

FROM THE DIRECTORS

In the fall of 2018, we took a trip to the Stratford Festival to see their production of *The Rocky Horror Show*. The exuberance, daring and over-the-top approach to the performance resonated with the two of us. At its campy core, *Rocky Horror* is certainly similar to other works of science fiction, but it is also seriously concerned with the problems created by man's desire to create life. Mary Shelley's *Frankenstein*, patriarchal ideology based on biology, is also at stake in *Rocky Horror*'s blurring of gender and genre. That mix of gothic sensibility and hard science tied with '50s and '70s influenced music.

We returned home, determined to stage the production together. Several years, a pandemic, another baby for Shannon, and some back-and-forth with the publishing company later, and we find ourselves in the 50th anniversary of the production. To say that we wanted to tackle this project on a modest scale would be a lie. We have both immersed ourselves in all things *Rocky Horror* for some time.

As theatre geeks, what resonated for us was the thought of Frank as a postmodern Dionysus; a transcendent/transformational figure that can switch genders and sexualities as it suits his whims. Frank's body exemplifies "the sacred and profane, native and alien, animal and human, humane and divine, divine and demonic, subject with object (of desire), the living with the dead, male and female, sub and dom, sadist and masochist. He is at once a thing and its opposite, yet never wholly either."

Each player by show's end takes a verse individually expressing their differing identities and sexualities. For Columbia (named after both a film studio and a record company), it is fandom and love; for Rocky, it is unadulterated lust; for Brad it's Oedipal confusion; for Janet it's sexual empowerment and liberation.

Spoiler alert: in typical science fiction fashion, the show concludes with order being restored in America, Earth, and throughout the galaxy. The alien "other" is killed or returned to outer space and the earthlings, including the hero, the heroine, and what is left of the supporting cast, gratefully resume their humdrum lives in the suburbs as the dominant species on Earth, perhaps a little older and much wiser. Toward the conclusion of *Rocky Horror*, human beings prove themselves to be no wiser than the aliens. It is disturbing that like the aliens, they have nowhere else to go.

The reason *Rocky Horror* endures 50 years after its premiere is that beneath its surface silliness, the show tells a tale about initiation into a dangerous world; about surviving lost innocence; about deviance and acceptance; about creation, forgiveness, death and regeneration.

Bringing this to Riverwalk as a kick-off to the Mainstage portion of this season meant that we were going to do this to the fullest. What a joy it has been to essentially stage two productions of the same show simultaneously! We could not have done this without the incredible support of our production designers, crew and this unbelievable cast of actors. This has truly been a labor of love for us, and to see our dream come to fruition leaves us with only these words — don't dream it, be it.

—Shannon Bowen and Erin Hoffman



Erin Hoffman (left) and Shannon Bowen welcome you to *The Rocky Horror Show*.



EST. 1989

RIVERWALK REPORTER

SEASON 35
Production 2

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OCTOBER 19-21 & 26-28, 2023

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DOUBLE CAST TAKES OVER THEATRE



Our production of Richard O'Brien's *The Rocky Horror Show* will feature two unique casts during its run. Presented through special arrangement with Samuel French, Inc. Directed by Shannon Bowen and Erin Hoffman. Choreography by Amanda Tollstam and Music Direction by Nicole Martin. More details within — read all about it.

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Up next at Riverwalk

THE TRAIL TO OREGON

Directed by Ayden Soupal
NOVEMBER 9-12 & 16-19, 2023

CHRISTMAS BELLES

a Jones Hope Wooten comedy
Directed by Kate Clark
DECEMBER 7-10 & 14-17, 2023

THE EXONERATED

Directed by Alan Greenberg
FEBRUARY 15-18 & 22-25, 2024

AMADEUS

Directed by Amy Rickett
MARCH 14-17 & 21-24, 2024

MOONGLOW

Directed by Emily Clark
APRIL 11-14 & 18-21, 2024

JAMES AND THE GIANT PEACH

based on book by Roald Dahl
Directed by Linda Widener
MAY 16-19 & 23-26, 2024

ROCKY HORROR PRODUCTION TEAM

DIRECTORS Shannon Bowen & Erin Hoffman
CHOREOGRAPHER Amanda Tollstam
MUSIC DIRECTOR Nicole Martin
STAGE MANAGER Hannah Paff
ASSISTANT STAGE MANAGER Tessa Norman
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ASST. COSTUMERS/DRESSERS Samantha Hall-Leonhardt, Ashley Hampton
HAIR Lori Bailey-Smith
HORROR MAKEUP DESIGNER Susie Perazza
GLAM MAKEUP DESIGNER Kayla Henry
MAKEUP ASSISTANT Aurora Marin
PROPS Adam Carlson
SET DESIGN/SET DRESSING Ann Carlson
SET BUILD Leroy Cupp, Leon Green, Alan Greenberg, Tom Ferris, Bob Nees
RUNNING CREW Emma Heedum, Michelle Smith, Taylor Smith, Tracy Smith
RESIDENT ARTIST Rachel Daugherty
SET DRESSING/SCENOGRAPHY Elisha Smith
SCENOGRAPHY ASSISTANT Emma Heedum
LIGHTING DESIGN Code J. Skalmowski
LIGHT TECHS Frank Malusek III, David Michael Cooper
SOUND DESIGN Joseph Dickson
SOUND TECHS Arbor Felcher, Dale Wayne Williams
DIGITAL DESIGN/SOUND EFFECTS Matt Ottinger
PUBLICITY Aaron Wittbrodt

MUSICIANS

PIANO Lauren Spadafora
GUITAR Yoshi Fukagawa
BASS Charles Slocum
DRUMS Ty Schalter
SYNTH Nicole Martin

The Rocky Horror Show had its USA premiere at the Roxy Theatre in L.A., 1974. Broadway opening March 1975 at the Belasco Theatre.

SPECIAL THANKS

Over the Ledge Theatre Co.; members of the Floor Show at Spartan Triple; Kate Snyder at Piper and Gold; Tyler Dyke; The Avenue; Wharton Center; Capital Hippie; LAAN; Michigan Pride; Grewal Law; John Dillingham

The video or audio recording of this performance by any means is strictly prohibited. NO OUTSIDE PROPS PERMITTED.

WARNING: This play contains mature language and themes and may not be suitable for all audiences.

One fateful night, Brad Majors and his fiancée, Janet Weiss — a wholesome, well-behaved, utterly normal young couple in love — innocently set out to visit an old professor. Unfortunately for them, this night out is destined to be one they will never forget. A thunderstorm and a flat tire force them to seek help at the castle of Dr. Frank 'N' Furter, an alien, transvestite scientist with a manic genius and insatiable libido. Brad, Janet, and Frank 'N' Furter's cohorts are swept up into the scientist's latest experiment. The night's misadventures will cause Brad and Janet to question everything they've known about themselves, each other, love, and lust. A loving homage to the classic B sci-fi film and horror genres with an irresistible rock score, *The Rocky Horror Show* is a hilarious, wild ride that no audience will soon forget.

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ROCKY CAST

10.19 7:00
10.20 Midnight
10.21 8:00
10.27 8:00
10.28 Midnight



USHERETTE/TRIXIE
Ny'Kieria Blocker



BRAD
TJ Kelly



JANET
Sally Hecksel



NARRATOR
Matt Ottinger



RIFF-RAFF
Brian Farnham



COLUMBIA
Carmen Zavala-Kelly



MAGENTA
Meghan Malusek



FRANK-N-FURTER
Lewis C. Elson



ROCKY
David Michael Cooper



EDDIE
Connor Kelly



DR. SCOTT
Quinn Kelly

HORROR CAST

10.20 8:00
10.21 Midnight
10.26 7:00
10.27 Midnight
10.28 8:00



USHERETTE/TRIXIE
Kayla Henry



BRAD
Michael Palmer



JANET
Elena Billard



NARRATOR
Matt Ottinger



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Keara Hayes



FRANK-N-FURTER
Luka Pawsek



ROCKY
Ron Meyer



EDDIE
Travis Leon Williams



DR. SCOTT
Alan Greenberg

PHANTOMS (Both Casts)



Erin Biel



Diego Collazo-Coca



Caila Conklin



MUSIC DIRECTION
Nicole Martin



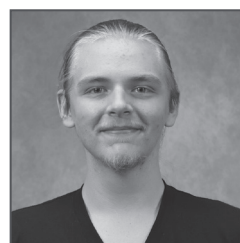
Dinah Dewald



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Simon Rebeck



CHOREO
Amanda Tollstam

RICHARD O'BRIEN'S The ROCKY HORROR SHOW

SONG LIST *There will be one 15-minute intermission between acts.*

Science Fiction Double Feature
Damn It, Janet
Over at the Frankenstein Place
The Time Warp
Sweet Transvestite
The Sword of Damocles
I Can Make You a Man
Hot Patootie
I Can Make You a Man (continued)

Touch-a Touch-a Touch Me
Once in a While
Eddie's Teddy
Planet Schmanet —
Wise Up, Janet Weiss
Floorshow / Rose Tint My World
I'm Going Home
Super Heroes
Science Fiction Double Feature (Reprise)

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Nick & Darcy Bozen
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