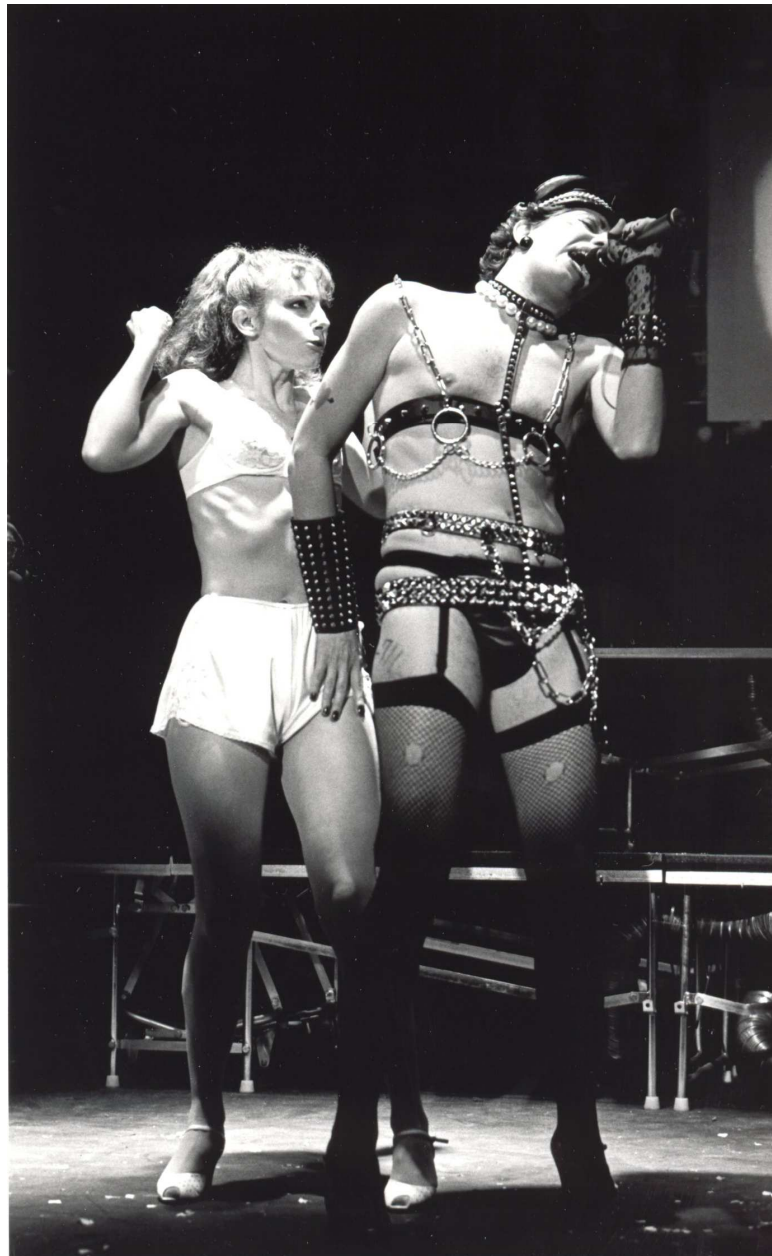
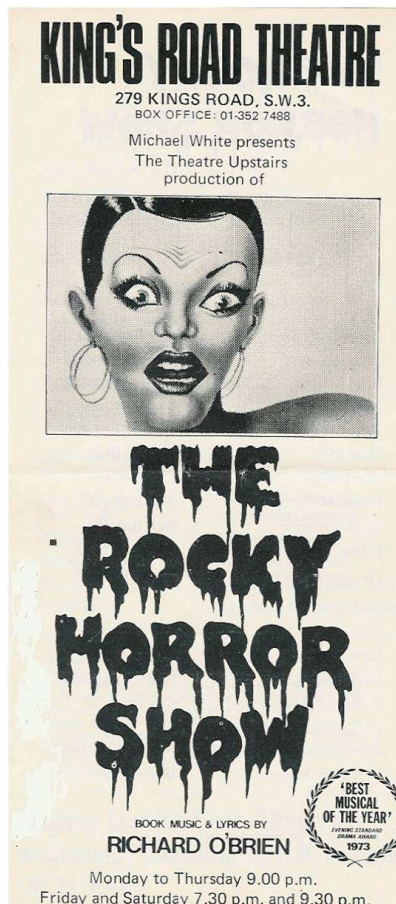


THE ROCKY HORROR SHOW

The KMT/Hanley Tour
1983-1989





LET'S START AT THE VERY BEGINNING. . .

With its original run lasting from August 14th 1973 to September 13th 1980, this was a seven year success story – starting in a tiny studio theatre, moving to converted cinemas, and finally making it to the West End in April 1979 for an 18 month run.

THE ROCKY HORROR SHOW

London run: Theatre Upstairs (Royal Court), June 19th, 1973
 Transferred to Classic Cinema, Chelsea August 14th
 Transferred to King's Road Theatre, November 3rd
 Transferred to Comedy Theatre, April 6th, 1979
 Total: 2,960 Performances

Music & Lyrics: Richard O'Brien
Director: Jim Sharman
Musical Director: Richard Hartley
Producer: Michael White

Original Cast: Jonathan Adams (*Narrator*), Tim Curry (*Frank-n-Furter*), Rayner Bourton (*Rocky Horror*), Christopher Malcolm (*Brad*), Belinda Sinclair (*Janet*), Richard O'Brien (*Riff-Raff*), Patricia Quinn (*Magenta*), Little Nell (*Columbia*), Paddy O'Hagan (*Eddie/Dr Scott*)

In 1974 the American rights were sold to a Californian record producer, Lou Adler, who put the show on in Los Angeles, at the Roxy, a club he co-owned with another record producer, David Geffen. The show had a great “alternative” success, and in late 1974, 20th Century Fox were persuaded to finance it as a low-budget movie made for a mere \$1 million. Meantime the stage version opened on Broadway in March 1975 and was savagely panned, closing at the Belasco Theater after just 45 performances. Five months later the film opened in the USA to terrible reviews, and Fox executives buried it in video-land as quickly as possible.

And so, it seemed, that was the end of the American Rocky, until a resourceful cinema chain introduced the movie as a late-night feature in a couple of Manhattan movie-houses frequented by gays, students and punks. The film version would go on to become a student campus cult all over the USA, but was slow to catch on in the UK.

The end of its London run in 1980 was followed by a handful of regional repertory theatre productions and a couple of short-running regional tours - but it was generally felt that Rocky had also come to the end of the road as far as the UK was concerned.



**And then came the legendary
Kenneth More Theatre/Theatre Royal Hanley
Touring production.**

This is the story of that tour. . . .

The Kenneth More Theatre originated the legendary 1980s “Rocky Horror Show” tour. First produced at the KMT in 1983, it became a joint KMT/Theatre Royal Hanley undertaking in 1984, and then from 1985 – 1988 ran under the Hanley banner with the KMT controlling the artistic input.

In 1989 the production undertook a five-month European tour, with Panda Productions of Düsseldorf. This European tour was not a happy experience because of disputes with the German management company.

Overall the legendary production played:

**170 weeks in the UK
16 weeks in Europe
3 weeks in Israel
89 different theatres in the UK
11 different theatres in Europe
3 different theatres in Israel**

In 1990 the German company continued with a “rogue” tour in Europe. This was improperly passing itself off as being directed by the original KMT team. Panda Productions got away with its unauthorised (and ultimately illegal) performances until the show finally collapsed in bankruptcy in Paris at the end of 1990.

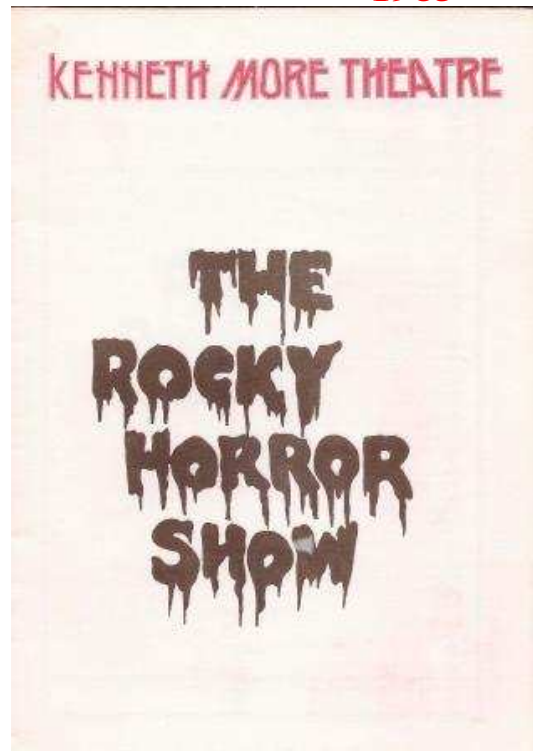


L to R : Loraine Porter, Jeffrey Longmore, Elisa Tebith, Neil Merryweather - 1983

THE KENNETH MORE THEATRE PRODUCTION, 1983

The Kenneth More Theatre had been open for eight years and had already established a reputation for high-quality musical productions, some of which had moved on from the KMT to tour to other theatres.

“The Rocky Horror Show” was chosen as a two week “filler” for the Easter weeks in 1983. Easter is traditionally a slow period for theatre audiences, and “Rocky” was an economical option - a small cast (just eight principals), a small band, (just five musicians), one cheap set, and low production costs. If the mainstream audiences were hard to attract over Easter, then maybe this slightly “wacky” show might draw in a different crowd. It was worth a chance, anyway.

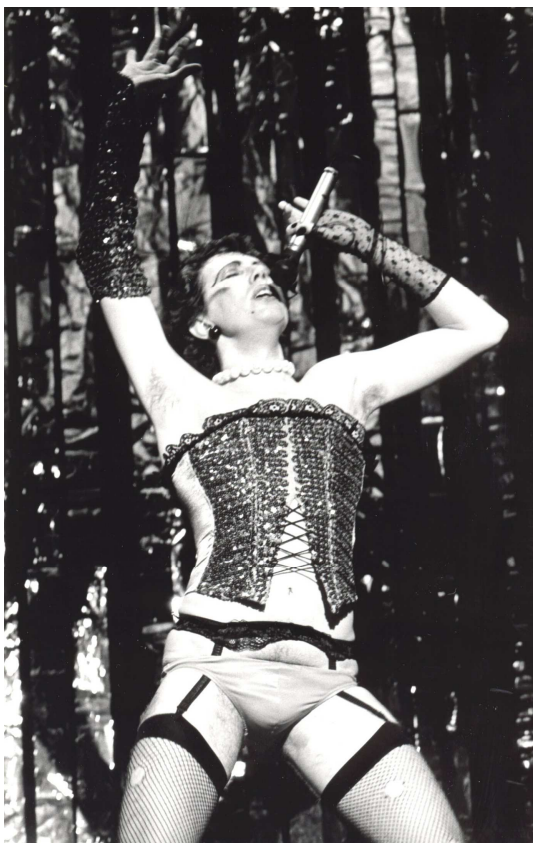


Because of the nature of the show it was decided not to perform on Good Friday, and not to bother with any matinees. Seven evening performances were scheduled. The first Saturday night performance was advertised as “fancy dress” night, with a prize being offered for the best costume. Out of an audience of some 200 on that Saturday, just 20 or so turned up in costume. Overall the theatre seemed to be about half full most nights, and it was not unusual for three or four people to walk out at each performance, saying very firmly “this is not my kind of show”.

One man who did not walk out was the theatre producer John Farrow - a man well known in the business, chiefly for his work on pantomimes, summer seasons, and as a “fixer” for other people’s shows. John was hugely enthusiastic, and kept returning to see the show, frequently bringing other theatre managers and booking agents with him, trying to persuade them to consider some further bookings for this production.

However, despite complimentary remarks and a lot of pleasant exchanges, no one felt there was much future in the show.

At the end of the run the show had made an overall loss of around £500. The KMT just had to grin and bear it, and schedule an inevitable Agatha Christie thriller a month later to recoup the money.



Photos by Keith Holley

Jeffrey Longmore 1983 - the original KMT Frank

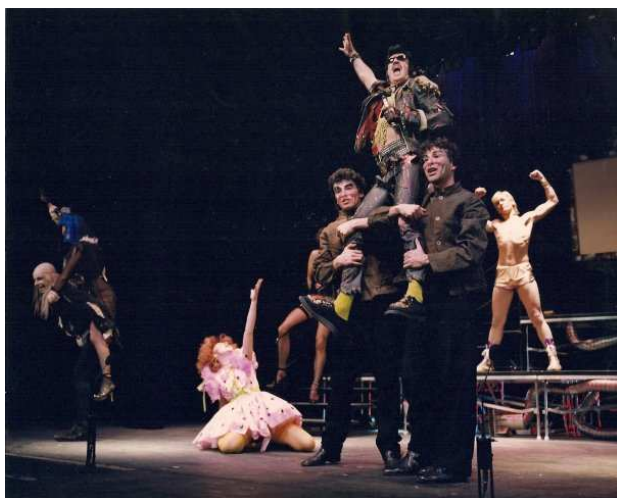
End of story. . . . Or was it?



*Jeffrey Longmore & Marc Irwin -
A pre-publicity shot - in the best possible taste*



Loraine Porter as Columbia



Eddie lifted on high - the 1983 Company

**CAST & CREDITS
ROCKY HORROR SHOW
1983**

**Wed 30th & Thu 31st March; Sat 2nd,
& Wed 6th - Sat 9th April, 1983**

THE PLAYERS:

Narrator. VIVYAN ELLACOTT
Frank'n'Furter. JEFFREY LONGMORE
Riff Raff. NEIL MERRYWEATHER
Brad Majors. OWEN WHITTAKER
Janet Weiss. SHEALAGH DENNIS
Rocky Horror. SIMON HAYWARD
Magenta/Usherette. ELISA TEBITH
Columbia. LORAIN PORTER
Eddie/Dr Scott. JEFF PIRIE

Ushers/Ghouls:

Mark Bajer, Marc Irwin, Sandy McLauchlan

THE MUSICIANS:

Keyboards. Laurence Payne
Guitar. Esmond Selwyn
Saxophone. Dick Errington
Bass Guitar. Michael Heath
Drums. Colin Woolway

PRODUCTION TEAM:

Director. Vivyan Ellacott
Musical Director. Laurence Payne
Choreographer. Loraine Porter
Designer. Myles Cosgrove
Lighting & Sound Design. Andrew Stone
Costumes. Margaret Brice & Nigel Ellacott

Staging assistants:

Peter Borowski, Richard Stevens, Russell Nash

Lighting assistants:

Pat Waters, Lynn Smith

CREDITS:

Wigs by Stan Lee of Paris (Mile End Road) and Miss Jo Young; Suspenders & Fishnets by Hilda's of Berwick Street; Leatherware by the Locker Room and Hardware, both of Berwick Street; the bullwhip is Mr Longmore's own; Photography by Keith Holley; Grateful thanks to S&M Services (who, believe it or not, supply lighting equipment!); Wardrobe care by Persil; Leather care by Mr Sheen.



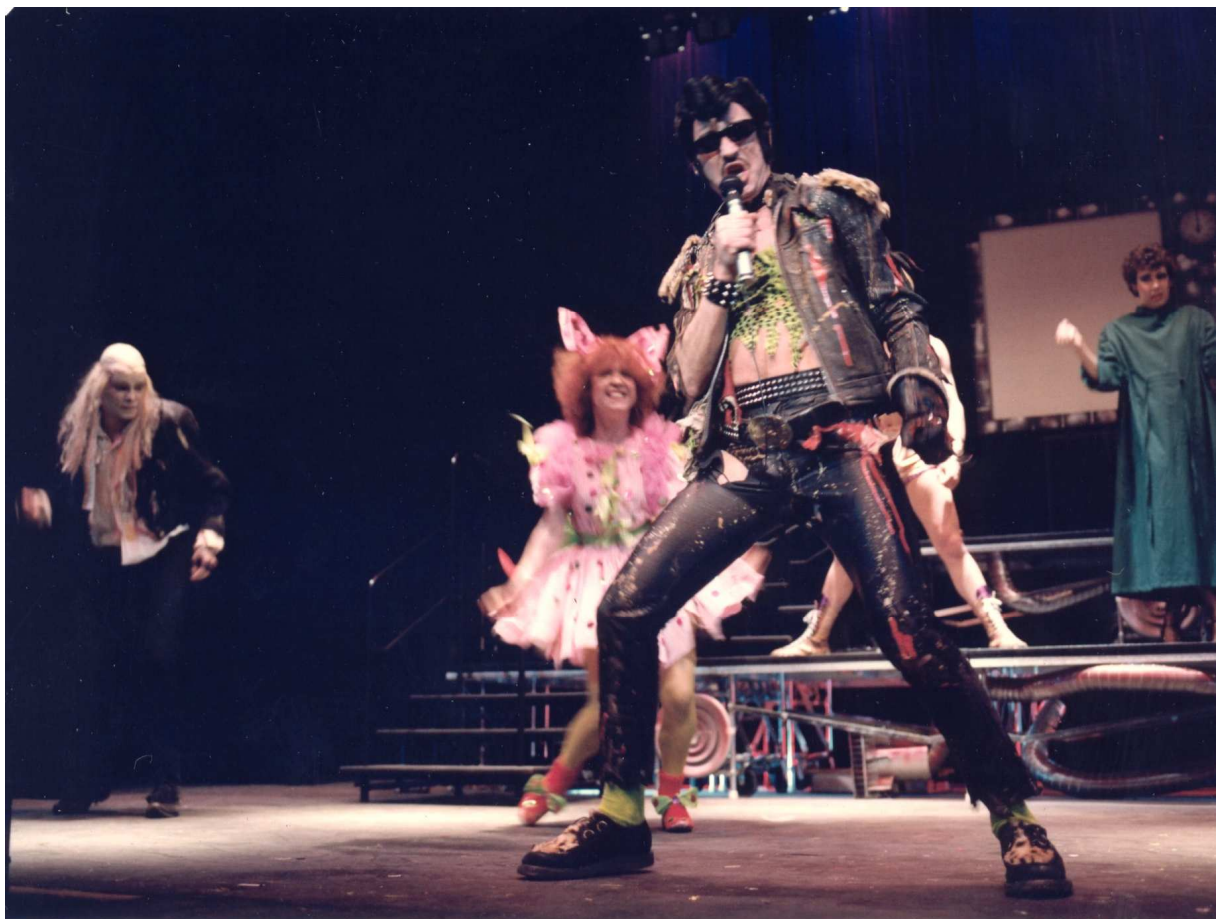
Vivyan Ellacott & Elisa Tebith - Narrator and Usherette, 1983



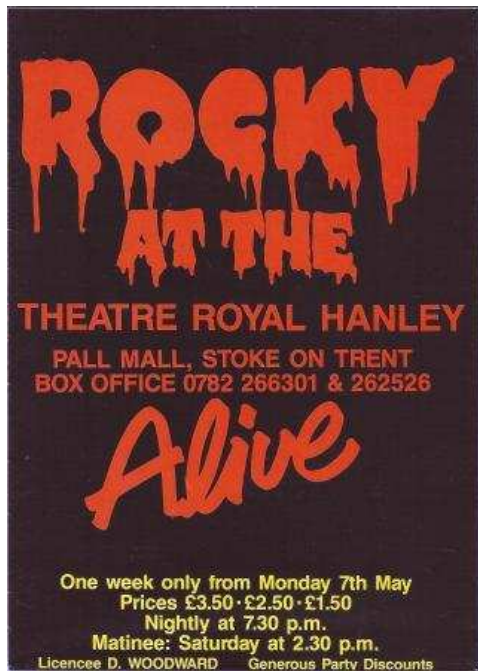
*Jeffrey Longmore aloft; Back row (l to r): Neil Merryweather, Mark Bajer, Simon Heyward, Sandy McLaughlan
Front row (kneeling): Elisa Tebith, Loraine Porter, Shealagh Dennis*



Left to Right: Marc Irwin, Simon Hayward, Jeffrey Longmore, Sandy Maclauchlan



Left to Right: Neil Merryweather, Loraine Porter, Jeff Pirie, Jeffrey Longmore.



THE FIRST VISIT TO HANLEY, MAY 1984

Meantime in Stoke-on-Trent, the Hanley Theatre Royal had only recently started staging live shows again after nearly twenty years as a venue for bingo. Its manager was the Australian entrepreneur, Paul Barnard. The backstage areas were very tatty, and the technical equipment very poor, but there was a great deal of local enthusiasm to restore the venue. The theatre was looking for affordable touring product to help get it back to life, and John Farrow, as ever with an eye to opportunity, urged Paul Barnard to take the KMT's "Rocky Horror Show".

Terms were agreed, and, one year on, the KMT revived its original production especially for Hanley. Because of the passing of time, several of the original cast were no longer available, and some re-casting was necessary. However, the production and the production team remained the same.

The revived "Rocky" did amazingly good business at the Hanley Theatre. Paul Barnard was delighted, and wanted to re-book the show for a further two weeks in October (the next available empty dates in the Hanley programme). To make the venture worthwhile, he also thought it might be possible to find one or two other theatres to take the show around the same time, and thus make it financially practical.

But the KMT had its own theatre to run, and was already committed to productions of "The Sound of Music" and "Grease" in that same period. The KMT was not interested in undertaking the management of a tour. So, a deal was struck: the Theatre Royal Hanley (Paul Barnard) would become the official management presenting the Kenneth More Theatre's production of "The Rocky Horror Show". Vivyan Ellacott (as Director) would hold full artistic control, but the financial and tour management would be organised by Paul Barnard on behalf the Theatre Royal, Hanley.

CAST & CREDITS ROCKY HORROR SHOW MAY 1984

Mon 7th - Sat 12th May, 1984
Evenings 7.30; Sat Matinee 2.30pm

THE PLAYERS:

Narrator. VIVYAN ELLACOTT
Frank'n'Furter. JEFFREY LONGMORE
Riff Raff. MATTHEW RYAN
Brad Majors. STEPHEN FISCHER
Janet Weiss. SALLY ANN TRIPLETT
Rocky Horror. STEPHEN J. DEAN
Magenta/Usherette. ELISA TEBITH
Columbia. LORAINÉ PORTER
Eddie/Dr Scott. JEFF PIRIE

Ushers/Ghouls:

Mark Bajer, Shaun Doherty, Andrew Ryan

THE MUSICIANS:

Keyboards. Laurence Payne
Guitar. Steve Crook
Bass Guitar. Michael Heath
Drums. Colin Woolway

PRODUCTION TEAM:

Director. Vivyan Ellacott
Musical Director. Laurence Payne
Choreographer. Lorainé Porter
Designer. Myles Cosgrove
Lighting & Sound Design. Andrew Stone
Costumes. Margaret Brice & Nigel Ellacott

EVENING STANDARD, Tuesday, May 8, 1984 5

Show has lost none of its appeal

THE HUCKING "Rocky Horror Show" may have been around for years. Shocking it still is, and the production at the Theatre Royal, Haymarket, shows that it has lost none of its cult appeal.

The musical makes sexual deviance in a heavily American way. Wild and wonderful freaks populate the stage and conquer the nation, everyday habits of Bond and Janet, a newly-engaged couple.

All the while, a variety of musical styles pulse through the show, such is the simplicity of the plot, but the atmosphere and rhythm accelerated in the auditorium and night were remarkable.

Before the show, in the predominantly swathed audience food in plain sight, but the atmosphere and rhythm accelerated in the auditorium and night were remarkable.

"Ghosts" and audience plans reacted with the public before the curtain rose in a pre-emptive.

The second was noticeably held and then increased last night in the opening, but fell off towards the interest.

The second half was better, but the feeling was that the cast weren't really happy with it all with the franchise, with the opening night show under their belt.

Sustained

There were teething troubles, but in all, the musical's work — in the hand and sustained audience reaction proved.

The key central part of FRANK N. FURTER, the transsexual Transgression, was carried off with notable vigour by Jeffrey Lippman.

Of the supporting roles, Betty Ann Toplett's singing as Janet was good and the comic-strip narrative of Myra Black who also directed was outstanding.

Parts of the "Rocky Horror Show" feel dated now, but its undoubted appeal is still there, a testament of its.

25



Stephen Fischer as Brad, 1984



Jvivy Ellacott and Elisa Tebith, 1984

ROCKY'S THIRD OUTING, September - November 1984 Hanley, Birmingham, Glasgow

Six months later the third outing of the KMT's "Rocky" saw some major cast changes, with only Jeffrey Longmore and Jeff Pirie remaining from the original cast, and with Stephen J. Dean returning from earlier in the year. The musical director was now Malcolm Sircom, with a new line-up in the pit, but otherwise the production team remained the original group from the Kenneth More Theatre.

After a two week run at Hanley, the cast re-assembled a month later. Peter Beadle was not available (he had been offered a Scandinavian tour of "The Mousetrap") so the role of the narrator was taken by Antony Mayne. This cast played two days at Hanley and a week each at the Birmingham, Alexandra Theatre and the Glasgow, Pavilion Theatre.

Paul Barnard now made plans to launch "Rocky" on a major tour to start at the Playhouse Theatre, Edinburgh on 9th February 1985.

CAST & CREDITS ROCKY HORROR SHOW SEP - NOV 1984

Hanley: Thu 27th Sep - Sat 6th Oct 1984
& Fri 2nd - Sat 3rd Nov
Birmingham Alex: w/c Nov 5th
Glasgow Pavilion : w/c Nov 12th

THE PLAYERS:

Narrator. PETER BEADLE
(then: ANTONY MAYNE)
Frank'n'Furter. JEFFREY LONGMORE
Riff Raff. CHRISTOPHER CHANNING
Brad Majors. CHRISTOPHER MARLOWE
Janet Weiss. JULIA HOWSON
Rocky Horror. STEPHEN J. DEAN
Magenta/Usherette. CAROLINE READ
Columbia. ALISON RUFFELLE
Eddie/Dr Scott. JEFF PIRIE

THE MUSICIANS:

Keyboards. Malcolm Sircom
Guitar. Tony Smith
Bass Guitar. Cyril Newton
Drums. Ken Newton



Back row L to R : Stephen J. Dean, Jeffrey Longmore, Christopher Marlowe, Julia Howson, Christopher Channing; Front row: Alison Ruffelle, Jeff Pirie, Caroline Read



L to R: Caroline Read, Jeffrey Longmore, Christopher Channing, 1984



Julia Howson & Christopher Marlowe, 1984

1985 AND THE MAJOR TOUR BEGINS !

At the beginning of the 1980s one or two tours of RHS had been staged, but they had not been especially long-running. Nobody was prepared to guess how long the KMT/Hanley tour might run. Many UK theatres were adopting a “wait and see” policy – “Let’s see how it sells over the first few weeks, and then we might book it. . .”.

Accordingly no one knew whether to ask for the touring rights for six weeks or six months! A contract was drawn up and Richard O’Brien and the Samuel French Agency granted Hanley the exclusive UK touring rights for the remaining ten months of 1985. Eventually the 1985 tour played 39 weeks.

Theatres played in 1985 were:

EDINBURGH, Playhouse
 GLASGOW, Pavilion
 ABERDEEN, Capital
 BIRMINGHAM, Alexandra
 SOUTHPORT, Theatre
 HULL, New
 STOCKPORT, Davenport
 LEEDS, City Varieties
 HANLEY, Theatre Royal
 OXFORD, Apollo
 SUNDERLAND, Empire
 WIMBLEDON, Theatre
 COVENTRY, Apollo
 STIRLING, McRobert Centre
 BLACKPOOL, Grand
 LIVERPOOL, Royal Court
 SOUTHAMPTON, Nuffield
 BRISTOL, Hippodrome
 WOLVERHAMPTON, Grand
 NORWICH, Theatre Royal
 POOLE, Arts Centre
 LINCOLN, Theatre Royal
 SHEFFIELD, Crucible (2 weeks)
 NORTHAMPTON, Derngate
 BATH, Theatre Royal
 WIMBLEDON, Theatre
 NOTTINGHAM, Theatre Royal
 GLASGOW, Pavilion
 BOURNEMOUTH, Playhouse
 BASILDON, Towngate
 STOCKPORT, Davenport
 BLACKPOOL, Grand Theatre
 HAYES, Beck
 SOUTHSEA, King’s
 HANLEY, Theatre Royal
 GLASGOW, Pavilion
 MANCHESTER, Palace
 BIRMINGHAM, Hippodrome

What else happened in

1985

The Theatre World

“Les Miserables” transferred from the Barbican to the Palace Theatre in spite of some very damning reviews. A lot of people predicted it wouldn’t run.

Obituary:

Yul Brynner, 70
 Rock Hudson, 59
 Sir Michael Redgrave, 77
 Orson Welles, 70

The Real World

- With the death of Chernenko, new USSR President is Mikhail Gorbachev, aged 54, the youngest ever Soviet leader.
- 40 football fans die in a fire at Bradford City Club, and 41 are killed in a riot at Heysel Stadium, Brussels.
- Bob Geldof’s “Live Aid” concert raises £40m for Africa.

As a general rule, each member of the cast was contracted for a three-month period, so there were several cast changes throughout the year as performers moved on.

Performers in 1985 included:

Narrator: Antony Mayne & Ian Gardiner
Frank: Richard Kates & David Dale
Riff-Raff: Keith Burns & Paul Kerryson
Brad Majors: Christopher Marlowe, Stephen Fischer
Janet Weiss: Andrea Lynne Milton, Samantha O'Brien & Grainne Renihan
Rocky Horror: Philip Fry, Mark Hadigan & Bryan Lawrence
Magenta: Judith Eyre
Columbia: Deirdre Forrest
Eddie/Dr Scott: Barry McKenna, Desmond Barritt & James Head
Ghoul: Graham Mulvein, Mark Vince, Charlotte Seago, Trish Ford

Musical Director: Malcolm Sircom,
 with Tony Smith (guitar) , Cyril & Ken Newton (Bass & Drums)

The Stage Management team was Graham Mulvein, Mark Vince and Charlotte Seago.
 The sound operator was Simon King.

The surprising feature of this tour was the number of return visits played. And, each time "Rocky" returned to a venue it increased its previous attendance figures. The show had established itself as the second most successful touring production of 1985 (second to "Joseph and His Amazing Technicolor Dreamcoat")



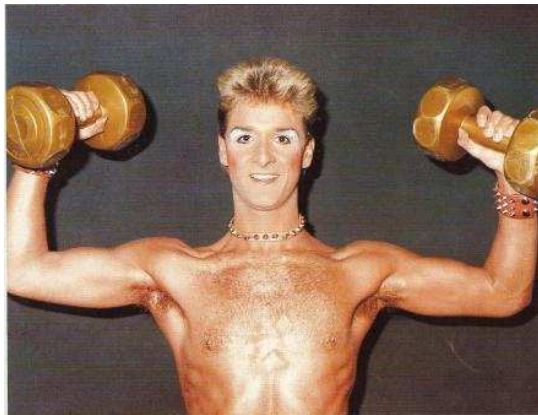
Back row L to R: Richard Kates, Antony Mayne, Christopher Marlowe;
Centre Row: Philip Fry, Barry McKenna, Andrea Lynne Milton, Keith Burns;
Front: Deirdre Forest, Judith Eyre



Judith Eyre as Magenta, 1985



Paul Kerryson, 1985



Bryen Lawrence, 1985



James Head, 1985



Keith Burns, Judith Eyre & Deirdre Forest, 1985



Antony Mayne., 1985



Paul Kerryson, 1985



Keith Burns, 1985



Grainne Renihan, 1985

THE 1986 TOUR

A new tour was proposed for 1986. Again it was not known how long the tour would run – this would depend on the number of theatres that would take a return visit from RHS. A new touring contract was drawn up : The KMT/Hanley production would continue to have exclusive UK touring rights for the foreseeable future – but if at any point there was a gap of four consecutive weeks with no performances, the rights would be withdrawn. The 1986 tour opened at Hanley on 1st February 1986. The KMT Team had expressed concern that “Rocky” – originally intended as a “small” show with just nine characters and one set – was now playing some of the largest theatres in the country. They felt the show was sometimes dwarfed by its surroundings. It needed to expand in style to fill some of these bigger stages. A new set was created and – most significantly of all – a lot of money was invested in lasers. The show was now “big”, with big effects. It was now more like a rock concert than a “studio” show. This was a “new look” Rocky.

During 1986 the show played 47 weeks:

HANLEY, Theatre Royal
 SHEFFIELD, Crucible
 LEWISHAM, Concert Hall
 RICHMOND, Theatre
 NOTTINGHAM, Theatre Royal
 GUILDFORD, Yvonne Arnaud
 STOCKPORT, Davenport
 WIMBLEDON, Theatre
 NOTTINGHAM, Theatre Royal
 READING, Hexagon
 BLACKPOOL, Grand
 BIRMINGHAM, Alexandra
 WIMBLEDON, Theatre
 ABERDEEN, Capital
 GLASGOW, Pavilion
 EDINBURGH, Playhouse
 HILLINGDON, Beck
 HASTINGS, Pavilion
 BRIGHTON, The Dome
 MANCHESTER, Palace
 DUNDEE, Repertory
 LEEDS, Grand
 POOLE, Towngate
 BRISTOL, Hippodrome
 DERBY, Playhouse
 STEVENAGE, Gordon Craig
 KENTISH TOWN, Town & Country Club
 HANLEY, Theatre Royal
 BIRMINGHAM, Hippodrome
 BRIGHTON, The Dome
 LIVERPOOL, Empire
 BRADFORD, Alhambra
 RICHMOND, Theatre
 CROYDON, Ashcroft
 CATFORD, Lewisham Theatre
 BATH, Theatre Royal
 BLACKPOOL, Grand
 OXFORD, Apollo
 STOCKPORT, Davenport
 CHICHESTER, Festival
 WIMBLEDON, Theatre
 WOLVERHAMPTON, Grand
 MANCHESTER, Apollo (Wk 1)

What else happened in

1986

The Theatre World

- Hackney Empire re-opened after decades of non-theatre use. A campaign has been launched to raise funds for a major restoration.
- Bradford Alhambra has undergone major refurbishment.
- Cameron Mackintosh & Andrew Lloyd Webber hit the jackpot with their new show, “Phantom of the Opera”.

Obituary:

James Cagney, 86

John Counsell, 81

Jean Genet, 75

Cary Grant, 82

Christopher Isherwood, 81

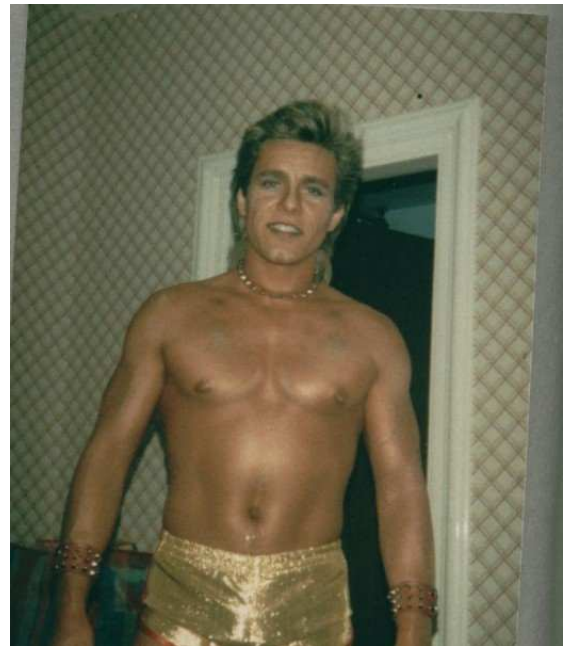
Dame Anna Neagle, 81

The Real World

- A disastrous fire at the Chernobyl nuclear reactor in the USSR causes the worst ever civil radiation pollution.
- The Space Shuttle Challenger explodes on take-off, killing the crew of seven.
- The Duchess of Windsor dies at the age of 89. (When her jewellery comes up for auction, it fetches an astonishing £43m.

Performers during 1986:

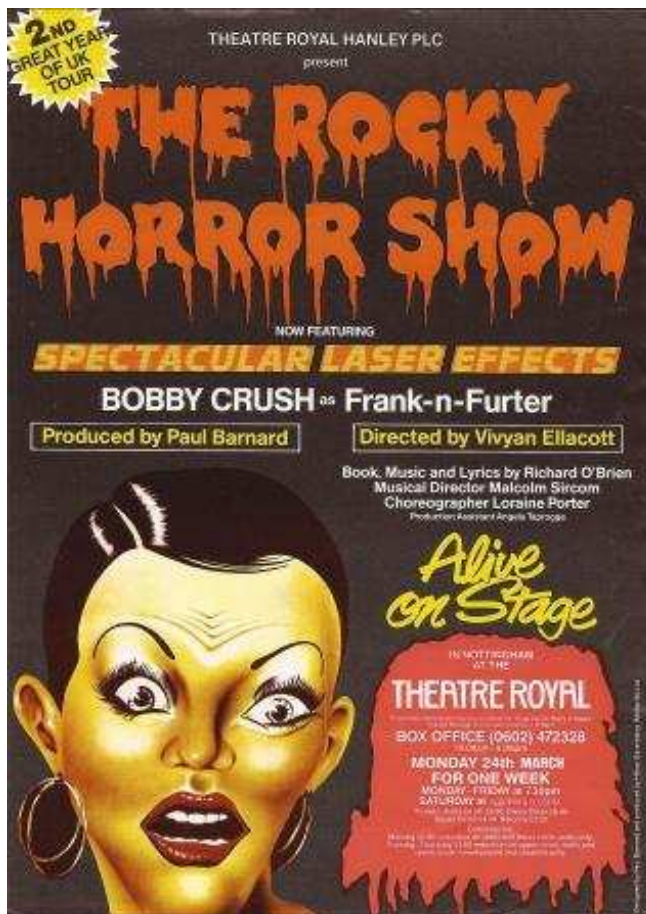
- Narrator:** Peter Thorne, John North
- Frank:** Bobby Crush
Cameron Stuart,
Jonathan Kiley
Bobby Bannerman
- Riff-Raff** Kinny Gardner,
Paul Critchlow
- Brad Majors** Christopher Marlowe
Graeme Smith
- Janet Weiss** Karyn O'Neill, Jayne Moore,
Julia Howson
- Rocky Horror
Magenta** David Ian, Jean Paul Orr
Elisa Tebith, Adeen Fogle,
Daliah Wood
- Columbia** Julie Faye
- Eddie** Simon Fox, Andrew Ryan
- Dr Scott** Mark Turnbull,
Patrick French
- Ghouls** Andrew Ryan, Jo-Anne Lee, Robert Bicknell, Lorinda King,
Marc Seymour, Marc Stevenson



David Ian

Musical Directors: Malcolm Sircom, Noel Stevens with Tony Smith (guitar) , Cyril & Ken Newton (Bass & Drums). During 1986 the band was augmented with Alan Miller (saxophone)

Production team: Sarah Bourne, Stage Manager; Mandy Ankers, Wardrobe.



Dave Wilkins was Sound Designer, followed later in the year by Mike Berry. By mid 1986 Judy Walker had joined as ASM. At the end of 1986 Marc Vince took over as Company Manager (replacing Peter Thorne, who had left to appear in pantomime)

For the start of the 1986 tour some of the scenery was renewed, but the major addition was a truly spectacular laser show - designed and operated by Andy Shaw and Steve Playford, and adding hugely to the show's impact.





Graeme Smith & Jayne Moore, 1986



Back row L to R: Cameron Stuart, Peter Thorne, Kinny Gardner, Robert Bicknell, Adeen Fogle, Lorinda King
Centre: David Ian, Patrick French, Andrew Ryan; *Front row:* Graeme Smith, Julie Faye, Jayne Moore



Standing L to R: David Ian, Jonathan Kiley, Peter Thorne, Christopher Marlowe, Julia Howson, Andrew Ryan
Sitting: Julie Faye, Mark Turnbull, Paul Critchlow, Daliah Wood - 1986



Standing L to R: Unidentified, Lorinda King, Bobby Bannerman, Christopher Marlowe, Julia Howson, Daliah Wood and Paul Critchlow

SION TODAY, April 3, 1986 - 9



BOBBY CRUSH - great artistry

**WIMBLEDON
The Rocky Horror Show**

SEISMOGRAPHS must register high ratings on the Richter scale as they follow The Rocky Horror Show on its national tour. I caught up with it at Wimbledon theatre where the enthusiastic audience physically rocked the structure of the dress circle. You would not have heard a Sherman tank drop.

This up-date of Olde Tyme Music Hall had hundreds of impersonators in the audience dressed exactly as the characters on stage. I felt a bit of a freak wearing a tweed tie, Dunn jacket and fashionable Marks trousers and my wife's perm was distinctly dated.

The show is great theatre, pulsating and exciting. It is a unique experience full of broad-minded good-natured fun.

An ordinary couple whom you might meet in Manhattan, Honolulu or Bangkok have a burst tyre and knock up the nearest house.

There they meet the cutest Transylvanian transvestite played with great artistry by Bobby Crush. Without sex the show would be distinctly flat. The transvestite is a scientist turning out monsters, among which is Rocky Horror, manfully played by David Ian as Mister Universe.

The other characters were played with great style and immense vitality by Kinny Gardner as Riff Raff, Elisa Tebith as usherette and Magenta, Julie Faye as Columbia, Simon Fox as Presley, Andrew Ryan in for Mark Turnbull as Dr. Scott and Peter Thorne as Narrator.

Karyn O'Neill and Chris Marlowe are delightful as Janet and Brad. The use of laser lighting by Andrew Stone is phenomenal and production by Vivyan Ellacott (director) and Paul Barnard (producer) is stupendous. Musical direction is by Malcolm Sircom and choreography by Loraine Porter is terrific. Costumes are by Nigel Ellacott.

Peter Tatlow



Daliah Wood, Bobbie Bannerman, Paul Critchlow, 1986



Adeen Fogle, Cameron Stewart, Julie Faye & Kinny Gardner, 1986



Andrew Ryan as Eddie, 1986



Paul Critchlow, 1986



Adeen Fogle, 1986



Kinny Gardiner, 1986



Julie Faye as Columbia, 1986



Patrick French as Dr. Scott, 1986

THE 1987 TOUR

The tour was doing excellent business throughout the country. Its success was phenomenal, and prompted an offer from a West End Theatre. But Richard O'Brien refused permission. He said he disliked the production - it was "too vulgar". In an interview in "Time Out" he described it as "amateur – the entire cast doing nothing but commenting on the action and looking up each other's frocks and touching each other up. There's no excitement. No danger". He also absolutely hated the lasers. In spite of Richard O'Brien's criticism the show continued to break box office records everywhere. (And - since he was collecting 10% of the phenomenal weekly takings –he made no further complaints about the tour. It was an open secret that Richard O'Brien was trying to raise backing to take his own production of "Rocky" into the West End.) Thus the KMT/Hanley tour was able to continue, provided it never had four consecutive empty weeks.

Dates played in 1987

MANCHESTER, Apollo (Wk 2)
 SCARBOROUGH, Apollo
 PRESTON, Charter
 LEAMINGTON, Royal Spa
 HALIFAX, Civic
 RICHMOND, Theatre
 NOTTINGHAM, Theatre Royal
 HANLEY, Theatre Royal
 PORTSMOUTH, Guildhall
 DARLINGTON, Civic
 STOCKPORT, Davenport
 SWINDON, Wyvern
 WINCHESTER, Theatre Royal
 WIMBLEDON, Theatre
 DARTFORD, Orchard
 CAMBRIDGE, Arts
 HACKNEY, Empire
 LIVERPOOL, Empire
 HANLEY, Theatre Royal
 BLACKPOOL, Grand
 SWANSEA, Grand
 NORTHAMPTON, Dergate
 READING, Hexagon
 BIRMINGHAM, Hippodrome
 LEEDS, Grand
 SOUTHSEA, King's
 CROYDON, Ashcroft
 MANCHESTER, Palace
 BROMLEY, Churchill
 ISRAEL – 3 weeks
 PETERBOROUGH, Key (2 weeks)
 SOUTHAMPTON, Mayflower
 BOLTON, Sports Centre
 HARLOW, Playhouse
 RICHMOND, Theatre
 EDINBURGH, King's
 HULL, New
 BRIGHTON, The Dome
 CATFORD, Lewisham Theatre
 WIMBLEDON, Theatre
 HATFIELD, Forum
 LINCOLN, The Ritz
 BLACKPOOL, Grand
 OXFORD, Apollo
 BRADFORD, Alhambra
 BRISTOL, Hippodrome
 NOTTINGHAM, Theatre Royal

What else happened in

1987

The Theatre World

- After years of campaigning, a proper Theatre Museum finally opened in Covent Garden.
- The Playhouse, Charing Cross, re-opened again for live theatre for the first time since 1951.

Obituary:

Fred Astaire, 88
 Danny Kaye, 74
 Liberace

The Real World

- The "Herald of Free Enterprise" car ferry sinks off Zeebrugge with a death toll of 200.
- The "Hurricane" over Southern England causes £300m worth of damage and embarrasses the Met Office which stated categorically there would be no storm.
- Thirty people are killed in a fire at King's Cross Underground.
- Terry Waite, the envoy of the Archbishop of Canterbury is kidnapped in Beirut whilst negotiating for the release of hostages already imprisoned.

Performers during 1987

Narrator: John North, Peter Thorne,
Marc Seymour

Frank: Bobby Bannerman,
Jonathan Kiley, Mark Turnbull

Riff-Raff : Paul Critchlow

Brad Majors : Christopher Marlowe, Andrew Ryan,
Craig Deegan

Janet Weiss: Julia Howson, Julie Faye,
Claire Callaghan

Rocky Horror: Jean-Paul Orr

Magenta: Daliah Wood, Julie Fox

Columbia : Lorinda King, Janet Burgis

Eddie: Marc Seymour

Dr Scott: Mark Turnbull, Roger John Lee

Ghouls: Judy Walker, Mark Diamond, Julie Fox,
Paul Cottingham, Sue Cotter,
Janet Burgis



Musical Director: Malcolm Sircom, Kevin Street

Company & Stage Manager: Marc Vince

Stage Manager: Sarah Bourne; Sound Technician: Mike Berry; Wardrobe: Mandy Ankers



Back row L to R: Mark Turnbull, Paul Critchlow, Jonathan Kiley, Jean-Paul Orr, Christopher Marlowe
Front row: Lorinda King, Daliah Wood, Julia Howson, 1987



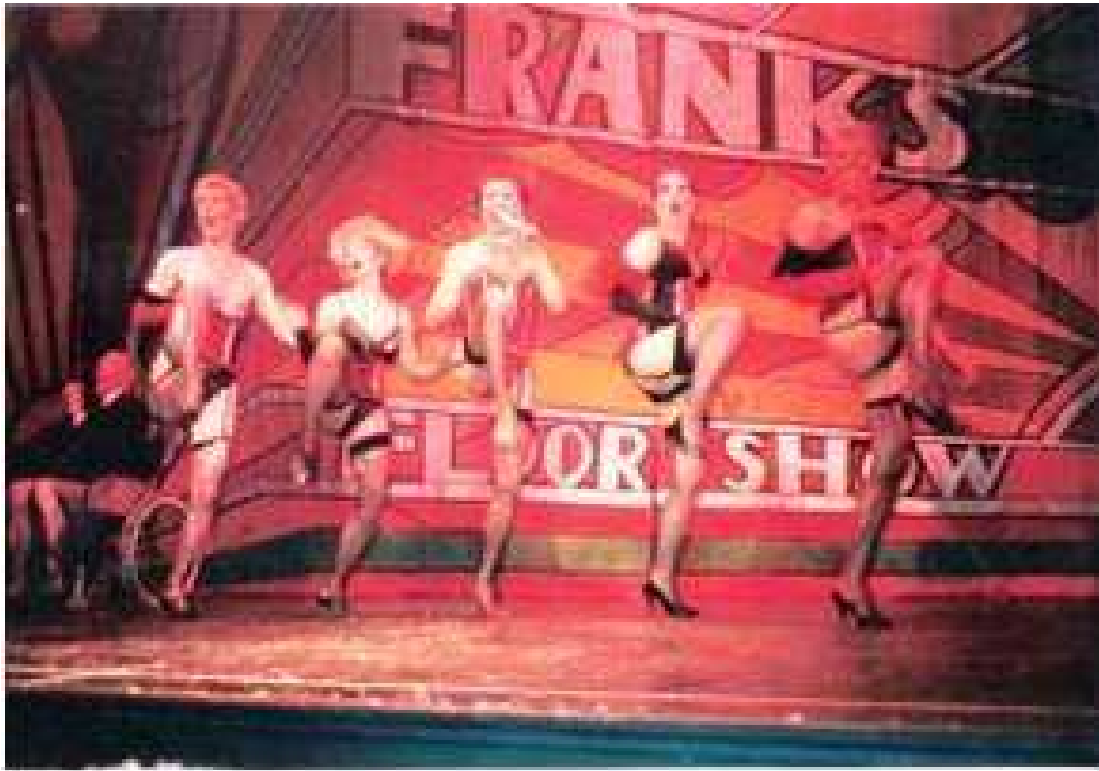
*L to R: Paul Cottingham, Janet Burgis, Marc Seymour, Paul Critchlow, Lorinda King,
Front: Julie Faye , Andrew Ryan, 1987*



Peter Thorne as Narrator, 1987



Marc Seymour as Narrator, 1987



L to R: Andrew Ryan, Julie Faye, Jonathan Kiley, Janet Burgis, Mark Diamond



L to R : Janet Burgis, Paul Critchlow, Julie Fox, Mark Diamond,
Jonathan Kiley, Julie Faye, Andrew Ryan.

ROCKY IN ISRAEL

One of the peculiarities of the 1987 touring schedule was the listing: Manchester, Bromley, Tel-Aviv, Peterborough! “Rocky” was booked for three weeks in Israel. This didn’t count as part of the UK tour, and although Israel wanted the show for longer, it was still not possible to miss more than four weeks in the UK. The Israeli rights were not held by Richard O’Brien – so this was a quite separate venture from the main tour.

The cast for the Tel-Aviv in July 1987 was:

Narrator - Peter Thorne
 Frank’n’Furter - Jonathan Kiley
 Riff-Raff - Paul Critchlow
 Brad Majors - Andrew Ryan
 Janet Weiss - Julie Faye
 Rocky Horror - Jean-Paul Orr
 Magenta - Julie Fox
 Columbia - Janet Burgis
 Eddie - Marc Seymour
 Dr Scott - Mark Turnbull
 Ghouls - Judy Walker, Paul Cottingham

A total of 29 people made the trip - the 12 cast as above, plus 3 stage management (Marc Vince, Sarah Bourne, Mandy Ankers); 3 technical staff (Mike Berry, Sound and Steve Playford and Andy Shaw, lasers); 5 musicians (Malcolm Sircom, Ken Newton, Cyril Newton, Tony Smith, Alan Miller); 3 Merchandising staff (John Roscoe, Richard Pearson and Dawn Thorpe); together with Charles Deacon, John Farrow and Director, Vivyan Ellacott. (The company was later joined by Charles Deacon’s son and daughter, 15 year old Julian served as “cheerleader” shouting out all the responses during the performances).

The show played at the Cinerama in Tel-Aviv. This was a large circular building used chiefly as a disco. The show was billed to start at 9pm. The earliest it ever started was 9.45 – and one night it didn’t start till 10.15. On the Saturday nights there was a midnight matinee – but the first show was still running as midnight struck. The Israelis seem to care little for timing.

Because the weather was so hot – Israel in August! – the cast (and population!) would tend to



do as little as possible in the daytime and then spend all night wining and dining in the beachfront cafes and bars. The cast had a wonderful time: a trip to Jerusalem and to Bethlehem; a trip to Masada and a swim in the Dead Sea. The show spent two weeks playing in the Cinerama and then a few further performances in Haifa and one in an open-air theatre on the shores of Lake Galilee. (The week after this the cast was in Peterborough!)



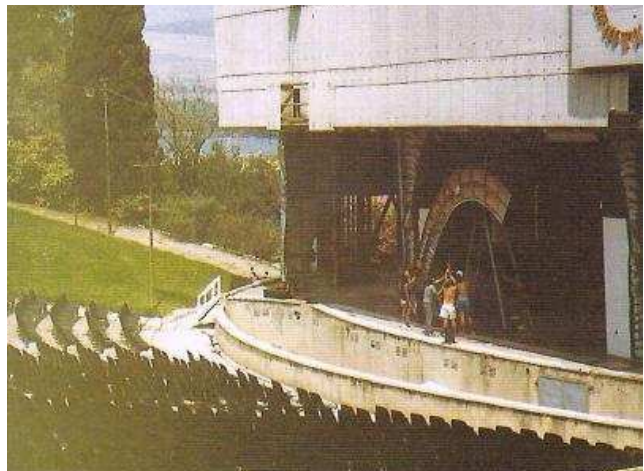
L to R: Mandy Ankers, Julie Fox, Lorinda King, Julie Faye, Paul Critchlow (Sitting) Andrew Ryan, Vivyan Ellacott



Julie Faye, Andrew Ryan & Lorinda King



Paul Cottingham & Marc Seymour





Back row: Janet Burgis, Julie Fox, Marc Seymour, Paul Cottingham, Malcolm Sircom, Andrew Ryan, Paul Critchlow, Mike Berry, Ken Newton
Middle row: Unidentified, Unidentified, Richard Pearson, Judy Walker, Alan Miller, Mandy Ankers, Andy Shaw, Vivyan Ellacott, Mark Turnbull, Peter Thorne, Unidentified, Cyril Newton
Front row: John Roscoe, Unidentified, Julie Faye, Dawn Thorpe, Lorinda King, Sharon Turnbull, Unidentified, Unidentified

MEANTIME BACK IN HANLEY, THINGS WERE NOT WORKING OUT...

The latter half of 1987 saw problems at the Theatre Royal, Hanley. It seems the business side of the theatre was in some kind of trouble. A planned “Rocky Horror Show” in Spain had been cancelled (Vivyan Ellacott and Loraine Porter had gone to Madrid to rehearse the show, only to find it was cancelled at the last minute—and so came home after just three days.) The Hanley investment in a West End run of “Cabaret” starring Wayne Sleep had turned sour. There were accusations of fraud and mis-management. Paul Barnard was dismissed for alleged VAT irregularities, and claims and counter-claims were made in an expensive legal battle.



THE 1988 TOUR

The Chairman of the Hanley Board, Charles Deacon, took over the day-to-day management of the “Rocky” tour. In his new role as Producer show he wanted to put his own mark on the show, and insisted on a number of changes to the artistic side of the show. (Amongst these were an “Egg” out of which Rocky was born, and a statue of the Venus de Milo used for various sex gags, and a running gag of an offstage cat.)

The Director and choreographer were not happy with some of these changes. Charles Deacon also insisted on casting the show himself without consultation with the artistic team. The KMT side of the partnership was unhappy with the way things were developing, and gradually the atmosphere was souring.

At the same time Richard O’Brien, aware of the hugely increased popularity for his show thanks to the past four years of non-stop touring, announced his own production for the West End. Somewhat hypocritically his West End production included lasers (even though he had strongly criticised the KMT/Hanley version for turning his show into a “rock concert” by including a laser display.) When a show plays the West End it is customary to have a “barring” clause preventing any other performances within a 50 mile radius of London. This meant the touring version was effectively barred from half its theatres and still subject to the “four empty weeks and you’re finished” rule.

The decision was inevitable. The “Rocky” tour would have to end. The final week was at Hanley – the week of 6th August 1988.

The 1988 Touring dates were:

CHELTENHAM, Everyman
 HANLEY, Theatre Royal
 ST HELENS, Theatre Royal
 BILLINGHAM, Forum
 CHICHESTER, Festival
 BATH, Theatre Royal
 SCARBOROUGH, Futurist
 EASTBOURNE, Devonshire Park
 HALIFAX, Civic
 GLASGOW, Pavilion
 LIVERPOOL, Empire
 WOLVERHAMPTON, Grand
 BOURNEMOUTH, Pavilion
 STOCKPORT, Davenport
 NORWICH, Theatre Royal,
 AYR, Gaiety
 WIMBLEDON, Theatre
 BIRMINGHAM, Hippodrome
 EDINBURGH, Playhouse
 CROYDON, Ashcroft
 BRISTOL, Hippodrome
 HULL, New
 MANCHESTER, Palace
 NOTTINGHAM, Royal Concert Hall
 BLACKPOOL, North Pier
 LEEDS, Grand
 SOUTHAMPTON, Mayflower
 SOUTHEND, Cliffs Pavilion
 SWANSEA, Grand
 HANLEY, Theatre Royal

What else happened in **1988**

The Theatre World

- Sir Peter Hall retired after 15 years as head of the National Theatre. His successor is Richard Eyre.

Obituary:

Sir Frederick Ashton, 83
 Jimmy Edwards 83,
 Russell Harty 43
 Charles Hawtrey 70
 Roy Kinnear 54
 Kenneth Williams, 62

The Real World

- Mass political protests throughout the USSR call for an end to Communist control. Poland leads the way.
- George Bush elected President of the USA.
- Olympic Games in Seoul marred with drug scandals.
- A terrorist bomb causes a Jumbo jet to crash over Lockerbie, killing 270.

The cast for the 1988 tour was:

Narrator:	Marc Seymour
Frank:	Mark Turnbull
Riff-Raff:	Paul Critchlow
Brad Majors:	Craig Deegan
Janet Weiss:	Claire Callaghan, Sue Cotter
Rocky Horror:	Jean-Paul Orr, David Ian (<i>last few weeks only</i>)
Magenta:	Julie Fox
Columbia:	Lorinda King
Eddie:	Paul Cottingham
Dr Scott:	Roger John-Lee
Ghouls:	Judy Walker, Philippa Blake

The Musical team remained Malcolm Sircom, Cyril Newton, Ken Newton and Alan Miller. The stage management team remained Marc Vince, Sarah Bourne, Judy Walker and Mandy Ankers. Mike Berry remained on sound and Andy Shaw on lasers.

And so, the sensational KMT/Hanley “Rocky Horror Show” ended its phenomenal run. The last week at Hanley was a wonderful series of parties. Fans came from all over the country. It is still remembered by very many fans as one of the greatest theatrical experiences of their lives. (One particular fan, Dawn Thorpe, had seen the show over 300 times and had even travelled to Israel for the show).



Back Row L to R: David Ian, Craig Deegan, Marc Seymour, Mark Turnbull, Paul Critchlow, Paul Cottingham, Roger John-Lee; *Front row:* Julie Fox, Lorinda King, Sue Cotter, Philippa Blake



Vivyan Ellacott & David Ian
celebrating the last night in Hanley, 1988

1989: ROCKY REBORN FOR EUROPEAN TOUR

A year passed. Some strange things were going on at Hanley. Charles Deacon was now accused of financial misbehaviour and was facing a court hearing. Paul Barnard, reportedly innocent of all earlier charges against him, re-appeared as the managing director of a German company called Panda Productions based in Dusseldorf.

He announced he had negotiated the rights and funding for a major European tour of RHS. He approached the KMT to re-assemble the “old team” and to re-stage “Rocky” in all its proper glory and to tour it to major European theatres.

Everything was done properly. The artists were engaged on official Equity touring contracts. A large sum of money was deposited with Equity – enough to cover two weeks’ money in lieu of notice plus air-fares home from the furthest point in Europe for every member of the cast. This was a safety-net in case anything should go wrong with the tour. The tour previewed in Hannover on 28 June 1989.

The European cast was:

Narrator: Peter Thorne
Frank: Jonathan Kiley
Riff-Raff: Andrew Ryan,
(alternate) Nicholas Mead
Brad: Christopher Marlowe,
(alternate) Geoffrey Stevens
Janet: Amanda Nolan,
(alternate) Joanne Robertson
Rocky: Adam Caine
Magenta: Alison Pollard,
(alternate) Jacqui Johns
Columbia: Samantha Carr
Eddie/Scott: Marc Seymour

Musical Director: Phil Waddington
 with Ken Newton (Drums), Cyril Newton (Bass)
 John Taylor (Saxophone), Ted Platt (Lead Guitar)

For the European Tour:

Company Manager :Jackie Dook
 Stage Manager: Mark Sherwood
 DSM: Jerry Gunn
 ASM: Gareth Tyrrell
 Follow-spot: Mandy Ankers
 Sound: Mike Berry
 Lasers: Andy Shaw,
 Lighting: Saul Hopwood.
 Wardrobe:

What else happened in 1989

The Theatre World

- Death of Laurence Olivier, 82, the first actor to become a Life Peer, and first head of Britain’s National Theatre.
- The sites of the original Elizabethan Rose and Globe Theatres were unearthed just south of Southwark Bridge.
- “Miss Saigon” is yet another Cameron Mackintosh hit.

Obituary:

Lucille Ball, 78
 Samuel Beckett, 83
 Irving Berlin, 101
 Bette Davis, 81
 Sir Anthony Quayle, 76
 Harry Worth, 70
 Tommy Trinder, 80

The Real World

- Death of Japan’s Emperor Hirohito.
- Ayatollah Khomeini orders the execution of author Salman Rushdie.
- Chinese troops massacre some 2,600 student protestors in Tiananmen Square, Beijing.
- Anti-Communist protests throughout Eastern Europe. Hungary opens its borders, effectively raising the “Iron Curtain”. In November the Berlin Wall is demolished.
- Earthquake in San Francisco kills 273 people.





L to R: Marc Seymour, Christopher Marlowe, Amanda Nolan, Jonathan Kiley, Samantha Carr, Adam Caine, 1989 in Europe

It started extremely well with the previews in Hannover. The audiences were wildly enthusiastic, giving a 12 minute standing ovation and demanding three encores; the local theatre management was full of praise; and the Hannover press gave the show some glowing notices. Everything was looking great for the gala opening in Berlin.

But the Berlin theatre came as “the start of a pretty big downer”! The backstage staff were especially difficult, unhelpful, and extremely unfriendly. At one point, it seemed the laser show would have to be cut because the German management demanded to see certain safety documents, and demanded the “originals”, saying they could not accept the faxed copies that had arrived from London. It was not a pleasant atmosphere. Then, on opening night, the cast was exposed for the first time ever to a “claque” - something unheard of in the UK, and something none of them had experienced before.



It seems that for many years past the summer season at Berlin's prestigious Freievolksbühne had always been played by one particular company, and that company had been dropped this time in favour of the visiting English production. On the opening night the show had seemed to go very well - with all the laughs and cheers in the right places, a good deal of applause and a great atmosphere in the audience. But the curtain call was a huge surprise! There was a tremendous outburst of booing, cat-calling, and a large number of toilet-rolls being thrown at the stage! In the stalls, on the left hand side looking at the stage, there



The Aegi Theater, Hannover - the preview theatre for the Europe Tour

appeared to be about ten rows of people jeering, shouting abuse and generally making it clear they did not approve of the show. On the right hand side a “normal” audience seemed to be applauding, but in no way surprised at what was happening. This “claque” was, apparently, part of a large “party booking”, made on behalf of the rival theatre company.

newspaper reviews came out. The smaller papers were enthusiastic and full of praise, but the main Berlin daily—the one that apparently was the most important—was absolutely damning. It described the show as “cheap”, “tacky”, “painful”, “patchy” and “vulgar” and said “the combination of sex and terror is about as frightening as the pathetic rolls of thunder from the band”. It even slated the printed programme as “a sloppy thing full of misprints”, and called on the management to bring back the old company instead of this “dreadful” show.

Paul Barnard quarrelled with the German booking agent, Wolfgang Bocksch, and cancelled the remaining dates. He announced he would book his own dates and would “go it alone”.

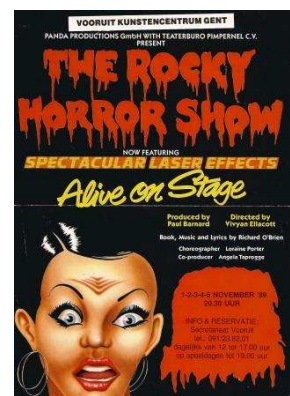
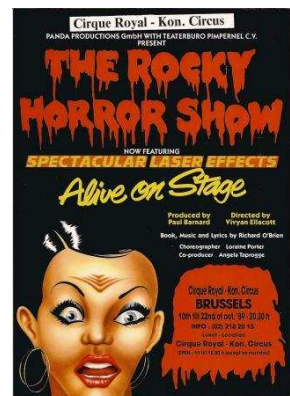
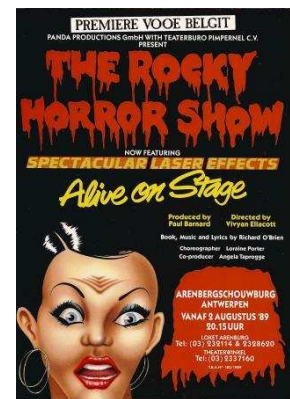
He moved the show to Belgium, where the reviews talked of “an ecstatic audience”, a “sparkling” show, “Antwerp’s public give the show an ovation” - although one reviewer did say the show itself was out-dated and unnecessarily vulgar, although it was extremely well performed.

When “Rocky” returned to Germany - to the vast Museumsaal in Munich - the audience roared their approval, and the notices were all raves. However, with the original touring schedule cancelled, new dates and cities were scheduled at very short notice, and from here on things started to go badly wrong.

Far too often the show would be cancelled at the last minute because Paul Barnard had quarrelled with the theatre owners. He would then transfer it to some new venue at a few days’ notice with no advance publicity. His unpredictable behaviour was leading to disastrous business consequences.

Despite this irrational behaviour and peculiar mood swings, the cast

A few hours later the





were determined to make the best of it. The shows – when they managed to be performed – were very well received, and the audiences very enthusiastic. The tour ended a fortnight earlier than planned. Paul Barnard claimed the cast were in breach of contract for refusing to perform some last minute date he had organised. Equity supported the cast, but Paul Barnard refused to pay them and “sacked” them all by sending

them home early.

(The more likely reason for this was that Paul Barnard had run out of money and could not afford to pay the wages.) Fortunately Equity was still holding the original money deposited as a sign of good faith, so everyone was paid in full. It was an unpleasant end, but the cast had been resilient enough to cope with it and remember the better parts of the experience.

The European Tour schedule ended up as:

- HANNOVER, Aegi Theater
(7 performances)
- BERLIN, Freivolksbuhne
(6 performances)
- SCHEVENINGEN, Circus
(10 performances)
- ANTWERP, Arenberg Theatre
(17 performances)
- MUNICH, Museumsaal
(4 performances)
- HEERLEN
(2 performances)
- UTRECHT
(2 performances)
- ROTTERDAM
(3 performances)
- TILBURG
(1 performance)
- BRUSSELS, Circus
(5 performances)
- OSTEND, Casino
(2 performances)

The last performance was on 17 October

Paul wanted to renew the tour in 1990, but the KMT said no. This was the last of the amazing series of Rocky performances. The European tour has been disorganised, but the cast had survived it all but – enough was enough.



Back row: L to R: Jacqui Johns, Geoffrey Stevens, Adam Caine, Andrew Ryan, Nicholas Mead, Joanne Robertson; Sitting: Samantha Carr, Jonathan Kiley, Alison Pollard

FRANKS FOR THE MEMORY !



Jeffrey Longmore
1983-1985



Richard Kates
1985



David Dale
1985



Bobby Crush
1986



Cameron Stuart
1986



Jonathan Kiley
1986-1987-1989



Bobby Bannerman
1987



Mark Turnbull
1988

WHO PLAYED WHAT AND WHEN - A TIMELINE OF CAST MEMBERS

NARRATOR

Vivyan Ellacott 1983, 1984
 Peter Beadle 1984, 1985
 Antony Mayne 1985
 Ian Gardiner 1985
 Peter Thorne 1986, 1987, 1989 (Europe)
 John North 1987
 Marc Seymour 1988

FRANK'n'FURTER

Jeffrey Longmore 1983,1984, 1985
 Richard Kates 1985
 David Dale 1985
 Bobby Crush 1986
 Cameron Stuart 1986
 Jonathan Kiley 1986, 1987, 1989 (Europe)
 Bobby Bannerman 1987
 Mark Turnbull 1988

RIFF-RAFF

Neil Merryweather 1983
 Matthew Ryan 1984
 Christopher Channing 1984
 Keith Burns 1985
 Paul Kerryson 1985
 Kinny Gardiner 1986
 Paul Critchlow 1986,1987, 1988
 Andrew Ryan 1989 (Europe)

BRAD MAJORS

Owen Whittaker 1983
 Stephen Fischer 1984, 1985
 Christopher Marlowe 1984, 1985, 1986,1987, 1989(Europe)
 Graeme Smith 1986
 Andrew Ryan 1987
 Craig Deegan 1987, 1988

JANET WEISS

Shealagh Dennis 1983
 Sally Ann Triplett 1984
 Julia Howson 1984, 1985, 1987
 Andrea Milton 1985
 Samantha O'Brien 1985
 Grainee Renihan 1985
 Karyn O'Neill 1986
 Jayne Moore 1986
 Julie Faye 1987
 Claire Callaghan 1987, 1988
 Amanda Nolan 1989 (Europe)

Jean-Paul Orr & Julie Fox



Daliah Wood



Kinny Gardiner





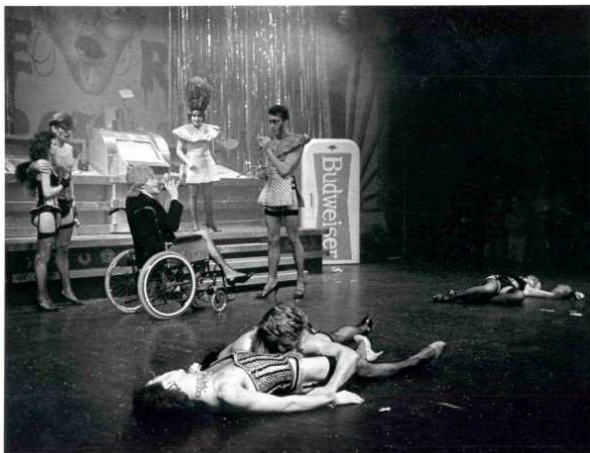
Marc Seymour & Andrew Ryan



Cyril Newton, Alan Miller, Ken Newton & Tony Smith



Lorinda King, Christopher Marlowe, Bobby Bannerman



ROCKY

- Simon Hayward 1983
- Stephen J Dean 1984, 1985
- Philip Fry 1985
- Mark Hadigan 1985
- Bryan Lawrence 1985
- David Ian 1986, 1988
- Jean-Paul Orr 1987, 1988
- Adam Caine 1989 (Europe)

MAGENTA

- Elisa Tebith 1984
- Caroline Reed 1984
- Judith Eyre 1985
- Elisa Tebith 1986
- Adeen Fogle 1986
- Daliah Wood 1986, 1987
- Julie Fox 1987, 1988
- Alison Pollard 1989 (Europe)

COLUMBIA

- Lorraine Porter 1983, 1984
- Alison Ruffelle 1984, 1985
- Deirdre Forrest 1985
- Julie Faye 1986
- Lorinda King 1987, 1988
- Janet Burgis 1987
- Samantha Carr 1989 (Europe)

EDDIE/DR SCOTT

- Jeff Pirie 1983, 1984
- Barry McKenna 1985
- James Head 1985
- Marc Seymour 1987, 1989 (Europe)

EDDIE (Only)

- Simon Fox 1986
- Andrew Ryan 1986
- Marc Seymour 1987
- Paul Cottingham 1988

DR SCOTT (Only)

- Desmond Barrit 1985
- Mark Turnbull 1986, 1987
- Patrick French 1986
- Roger John Lee 1988

GHOULS

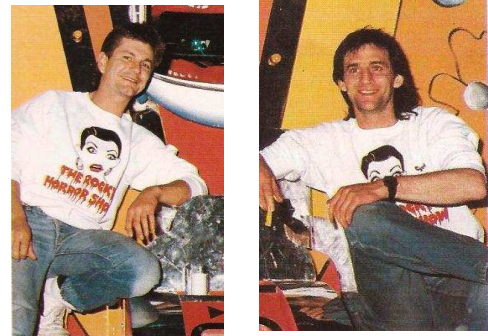
- Mark Bajer 1983, 1984
- Marc Irwin 1983
- Sandy McLachlan 1983
- Shaun Doherty 1984
- Andrew Ryan 1984, 1986
- Graham Mulvein 1985
- Mark Vince 1985, 1987, 1988
- Charlotte Seago 1985
- Trish Ford, 1985
- Joanna Lee 1986
- Judy Walker 1986, 1987, 1988
- Robert Bicknell 1986
- Philip Judge 1986
- Lorinda King 1986
- Mark Stevenson 1986
- Mark Diamond 1987
- Julie Fox 1987
- Paul Cottingham 1987
- Sue Cotter 1987
- Janet Burgis 1987
- Philippa Blake 1988

Some long-standing connections during much of the tour:

- JOHN FARROW (Production manager & tour organiser)
- MALCOLM SIRCOM (Musical Director)
- CYRIL & KEN NEWTON (Band members)
- STEVE PLAYFORD (Laser designer)
- ANDY SHAW (Laser operator)
- MIKE BERRY (Sound Operator)
- MARK VINCE (Company Manager)
- SARAH BOURNE (Stage Manager)
- JUDY WALKER (Deputy Stage Manager)
- MANDY ANKERS (Assistant Stage Manager, etc!)
- JACKIE DOOK (Company Manager in Europe)
- MARK SHERWOOD (Stage Manager in Europe)
- JERRY GUNN (Deputy Stage Manager in Europe)
- GARETH TYRRELL (Assistant Stage Manager—Europe)
- DAWN THORPE (The show's greatest fan/Merchandise in Israel)



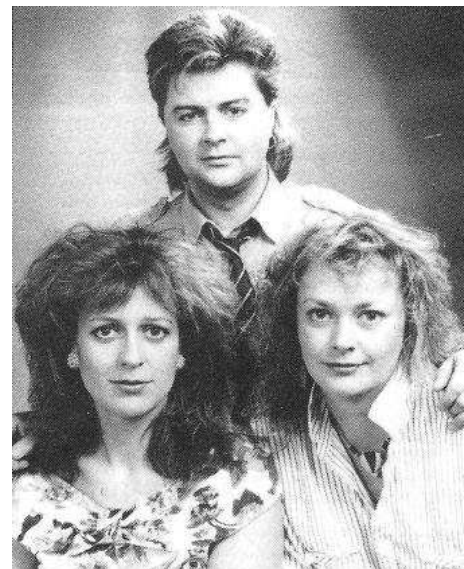
Christopher Marlowe



Steve Playford & Andy Shaw



Paul Critchlow & Dawn Thorpe



L to R: Sarah Bourne, Mark Vince & Judy Walker



“A FUNNY THING HAPPENED ON THE WAY TO THE FISHNETS...“

Hanley: Towards the end of the second week in Hanley the barrage of missiles - Bounty bars, Kit-Kats, chips, etc - became so intense that one night the drummer, Ken Newton, took to wearing a spiked German helmet for some protection. The first time caused a lot of corpsing in the cast, and a complete collapse when Jeff Longmore, playing Frank'n'Furter, declared “Rocky, meet the family: Magenta, Riff Raff, Columbia, and Kaiser Bill in the Pit.”

Glasgow Pavilion: Malcolm Sircom was temporarily knocked out by a coin being thrown from the gallery into the orchestra pit.

Birmingham: More problems as audience participation began to get out of hand. A group of “fans” in the gods filled a black bin-liner with water, and then dropped it into the stalls during the storm scene. Riotous behaviour was beginning to get way out of control.

Abandoned Performances: In **Wolverhampton** there had been a lot of water-pistol problems during the first half. In the second half, during Mark Turnbull's Dr Scott number, a party of very out-of-control girls pulled a fire-hose off the auditorium wall and turned it full blast onto the audience and the stage. The stage electrics started crackling, the power in the orchestra pit cut out, and the show came to an instant halt. The offenders were evicted, but it proved impossible to carry on with the show, the electrical supply needed to dry out. The performance was abandoned. In **Hanley**, despite several warnings and threats, audience participation got completely out of hand one night, with rival groups of audience “attacking” each other in a playful war of the waters. The safety curtain was lowered during Act 2 and the performance abandoned.

Hull: The cast gave a special after-show party for a group of people who missed the first half of the show because they were turfed off the bus by a conductor who would not let men in fishnets and suspenders onto his bus.



Leeds, City Varieties: Squeezing into this tiny performing space meant half the scenery stayed outside in the lorry. Barry McKenna, playing Dr Scott, managed to get his wheelchair onto the set, but, following some hectic dance numbers which caused the main rostrum to move an inch or two downstage, it was quite impossible to squeeze the chair off in the space between the rostrum and the proscenium arch. He was forced to stand, lift the chair and walk off, proclaiming “It’s a miracle! I can walk!”

Liverpool, Royal Court: During the Time Warp the whole set collapsed - the domino effect as one flat fell against each other forced the cast to flee out of the way to avoid falling scenery. The show was stopped and there was an unscheduled interval while the whole thing was re-built. By now the whole atmosphere was wildly out of control. When the show finally resumed, during the “Time Warp” reprise, one of the stagehands, for a dare with his mates, dashed onto the stage, naked except for a brightly coloured willy-warmer and danced along with the cast. The Frank stopped the number and got the audience to demand “Take it off! Take it off!”, but the stagehand refused. So, Frank strode up and grabbed the willy-warmer, leaving the man stark naked, hands in the air in surrender and exiting to the biggest cheer of the night.



Wimbledon: Deirdre Forest (Columbia) was injured during the first week of the Autumn tour—before her understudy had had time to learn the part. Trish Ford, who had understudied the part earlier in the year but since left, was, fortunately available and hastily summoned. She got the panic call at her home in Richmond at 7.15 and was onstage at Wimbledon at 8 o’clock.

Basildon: Judith Eyre was injured at the last minute and the understudy, too, was out of action. With a lot of “make-it-up-as-you-go-along” the show was performed without a Magenta. However, losing Magenta’s opening number “Science Fiction” was simply not on, so Dave Dale brilliantly transformed himself into a boop-de-boop usherette before doing a complete quick-change of frock and character and then emerging as Frank.



“You’re going on that stage an understudy, but you’re coming off - a star!”

Emergency Narrator: The complicated understudy system meant Frank would be covered by Riff Raff, who would be covered by Brad, who would be covered by a ghoul, who would also understudy Eddie. Marc Seymour, a ghoul, had occasionally gone on for Eddie. Then came the night Peter Thorne (Narrator) was away, and Chris Marlowe (Brad) was suddenly taken ill. Andrew Ryan stepped up to play Brad, but that left no one to play Narrator. So, Marc went on playing both Narrator AND Eddie—a double never before attempted—but somehow Marc managed to make it work triumphantly.

Emergency Rockys: On several occasions throughout the tour there would be a last-minute panic when the “real” Rocky was taken ill or unavailable. One of the ghouls or someone in the cast—irrespective of physical suitability—would have to step in. When lithe Geoffrey Stevens stepped in for muscular Adam Caine, Marc Seymour spent ages painting on the muscles to try and make him look right.

Emergency Franks: At Southsea in 1985 there was a last-minute panic when it was reported that Dave Dale was suddenly unavailable. With no understudy, it was decided that Stephen Fischer (the current Brad) would have to go on as Frank. But there was no one able to step up as Brad. A 4pm phone call to Chris Marlowe established he was in London, had just finished a tour of “Perchance to Dream”, and could make it to Southsea in time to play Brad—six months after he had left the show. He arrived in time to be introduced to Grainne Renihan (his Janet) and then went straight on. Both Stephen and Chris were a triumph—and played the next three days until the return of Dave Dale.



Emergency Rockys— from top: Geoffrey Stevens, Mark Vince, Andrew Ryan, Mark Diamond

Chris Marlowe came to the rescue again in **Blackpool**, when, ten minutes before curtain-up on a midnight matinee. Jonathan Kiley collapsed with gastro-enteritis. There was no adequate cover, so the curtain was held for ten more minutes and Chris went on as Frank, having never played the role or even covered it in all his time with the show. He was absolutely word-perfect—thanks to nervous energy and sheer panic. (When he went on again the next night, he admits to fluffing lines all over the place - proof of what adrenalin can do for a show!)

Stand-in Frank: During Mark Turnbull's time as Frank he was given the night off for a special reason, so that he could be present at the birth of his daughter. That night Paul Critchlow moved up from Riff-Raff for one memorable performance as Frank.

Birmingham: "Rocky" never played mid-week matinees - obviously it is definitely NOT a matinee show. However, the management at Birmingham insisted, and so the cast duly turned out at 2.30 on a Thursday afternoon to play to a very small audience of 100 Senior Citizens. The audience chatted amongst themselves throughout, and tut-tutted furiously when a front-of-house "plant" tried to shout out "Boring", "Slut" and "Arsehole" etc. One lady even did her knitting all the way through the show. At the end they applauded politely and all said what a nice afternoon they had had!

Iford: Elisa Tebith riding her motorbike from Sutton to the Iford came off it and chipped her elbow in Leytonstone. She was still in A & E at the half hour call, but made it for the opening number with several dressers throwing on her frock and wig.

Glasgow: An unforgettable publicity photo moment: Julia Howsom and Christopher Marlowe parading down Sauchiehall Street in Glasgow wearing basque and fishnets... in the snow!

A CLEANING LADY'S LAMENT

By Ethel (With apologies to Rudyard Kipling)

*On the road to Hanalay
Where the flying fishnets play
And the rice comes down like thunder
On Frank'n'Furter's wedding day.*

*Ship me somewhere north of Glasgow, where there ain't no Kit-Kat bars,
Where there ain't no basque-clad buggers giving Brad one up the arse.
Though I works with fifty women cleaning flour off the floors,
And I mops up bloomin' water thrown by fellas wivvout drawers.*

*Well, I ain't no bloomin' skivvy
And I ain't no bloomin' slave.
I weren't paid to sweep confetti,
Theatre cleaning is my trade.*

*They come here in their thousands, throwing Bountys, rice and cards,
And they somehow get 'em in here though we pack the place with guards.
They wear fishnets, rouge, stilettos, it's all normal, so they say,
Well, get you back, you basque-clad buggers, get you back from Hanalay!*

David Hoare, June 1988

The “ROGUE” ROCKY

THE FIRST ITALIAN TOUR

January – May, 1990

On Boxing Day 1989 a company of actors flew to Italy for a “new” “Rocky Horror Show” opening over the New Year. The posters outside the theatre in Milan advertised Jonathan Kiley as Frank in a production directed by Vivyan Ellacott and choreographed by Loraine Porter. But none of these people were in any way involved. The posters were left over from the previous year. Even the programmes being sold in the theatre were left over from the 1989 tour.

This was a non-Equity tour passing itself off as a bona-fide extension of the previous year’s show. Paul Barnard had re-created the show, financed on a shoestring. In spite of protests, he continued to use the old posters and programmes, and a number of people believed this was a genuine extension of the former KMT/Hanley production.

This tour played January to May 1990. Dates included:

- 4 weeks in Milan (from 29 Dec 1989)
- 6 weeks of 2/3 night stands in small towns ending in Verona
- 2 weeks back in the UK with no performances

From 13 March 1990

- 2 weeks Turin (Teatro Colosseo)
- 2/3 night stands in Empoli, Pisa, etc
- 1 week Riccione from 12 April
- 3 weeks back in Milan

The company returned to London on 14 May

Things started going wrong towards the end of March: wages were unpaid, then only part paid; one performance was cancelled because the actors refused to go on unless they were paid; three actors left the show because of non-payment; actors were moved to cheaper hotels; the Musical Director quit because he hadn’t been paid at all.

By the time the company arrived back in Milan most of them were penniless. The musicians went busking in the street to raise money to buy food for everyone. At the end of the Milan run everyone was paid the sum of £300. This meant outstanding unpaid wages ranged between £300 and £2,700 for each member of the



Above: Teatro Colosseo, Turin
Below: Theatre, Riccione





Casino de Paris

company. On May 14th everyone was flown back home and promised the outstanding money would be paid on May 21st when the company re-assembled in London to rehearse for the Paris season.

There were a number of cast replacements – most of whom knew nothing about the financial problems. Many remaining cast members were only prepared to go to Paris if they received all the back pay owed them. Some pretended they would go to Paris as a

ploy to get the unpaid wages. After being paid they would then pull out.

At these rehearsals Paul Barnard offered them all a quarter of everything they were owed there and then, with the balance to be paid at the end of the first week in Paris. He paid this in cash. (However, he made no payment whatsoever to the five members who had legitimately ended the tour in Milan and would not be renewing for Paris.)

THE FIRST PARIS PRODUCTION

June 1990

May 27th: The Company arrived in France for a four week run at the Casino de Paris (June 1st to 30th) . On the first pay day there was no wages : no back-payment, no current payment. The cast refused to perform and planned to return home. The manager of the Casino stepped in. He promised to pay all the Paris wages on a regular basis. He could not, obviously, pay any of the back money and unpaid debts from previous theatres – but, whilst at the Casino all wages would be paid directly by the Paris management. The show completed its run and attracted good business and good reviews. (Though the wrong names received praise : the show was still using the old publicity and programmes from the legitimate European tour. By now only two of the original names were still in the cast!)

The show was re-booked for September/October in Paris. The company returned home with yet another promise that all outstanding money would be paid. A new financial structure would be in place for the autumn tour. New publicity would be printed.

Bid to halt a Rocky Horror 'rogue'

THE Rocky Horror Company went into legal battle today to try to stop an allegedly rogue imitation of the London show from opening at the Casino de Paris tonight.

"The show is unlicensed and therefore illegal," says Christopher Malcolm, a co-director of the Rocky Horror Company which holds worldwide rights to the show written by Richard O'Brien.

"We have served notice on the Casino de Paris and our lawyers are now seeking an injunction in the French courts.

"We are trying to shut down the tacky touring versions which have been plaguing us for some time and get some class back into the productions."

Ironically, the Paris show has been put together by a British company, Panda Productions, with a largely British cast who have been rehearsing in Putney.

But attempts to contact Panda, have so far failed. "They are proving rather elusive," said Malcolm.

THE SECOND PARIS PRODUCTION

September – October 1990

From 10 September – 7th October the production was revived for the Casino de Paris. Again it was successful and got excellent reviews. There were no problems with wages. However, there were a number of unpaid trade suppliers, and no new posters or programmes were printed. (And there was still a range of unpaid wages dating back to the beginning of the year)

8 October – 2nd Nov

The company returned to London for a two week gap to be followed by a tour of Italy. However, the Italian tour was postponed and the company laid off. Some of them took other work, so by the time some Italian dates were fixed it was necessary to hold rehearsals for cast replacements.

During these rehearsals representatives of Equity and Richard O’Brien himself turned up for a meeting with the actors. They were warned about Paul Barnard’s record of not paying wages and owing money, warned that the show was unlicensed and that legal efforts were being made to stop it, and warned that they would probably end up stranded in Europe. They were urged not to accept the job.

The actors mostly rejected this advice, explaining they were not in a position to turn down work given that the alternative was the dole queue. One actor who was owed £776 from the original Italian tour received a partial repayment of £500 after agreeing to rejoin the company. He then pulled out after one day’s rehearsal, considering himself lucky to have cut his losses.

The keyboard player from that time agreed to return to the Italian tour having had all his £1400 outstanding money repaid.

THE SECOND ITALIAN TOUR

November, 1990

The first week comprised:



Jesi - Teatro Pergolesi

2 days in San Benedetto del Tronto. It played to empty houses.

2 days in Fano – a tiny venue.

2 days in Teatro Pergolesi, Jesi – at a beautiful old opera house.

The company was paid for this week in full. But no arrears were paid.



The enormous Teatro Tende in Florence

The second week saw

2 days in Macerata – cancelled because venue was too small?

4 days in Florence, the Teatro Tende – a 2000 seat venue.

The opening night sold 150 tickets. The rest of the Florence run saw disastrously small similar houses.

It was here the problems began. The company received half pay – with a promise of the balance at the beginning of the next week in Palermo - where

the show was set to do a two and a half week run, and was already doing “sell out business”. There was no money for air-fares, so the company did a 16 hour overnight train journey to Palermo. The show opened not to “sell-out business” but to almost empty houses.

For the first Palermo week everyone received the proper week’s wage plus £35 each towards unpaid arrears. The second week there was no money at all. The third week the production collapsed. Everyone was given £60 towards outstanding wages and provided with air tickets home.

They were promised all their unpaid wages plus 2 weeks “notice” money would be paid in the UK “next week”, and they would all be re-engaged in 3 weeks time for a production in Rome. On Dec 2nd everyone returned home. The following week none of the promised money was received. Paul Barnard informed them the cash was available in Rome, but it would cost too much money in bank transfers and currency exchange to send it to the UK. It could be collected as soon as they arrived in Rome for the planned 21st December opening.

THE THIRD ITALIAN TOUR

December 1990 - February 1991

Despite numerous drop-outs and new castings, a (reduced) company flew to Rome on December 18th. On arrival, those who were owed back money were each paid £450 on account (not the full outstanding amount as promised). When some of them protested Paul Barnard flew into a rage and announced he was cancelling the show. However, the show opened as planned on December 20th – unfortunately to poor houses. Its artistic standard was dreadful – under rehearsed, under cast, technically inadequate, musically incomplete. Some of the cast announced they would leave at the end of the Rome season, and would not move onto the next date. In spite of this, everyone rehearsed hard and succeeded in lifting the standard of the production.

The Rome season closed on January 12th. The outstanding wages had not been paid. A number of actors quit the show and returned home. A deal was now struck with Paul Barnard where all the income – independently verified – would be treated on a profit-share basis.

On Monday 14 January the company arrived to play one week in Bari, playing the 1500 seat

Teatro Petruzzelli. With four unrehearsed actors and the chorus down to one the show opened in its worst ever artistic state. However, the houses were good – around 80% - and the cast successfully worked like mad to make an improvement in the standard. But, in spite of good business, most of the money was seized by creditors.



Bari, the Teatro Petruzzelli

Two days at Lecce brought in £90 each. The following two performances at Foggia were cancelled by the theatre. (They had seen the show at Lecce and claimed it was too risqué).

The company had four days off and then headed for the Teatro Bellini in Naples. Contacts in Naples indicated the business was good. Possibly the last hope of recovering outstanding money lay with the profit-share at Naples.

At this point two of the company decided to give up and return home. The remainder played Naples where the show went well and attracted capacity houses. On the first pay day the Company received some money. On the final Sunday, February 3rd, the theatre received legal notice preventing it from paying any money to the actors until other debts were settled-including transport, royalties, agency fees, equipment hire.

An immediate legal battle ensued. The company received just half a week’s standard wage – they were still owed some back pay, the balance of unpaid wages for the past few weeks and the balance for the current week. The UK performers were given tickets for a cheap flight back to London.

On Monday Feb 4th the owners of the hotel in Naples seized the company’s luggage because of the unpaid hotel bill. Eight Carabinieri were called to prevent them leaving. Two actors paid their own bills. Two others managed to sneak out unnoticed, but all the others missed the train and the flight connection that had already been bought for them. After collecting some money between them and leaving it as a deposit against a promised cheque from

Germany, they were allowed to leave. They now had to purchase new air tickets at £180 each before arriving back in England on Tuesday 5th February.



Teatro Bellini, Naples

The Italian Press reported the story, claiming that Panda Productions owed millions of Lire to creditors all over Italy. According to the Press, royalties had not been paid throughout the tour; the rights had been withdrawn after the first Paris production because of non-payment; Panda Productions owed

£20,000 to a sound company, owed £9,000 to a travel agency for air and train tickets and owed thousands of pounds in unpaid wages to current and former members of the "Rocky" Company recruited from the UK and all over Europe.

Because no programmes were printed and no official cast-lists exist, it is not possible to give a full listing of performers and crew in this disastrous tour. Some names that are known include:

Cast:	Marc Seymour
Kevin Austin	Sean Sprackling
Ben Burt	Zane Stanley
Adam Caine	Gertrude Thoma
Samantha Carr	Mark Turnbull
Julia Cotton	Stephanie Vanider-Hill
Veronique Desmadryl	Tim Willis
Jon Emmanuel	
Julie Faye	Technical & Crew
Gilly Foss	Simon Cotton
Neil France	Brendan Darlington
Nigel Francis	Dave Emery
Richard Franklin	Pieter Fink
Joseph Gorgoni	Joachim Grindel
Michelle Hatch	Danny Gruzczuk
Susannah Kenton	Matthew Jensen
Vivien Lisle	Andy Shaw
David Lyndon	Ines Stolte
Christopher Marlowe	Dawn Thomas
Nina Marshall	David Thomas
Jonathan Marshall	Mila van Pelt
Florence Martinet	Dave Wells
Robert McCullough	
Ita O'Brien	Musicians
Julian Ochyra	Alan Griffiths
Guy Picot	Billy Oliver
Alison Pollard	Pete Parkinson
David Ruffin	Ed Robinson II
Martin Ryan	Phil Waddington
Mark Sell	



NOTE:

(All the information on this "rogue" Rocky was supplied by people directly involved. It is a shortened version of written evidence compiled in 1991 as part of a claim against Panda Productions. The written submissions were backed up with a number of signatures and agreements to give personal evidence before a Tribunal.

However, because the company was registered in Germany and clearly had no funds at all, and because no Equity or Musicians Union contracts has been issued, the claim was not pursued and therefore was not proved. It must therefore be treated as one side of the story)

Please note : Paul Barnard's European tour of "Rocky" was in NO WAY ASSOCIATED with the long-running and successful Scala Theatre/Broadway Musical Theater Company "Rocky" tour which ran between 1988 and 1990 in various European cities. That production was based in Basle, Switzerland and directed by Johnny Worthy. It may well have had its own stories to tell, but the cast were always paid properly and on time and it was a very good show.