He has been seen in the Texas State productions of *The Next Amendment* as Sidney and *Roosters* as Hector. He has also been seen in the New Braunfels Theatre Company's production of *Grease* as Danny and in the San Marcos Performing Arts production of *The Fantasticks* as Matt. He is a member of Alpha Psi Omega and is on the Dean's List.

Michael B. Raiford (Costume Designer) is a scenic and costume designer based in Austin, TX. Other recent projects include: *Guys and Dolls* at the Maltz Jupiter Theatre in Florida; *Urinetown* and *The Rocky Horror Show* at Zachary Scott Theatre in Austin; *Give 'um Hell Harry* at Kansas City Repertory Theatre in Kansas City, Missouri and *Well* at Cleveland Playhouse. Other favorite projects include the U.S. premiere of *I Have Before Me a Remarkable Document Given to Me by a Young Lady from Rwanda* at KC Rep, *What Goes Up* at the New Victory in New York; *Jouet* at Actors Theatre of Louisville, *The Fantasticks* at Ford's Theatre in Washington D.C., and *Rigoletto* for Austin Lyric Opera. Michael's work will also be seen this spring in the Humana Festival of New American Plays at Actors Theatre of Louisville. In Austin, Michael is the resident scenic designer at Zachary Scott Theatre Center (80 productions and counting!) and teaches scenic design at the University of Texas at Austin. This is Michael's first time designing at Texas State.

Wesley Powell Riddle (Phantom) is a sophomore Theatre major who transferred from T.C.C. He is a certified Stuntman by the United Stuntmen Association.

Joseph Ruel (Phantom) is a freshman majoring in Musical Theatre. Before coming to Texas State he appeared in the Contact Theatre Group's production of *Joseph and the Amazing Technicolor Dreamcoat* as Joseph and as Aladdin in *Aladdin DLE* produced by Disney Theatricals and Music Theatre International.

Sara Salas (Phantom) is senior from San Antonio double-majoring in pre-directing and dance. She has been seen in the Texas State productions of *Roosters* as Angela, *Marisol* as The Woman, and *Blood Wedding* as The Wife. Also for Texas State, she was costumer on *The Most Fabulous Story Ever Told*

Bobby Dale Sands (Phantom) is junior transfer student from McLennan Community College where he appeared in *Hamlet* as Fortinbras, also serving as master carpenter, *You're a Good Man Charlie Brown* as Snoopy, also serving as cutter, and *Oklahoma* as Jud, also serving as carpenter. He was awarded the Best Technician Award at MCC in 2005.

Harlan E. Short, Jr. (Rocky) is a senior B.F.A. acting major from Cameron, Texas, who is also an Eagle Scout. He has been seen at The Blue Theatre as Neal Cassidy in *Beat*, in *Edmund* produced by Rainbow Sherbert Bootleg Productions as the Store Owner and Leaf Letter. He has been seen in the Texas State production of *The Night of the Iguana* as Rev. T. Lawrence Shannon, *The Rover* as Willmore, was an Ensemble member in *The Exonerated* and also portrayed the Duke of Albany in *King Lear*.

Gordon Jones (Musical Director) is a music educator, composer and world music practitioner. In 2001, he moved to Texas from his native UK, where he had taught in universities for 25 years. He now teaches in both the Music and Dance departments at Texas State, and has served as musical director for many Theatre Department productions. Gordon freely admits to being a jack-of-all-trades, master of none. He has composed, directed, choreographed, performed, written and occasionally bluffed his way through a mountain of projects, ranging from large-scale music-theatre works to a book on Balinese music. He, like Richard O'Brien, wrote a rock musical in 1973 (about Charlie Chaplin). It goes without saying that it wasn't *quite* as successful as *Rocky Horror*.

Sarah Lazowitz (Lighting Designer) will be graduating this December earning a B.F.A. with an emphasis in Lighting Design here at Texas State University. Sarah currently works as the Lighting Assistant at Texas State. Her Lighting Design credits include *The Art of Dining*, *The Two Lives of Napoleon Beazley*, *Edmond*, *Actor's Nightmare*, *Gypsy*, and *A Midsummer Night's Dream*.

Colin Lee (Creature/Phantom) is a sophomore Musical Theatre major from Longview. He has been seen in the Texas State production of *The Most Fabulous Story Ever Told* as Kevin and was on the lighting crew for *The Next Amendment*. He has also been seen in the Longview Community Theatre's production of *Moon Over Buffalo* as Howard. He is a member of Alpha Psi Omega and Phi Eta Sigma and is also a Mitte Scholar and the recipient of a Fine Arts Scholarship.

Laura Marshall (Stage Manager) is a senior B.A. student graduating this December. She has most recently stage managed *The Exonerated* and *King Lear*. She is applying for an internship at the Olney Theatre in Maryland for next fall. She is on the Texas State Dean's List as well as on the National Dean's List. She has also been a recipient of the Jenny Parker Stage Management Memorial Scholarship.

Macey Mayfield (Columbia) is a sophomore acting major with a music minor from Mansfield. She has been seen in the Texas State production of *The Next Amendment* as Tree Toad. She is a member of the Texas State Women's Chorus, is a DJ for KTSW, and was a Solo Musical Theatre finalist at the Texas State Thespian Convention.

Matthew McBride (Assistant Director) is a transfer student from West Texas A&M University in Canyon and also attended McClennan Community College. During a three-year break from school, he worked for Carnival Cruiselines as a lighting board operator, lighting designer and electrician. He has been seen in the Texas State production of *King Lear* as the Duke of Burgundy. He is currently participating in a paid internship with Gear rental house in Austin. Matthew will graduate this December with a B.F.A. in pre-directing.

Melissa Moncus (Choreographer) graduated from Southwest Texas State in 1986 with B.F.A. in Theatre where she played leads in *Amadeus*, *Hair*, and several children's shows. After graduation, she started a professional career in Florida where a favorite role was Anita in *West Side Story*. Later she moved back to Texas and opened a ballet academy in Kerrville. Melissa has choreographed several productions for Texas State including *Chicago*, *A Little Night Music*, and *The Next Amendment*. She is currently working on a Master's degree in education at Texas State.

Audience Participation Script

Follow along and play your role in the show!

10. Riff Raff: He's a credit to my/your genius.
YOU: Kiss Ass!
Magenta: A triumph of the will.
YOU: Kiss Ass!
Columbia: He's OK.
YOU: Oops!
- Act II**
1. Janet: What have you done with Brad?
YOU: Nothing yet!
 2. Brad: What have you done with Janet?
YOU: More than you have!
Frankie: Oh nothing
YOU: Liar!
 3. Frankie: Coming!
YOU: So is Brad!
 4. Narrator: And then she cries out...
YOU: More!
Janet: Stop!
 5. Narrator: And just a few hours after announcing their engagement, Brad and Janet had both tasted...
YOU: Frankie!
 6. Narrator:...it was clear this was to be...
YOU: A Picnic?
 7. Frankie: Cards for sorrow, cards for pain.
YOU: throw your cards in the air.
 8. Riff Raff: A laser capable of emitting a beam of pure antimatter.
YOU: Then it doesn't matter?
 9. Riff Raff: Say good-bye to all of this...
YOU: Good-bye all of this!
Riff Raff: ...and hello to oblivion.
YOU: Hi Oblivion!

About the Company

Jay Jennings (Director) is a twenty-three year veteran of the Theatre Department and teaches movement and acting. Before coming to Texas State, he had a ten-year career in professional theatre. His performances included national tours of *My Fair Lady*, *Can Can*, *Brigadoon*, *Music Man*, and *West Side Story*. Mr. Jennings is also a well known U.I.L. One Act Play Contest critique judge at the district, regional, and state levels. While at Texas State he has been involved in over forty productions including directing *Romeo and Juliet*, *Hamlet*, *Hair*, *West Side Story*, and last season's production of *The Next Amendment*. Jay has also written and produced two original plays for Texas State: *Children of the Sun* and *The Medias*. This is his second production of *The Rocky Horror Show*.

Michael Amendola (Narrator) is a sophomore B.F.A. acting hopeful from San Antonio. He has been seen in the Texas State productions of *The Rover* as Blunt and *The Art of Dining* as Cal. He has also been seen in the At-Random production of *Picasso at the Lapin Agile* and in *Autobahn* as part of FronteraFest. He received an Irene Ryan nomination for *The Art of Dining* and is an active member of Alpha Psi Omega and Cock and Fiddle improv group.

Karen Arredondo (Props Mistress) is a B.F.A. student in Theatre Technology and Design beginning her senior year. She has been involved in several productions at Texas State including *The Night of the Iguana*, *The Art of Dining*, *The Next Amendment*, and last year's Black and Latino Playwrights Conference. She is currently working as an assistant in the scene shop for all of this year's productions.

Raini Burnside (Phantom) is a senior B.F.A. acting major from Celina. She has been seen in the Texas State productions of *Foxtales* as Sonny and *The Next Amendment* as We the People. She has also been seen in the Box Players' production of *A Boy's Life* as Maggie. She is an active member of Alpha Omega and is on the Dean's List.

Jenny Anne Canfield (Phantom) is a sophomore B.F.A. acting hopeful from Bedford. She has been seen in the Texas State productions of *The Rover* as a Masquer and the student directed *W.A.S.P.* as Roger and Premier. She was the 2005 female pledge of the year in Alpha Psi Omega, is the recipient of a Theatre Alumni Scholarship, is an Honor's student, and is on the Dean's List.

Zachary Christman (Phantom) is a sophomore B.F.A. acting hopeful who transferred from the University of Texas. His credits include the At-Random production of *Absurd Person Singular* as Sidney, the UT production of *Changüita Perla* as the Poacher, and the Center Stages's production of *Amadeus* as Mozart.

Jessie Douglas (Magenta) is a senior B.A. transfer from Blinn College. She has been seen in the Texas State production of *The Next Amendment* as the Albino Rhino. She was the Assistant Stage Manager for *The Rover* at Texas State and was the Stage Manager for the Unity Theatre's production of *Barefoot in the Park* under Equity contract. Last summer she was an intern production assistant on the movie *Kabluey*.

Ashley Duncan (Dramaturg) is a second-year graduate student in Theatre History and Criticism. She received her B. A. in theatre from Texas Christian University where she served as director of *Anton in Show Business* and as assistant director of *The Vagina Monologues*. This year, she was stage manager on the At-Random production of *Absurd Person Singular* and was dramaturg for *Rashomon*. She is a Mitte Scholar and Supple Scholar and this month will present her paper, "Modern Interpretations of Political Violence in Julius Caesar" at the Ohio Shakespeare Conference.

Brady Faucett (Phantom) is a junior B.F.A. acting major from Belton. He has been seen in the Texas State productions of *The Next Amendment* as the Red, White and Blue Jay and *Candlestein* as Porcupine. He has also been seen in the Temple Circle Theatre's production of *The Best Little Whorehouse in Texas* as Aggie. He is a member of Alpha Psi Omega and will be attending the summer at Stratford program next summer.

Jenny Franz (Janet) is a senior B.F.A. acting major from Overland Park, Kansas. She has been seen in the Texas State productions of *The Art of Dining* as Tony, *The Learned Ladies* as a servant and guest, *The Accidental Death of an Anarchist* as the Constable, and *Marisol* as The Woman in Furs. She is a three-year recipient of theatre scholarships, most recently the Larry Hovis Scholarship.

Meghan Grantom (Usherette) is a sophomore Musical Theatre student from San Jacinto Jr. College. She has been seen in *Joseph and the Amazing Technicolor Dreamcoat* as Rueben's wife at the College of the Mainland. She has also been seen in the Deer Park High productions of *Chicago* as Velma and *Dearly Departed* as Lucile Turpin and the Art Park Players production of *Footloose* as Irene.

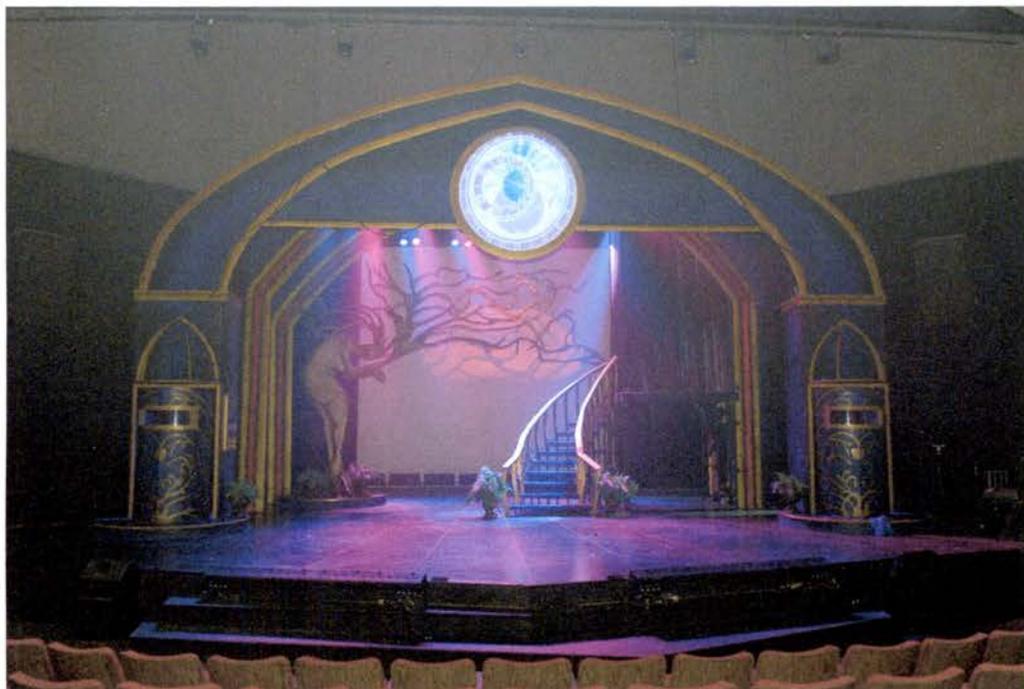
Melissa Grogan (Vocal/Dialect Coach) is certified as an Associate Teacher of Fitzmaurice Voicework and holds an M.F.A. in Acting from the University of North Carolina at Greensboro. She combines her expertise in acting with her training and in-depth knowledge of the voice to help her actors achieve their most expressive and flexible voice. Previous shows she has coached include *King Lear*, *Going After Cacciato*, *A Little Night Music*, *Pieces of my Heart*, and *Con Mis Manos*.

Kelley Harmon (Doctor Scott) is a junior B.F.A. acting transfer student from Lamar University. He has been seen in the Texas State productions of *The Exonerated* as David Keaton, *Going After Cacciato* as Bernie Lynn, and *Godspell* as Judas. He has also been seen in Austin in the Zachary Scott Theatre Center's production of *The Exonerated*, this time playing Robert Hayes.

Shelly Harvey (Phantom) is a senior B.F.A. acting major from Celina. She has been seen in the Texas State productions of *The Next Amendment* as Tree Toad, *The Rover* as a Masquer, and *Foxtales* as Stork. She is a member of Alpha Psi Omega and is a recipient of a Friends of the Fine Arts Scholarship.

English Hinojosa (Phantom) is a sophomore transfer student from the University of Houston. She has been seen in *The Amorous Flea* as Goergette, *My Fair Lady* as Eliza Dolittle, *Fiddler on the Roof* as Hodel and *Hello Dolly!* as a member of the troupe.

D. Production Photos









CHAPTER X

SELF-EVALUATION

When I first learned that I would be the dramaturg for The Rocky Horror Show, I was excited. I have always been a fan of the show, and I thought it would be interesting to be involved in the production. I was also nervous, however. I was new to dramaturgy, having only studied it in Dr. Charlton's Dramaturgy class and served as an assistant dramaturg on one previous show. I knew going into this project that the role a dramaturg plays can vary greatly from one production to the next, so I was unsure of exactly what my role would be and what I would ultimately end up doing to assist with this production. Still, I know the best way to learn about anything is by doing it, and I was happy to have the chance to see how I would function as a production dramaturg and get to know more about a dramaturg's job through direct experience.

I met director Jay Jennings a few days after receiving my assignment, and our initial meeting went well. He was

excited to share his ideas and plans for the production, and was pleased that I was willing to help in any way possible. I immediately went to work, creating our first press release and doing research for the director over the summer.

Once school began, the director initially kept me very involved in the production as I attended auditions and the first rehearsal and gave my dramaturgical presentation to the cast. However, as the weeks went on I sometimes began to feel that I was not being as helpful as I could have been.

I think that part of this feeling stems from the fact that The Rocky Horror Show is a relatively simple, direct, and easy-to-understand show, so once the rehearsal process began, there was not much I needed to do. Therefore, I ended up in an interesting situation where I did a large amount of initial research and work for the director before the show began, and I worked towards the end of the rehearsal process on community outreach and the lobby display, but in the weeks in between I often found myself with very little work to do.

Although I often felt like I was not being as helpful as I could have been during the rehearsal process, I think the director was happy with all of the work I did for the

production. I did most of the research on technical things like copyright laws, I provided him with images for inspiration, and I researched how past productions of The Rocky Horror Show have dealt with the audience participation issue. In that sense I feel as though I was helpful because by focusing on minor issues and technical details, I gave the director the ability to be free to look at the bigger picture and stage his show without having to worry about the little things.

While he seemed happy with my work, I think that Jay Jennings was unsure about how to fully utilize a dramaturg. As a new dramaturg myself, I was unsure about how to find more areas in which I could be useful, so at times it became a case of the blind leading the blind. It did not help matters that I did not know the director personally, so I believe I ultimately ended up worrying too much about imposing on him and therefore did not state my opinions enough. Occasionally I would think of a job I could help with, or I would notice that he was giving a job to the assistant director or another member of the production team that probably should have been my job as the dramaturg. Had I been more comfortable in my position and had I known the director and production crew better, I think I might have pointed this out to them, but as it was I occasionally

mentioned ideas I had or areas in which I could help, but often I was far too quiet in production meetings because I worried about usurping someone else's role. In retrospect, I think if I had known the director better we would have had a stronger collaboration and I would have offered my services and opinions more often. With that said, I realize that in the future I will not always be working in situations in which I know the director personally, so I need to learn to be more vocal about suggesting jobs I could do or problems I could solve, rather than waiting for the director to suggest ways in which I could help him. While it was sometimes a frustrating experience, I feel as though I learned about the tasks I can appropriately offer to take on as production dramaturg, and now that I am more sure of what I am doing, I think I will tackle the role in a bolder and more confident manner in the future.

My only other regret about my work on this production is that I wish I had attended more rehearsals. I believe that a production dramaturg is most helpful during rehearsals once the cast is already rehearsing full scenes or acts. I did not feel as though I could give dramaturgical notes during a blocking or choreography rehearsal, and I certainly knew I would not be useful during a vocal rehearsal. However, Jay Jennings' directing

style meant that the cast was not rehearsing full scenes until the last week or so of rehearsals. I did attend as many rehearsals as I could during the last two weeks of rehearsals, including attending several dress rehearsals, but I ultimately ended up feeling like my notes to the director would have been more useful if I had attended some of the earlier rehearsals. Again, though, this ended up being a good lesson for me because now I know for future reference that I should attend at least a few of the earlier blocking rehearsals to offer my opinion before it is too late to make many changes.

I had many positive experiences during my role as dramaturg as well. I feel that even though Jay Jennings did not know me well, he developed confidence in my abilities from the beginning of our collaboration. For example, he trusted that I knew the show and his production concept well enough to write our press releases on my own, and he gave me the freedom to create the lobby display in whatever way I saw fit. I appreciated the fact that he trusted me, and I feel that he was very pleased with my work, particularly the lobby display. He mentioned during the run of the show that his friends were impressed with the lobby display, and I too saw many audience members studying the display throughout the run of the show. I

think the lobby display was eye-catching and interesting, and I was pleased that I was able to create something that students and community members enjoyed and appreciated.

I also think I was able to provide some useful assistance to Jay Jennings by helping him to stay organized throughout the audition process, and by offering support and assistance during the final week of the rehearsal process. I also feel like I was able to give some helpful dramaturgical notes to the assistant director about production elements I did not understand or various parts of the show that were not reading well from the audience, and she went on to convey this information to the cast and the director. Although not all of my suggestions were utilized, I realize that that comes with the territory of acting as dramaturg, and I was pleased that some of my suggestions helped to clarify various moments in the show.

Ultimately, I enjoyed my experience working on this production of The Rocky Horror Show. I feel like the show went well and although the process was sometimes stressful for the cast and crew, from my perspective, we faced minor problems overall. Although I do not feel I did my job as strongly as I could have, I also feel as though I did a decent job for someone performing the role of production dramaturg for the first time. Most significantly, I

learned important things about dramaturgy and myself in the role of dramaturg, and I know I will have many opportunities to put these lessons to use in the future.

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