



Patricia Quinn Celebrates 48 Years of "The Rocky Horror Picture Show" and Magenta

GINA MARIE RODRIGUEZ ([00:02](#)):

This is Gina Marie Rodriguez, and you're listening to the Jersey Arts Podcast. Well, it's officially spooky season, and dare I say, the best season for a night of debauchery with the Rocky Horror Picture Show's 48th Anniversary Spectacular Tour. On October 25th at the Bergen Performing Arts Center in Englewood, New Jersey, Rocky Horror Fans will be treated to a screening of the original unedited film, alongside a live shadow cast. Audience participation is encouraged and expected. Patricia Quinn, the film's very own Magenta, will be in attendance as well with special VIP Meet-and-Greets available. Today, I spoke with Patricia about Rocky Horror and their journey from stage to screen as we celebrate 48 years of this cult classic film.

Hello. Thank you so much for chatting with me today.

PATRICIA QUINN ([00:51](#)):

Yeah, it's a pleasure. It's great. Thank you.

GINA MARIE RODRIGUEZ ([00:54](#)):

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I'm really excited to speak with you. And how excited are you to come to New Jersey?

PATRICIA QUINN ([00:58](#)):

Oh, I love New Jersey. I know it very well 'cause we've done so many Comic Cons there.

GINA MARIE RODRIGUEZ ([01:02](#)):

Oh, wonderful. That's great, and you're gonna be at the bergenPAC.

PATRICIA QUINN ([01:06](#)):

Just the other thing about New Jersey is that I have some Rocky Horror followers from New Jersey who [were there] from the beginning. Who began the whole thing, you know?

GINA MARIE RODRIGUEZ ([01:14](#)):

Do you?

PATRICIA QUINN ([01:15](#)):

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I mean, I add to the 8th Street Playhouse. Yes, Doug and Lily's sister. So they're all, you know, in New Jersey. Extraordinary. I mean, 'cause they, they are the be- they're the first ones. They were the number one. I know the first Magenta ever. They've got [the] first girl who ever dressed as me.

GINA MARIE RODRIGUEZ ([01:33](#)):

Oh, I love that.

PATRICIA QUINN ([01:35](#)):

It's so amazing. She's one my, now one of my best friends in the world. Yes. She's called Robin Lipner, and she lives in New York. She is a New Yorker, you know, so she and her girlfriend, um, Dori Hartley, a friend, they were at art school together. And uh, then they went to Rocky Horror. Dori Hartley became Frank, and Robin, her chum, became Pat. And Dori Hartley was employed by Lou Adler to play Frank at many conventions and things that he set up when Tim Carey couldn't, wasn't available to do it. And Dori Hartley is a reincarnation of Tim Carey. She's amazing. I mean, she has exactly the voice, everything. And do you think it is him? So when we did a, like the 20th anniversary, I think we did [an] anniversary in Vegas with Lou Adler, the producer, and he employed Dori to be Tim. That's how good.

GINA MARIE RODRIGUEZ ([02:34](#)):

So that was for the 20th anniversary. Can you believe we're almost up on 50th anniversary?

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PATRICIA QUINN ([02:39](#)):

Well, I celebrated 50 in London a couple of weeks ago. I was in on the BBC news, as you know, talking about Rocky, uh, BBC news asked to interview me. I couldn't believe it. So I'm in the middle of the war and bullets and whatever. And in between that and Elon Musk, I thought, what am I doing here talking about Rocky Horror in the middle of all this, you know, this actual news. And, uh, he said, "Well, you're here to lighten our spirits, Pat." <laugh> And it was, uh, because everyone knows it's the 50th anniversary in England because the stage show began in '73. So it's 50 years there. You see, not the film, I mean the film's, the film was made, uh, two years later. I can't believe it. It's beyond me. It's astounding. If I dare say that word, <laugh>, every time I say things, suddenly it's a rocky horror line, you know, not intentionally. The other night it really hit me hard that I thought this is beyond, beyond, beyond belief.

GINA MARIE RODRIGUEZ ([03:39](#)):

I'm not sure if you'd, uh, come across this article or not, but there was an article in 2020 entitled "The Rocky Horror Picture Show, the Film That Saved Lives." Quote. "I know a lot of people whose lives were saved by this movie, especially for those in the LGBT community. It's a place where they could be themselves and find people who were their family. I don't wanna give that up. I want people to still have a place to be." And this was in regards to the lockdown. That's what he was speaking about. That he was worried that people weren't going to be able to celebrate Rocky Horror in the same way. But my question for you is, how does it make you feel to know that this film has been a literal lifesaver for so many people?

PATRICIA QUINN ([04:16](#)):

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Well, it's extraordinary because we certainly didn't set out to be a lifesaver. We were doing sex, drugs and rock and roll. Just normal, you know? I mean, what people then got from it and, uh, what happened has been beyond belief, you know? I mean, I don't think we weren't out- I mean, I'm talking from the stage show when it began, you know, we weren't aware there was a message. Do you understand?

GINA MARIE RODRIGUEZ ([04:42](#)):

I do.

PATRICIA QUINN ([04:43](#)):

We weren't, we weren't doing it for a message. We were doing a show, which was like, so say again you know: sex, drugs and rock and roll. It was a rock and roll show, you know, that was it.

GINA MARIE RODRIGUEZ ([04:53](#)):

Well, it's very convenient that it ended up having a message for so many.

PATRICIA QUINN ([04:56](#)):

Well, I'd say it's more than convenient. <laugh>

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GINA MARIE RODRIGUEZ ([04:58](#)):

Yeah. That might've- might not have been the best word.

PATRICIA QUINN ([05:01](#)):

We didn't begin ever thinking there would be a message, you know, unless Richard O'Brien had that idea somewhere. But we never knew about it.

GINA MARIE RODRIGUEZ ([05:09](#)):

Maybe it was subconscious when he was writing.

PATRICIA QUINN ([05:11](#)):

Well, it was transsexuals, wasn't it? <laugh>,

GINA MARIE RODRIGUEZ ([05:14](#)):

Yeah. I mean, I'm sure that helps a lot of people today.

PATRICIA QUINN ([05:18](#)):

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Yeah!

GINA MARIE RODRIGUEZ ([05:18](#)):

Did you know, or had you heard about these uh, pandemic-induced virtual Rocky Horror parties? The, there were a Zoom-y horror quarantine show. People were still dressing up in their living rooms and reenacting the entire movie during lockdown.

PATRICIA QUINN ([05:34](#)):

Good lord. Really?

GINA MARIE RODRIGUEZ ([05:36](#)):

Yep!

PATRICIA QUINN ([05:37](#)):

Oh, I'd like to have joined in. What fun!

GINA MARIE RODRIGUEZ ([05:40](#)):

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<laugh> I was gonna ask you if you had,

PATRICIA QUINN [\(05:41\)](#):

I'd never heard of this. No.

GINA MARIE RODRIGUEZ [\(05:43\)](#):

It's important. People have been doing this for a long time. They didn't wanna let it go when the lockdown happened.

PATRICIA QUINN [\(05:48\)](#):

Yeah. But I'm a bit jealous. I was sitting there all on my own. <laugh>

GINA MARIE RODRIGUEZ [\(05:53\)](#):

I'm a little sorry that I told you about it then. <laugh> You mentioned the stage show before, and I'm curious how much of the stage character made her way to the movie and what was crafted and new for the film?

PATRICIA QUINN [\(06:04\)](#):

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Well, camera angles were crafted and new. I mean, Magenta's a very small part. She doesn't have a lot to say. And, um, there were a few extra things added at the end, some of that, you know. But, um, I mean, when I actually accepted the role, um, when I auditioned for the stage show because I'd heard they played the song "Science Fiction" to me and asked me if I could maybe sing along. They were auditioning me. And I heard that song and I went from that audition and went skipping down the King's Road thinking that song's fantastic. I don't know why it struck such a chord with me, but I just thought, wow. And I was, um, really thrilled somehow. And also, and then I got home and my agent said, "" Within half an hour they rang and said, "they want you to do it."

PATRICIA QUINN ([06:56](#)):

I said, "that's fantastic." And he said, "but you haven't read the script yet." I said, "I don't care. I heard the song, I want to do that song." And he said, "well, listen, pat, go and get the script and check it out first." And also, he wasn't interested in me doing that because he, we were getting 18 pounds a week and 10% of that wasn't going to buy him lunch. So <laugh> he wasn't happy about it. And I said, "what is this thing about, do you know?" And he said, "I think it's something about a circus." I said, "really?" And I've worked out that I've been in this circus ever since. <laugh>

GINA MARIE RODRIGUEZ ([07:28](#)):

<laugh>. That's an apt description.

PATRICIA QUINN ([07:30](#)):

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That's what he said. I think it, but he didn't know what it's about. I mean, that was, I dunno how he came up with that.

GINA MARIE RODRIGUEZ ([07:35](#)):

You, you had mentioned that none of you knew that this story was going to be received the way it was. Did you have any idea when the adaptation was happening, when you went from stage show to film? Did you expect it to be well-received or, because we know that it critically panned when it first came out, but then it became the phenomenon that it is. And I'm wondering if you had any idea.

PATRICIA QUINN ([07:59](#)):

Yeah, no, it was the point. No, the point is this, that it's not that it was panned when it came out. I mean, two years later. Yes. And it was a sleeper. I mean, I went to the first night of it in London at the Leicester Square in a little cinema there, not a big cinema- little. And I was coming out- Little Nell and I sat together at that. And um, I personally, I'd ne- it's the first time I saw it and I personally loved it. And I thought, wow, that's wonderful. And then we were coming out and the crowd were all talking and they're all- some of them saying, oh no. And they generally didn't like it particularly. And all talking about the show was so much better extraordinary to me. 'cause I thought it was brilliant, the film, when I first saw it. I was quite stunned, you know. Then, um, what happened was, um, Alan Ladd Jr. and FOX who made it, uh, didn't know what to do with it. And then there was a brilliant boy at FOX who uh, suggested this should go on every campus in America and play at midnight. And then a strange crowd arrived. <laugh>

GINA MARIE RODRIGUEZ ([09:04](#)):

I love that. I actually did dress up as Magenta once years ago <laugh>

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PATRICIA QUINN (09:08):

Really?

GINA MARIE ROGRIGUEZ (9:10):

I did. That was back when I was able to stay out past midnight and not fall asleep. But it was a fun time. <laugh> I really enjoyed, uh, being you.

PATRICIA QUINN ([09:18](#)):

Oh, great. I didn't know what it's like to do that. I've never done that. You see, I've never been a fan. That's what I'm saying. Of anything, you know, and you don't dress up from many things. I mean, what do you dress up for? I'm not going along as Frank <laugh>

GINA MARIE RODRIGUEZ ([09:32](#)):

Sure, <laugh> I can understand that. Been there, done that.

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PATRICIA QUINN ([09:36](#)):

But I, I personally have never actually been a fan. But what was extraordinary was I went to the actual Rocky Horror Show on the 50th anniversary at the Peacock Theatre in London on the stage, the show. And the most extraordinary thing happened as far as I'm concerned. It wasn't random shouting out and whatever. It was like almost as if it was scripted. They were in unison all evening shouting the shout backs, you know. And it was like, it was thought. I thought, "this is quite brilliant. It's almost like it's part of the play" as if it was scripted almost. It made it, that's for me, that was the best bit.

GINA MARIE RODRIGUEZ ([10:18](#)):

I love that. And I'm glad you were able to enjoy it that way.

PATRICIA QUINN ([10:21](#)):

Oh, it was stunning for me. 'cause they asked me if I would, um, be the narrator on stage. Little Nell did a bit of the narrator and some others. And, and Brian Cox, a scientist, he did a bit of the narration. But I didn't want to, I actually wanted to see the show. I didn't want to be backstage. And I thought, "no, I haven't seen it forever. And if it's its 50th anniversary, I want to see it." I didn't want to go on the stage and read the narrator. You know what I mean?

GINA MARIE RODRIGUEZ ([10:48](#)):

Oh, absolutely.

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PATRICIA QUINN ([10:49](#)):

I wanted to enjoy it. Didn't want to be sitting backstage waiting to come on and be the narrator.

GINA MARIE RODRIGUEZ ([10:57](#)):

I'm glad. I'm with you, I would've felt the same way. I'd rather watch than, than sit in the wings. I imagine that this would be hard to choose, but do you have a favorite fan interaction that you can recall? I know you were mentioning some of them are now your best friends.

PATRICIA QUINN ([11:11](#)):

No, I get annoyed with elbow sex. Richard O'Brien and Magenta have a sign - every time they do get up to something, they make this sign together and the audience shout out "elbow sex." 'cause they touch elbows right? Now on stage, Richard O'Brien created that elbow thing because instead of, you know, doing your twiggling your ears as if "nudge nudge, wink wink" or you know, tapping your nose about like, we got a secret. Do you know what I mean? Now, then the whole thing was then they shout "incest" and all the rest of it. Now, Richard O'Br- one day on the screen, um, Richard and I are, you know. Rocky's running, going down the lift and we are throwing a candle after him or something, and Jim Sharman suddenly shouted out while we were acting, said to Richard "Bite her on the neck."

PATRICIA QUINN ([12:06](#)):

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That was me. So he kind, he did. And um, I didn't think anything of it. And then after that everyone decided that Riff Raff and Magenta had incest. They were incestual couple. And it always annoyed me because there never was a suggestion of that ever. And I certainly didn't know anything about it. And Richard and I did a radio program, uh, talking about the film and I discussed and I said, "there was never incest with you and me. That's rubbish." Was never mentioned, never existed. He said, "I know Pat. That's what made it so good you didn't know about it." <laugh> cheeky git <laugh>

GINA MARIE RODRIGUEZ ([12:46](#)):

You know what, sometimes directors do things and they just don't explain it to us. But, uh, he knew what he was doing because it worked out <laugh> for everyone involved.

PATRICIA QUINN ([12:55](#)):

Yeah. But not for me because as far as I'm concerned, I never had incest with my brother! Okay?

GINA MARIE RODRIGUEZ ([13:00](#)):

Totally noted. It never happened. <laugh>, moving forward, were there any scenes left on the cutting room floor that you wish had made it to the film?

PATRICIA QUINN ([13:09](#)):

No, just Barry Boswick's song "Once In a While." And that, that was because the song was, um, quite reflective and very lovely. But it came at a point in the film that Jim Sharman decided it held the film up

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at the end. You know, it just didn't fit. And he sang it beautifully. It was, it's lovely song. I mean, they've kept recordings of it. It's around.

GINA MARIE RODRIGUEZ ([13:32](#)):

I will snoop, I'm sure I'll be able to find it somewhere, somehow. Is there something that you, or maybe the cast as a whole struggled with when you were filming?

PATRICIA QUINN ([13:44](#)):

No, it was plain sailing. It was the hardest work in the world. I mean, often in interviews once asked questions like, I don't know, but fun times or the most, we were worked stupid and thank God we already knew it because that show was done in I think six weeks. And to do a film, a musical in six weeks is unbelievable and unheard of. And we were from dawn till dusk worked silly. And then on the last day it was over. It's a wrap. Go home. And you thought, thank goodness. And Jim Sharman stopped me going out and I thought, what now? And he said to me, "just a minute, Pat, I want to ask you." He said, "have you ever seen the painting Man Ray's lips?" The painter, Man Ray, the lips in the sky- the lips of his mistress that was over Paris that he made.

PATRICIA QUINN ([14:39](#)):

I said, "no, I've never seen that." He said, "because I have an idea that, um, we could use your lips like a disembodied mouth singing 'Science Fiction.'" And Richard O'Brien had recorded that much to my dismay 'cause I sang it on the stage. But he did it for the film. And I wasn't going to do the film because I wasn't playing the usherette. And they said they couldn't have an usherette 'cause it wouldn't work filmically. It wouldn't work, an usherette singing, you know, that wouldn't have worked. So he came out

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with this idea, these lips. And he said, we could have you your lips singing the song. I said, "my lips and his voice? How much? <laugh>

GINA MARIE RODRIGUEZ ([15:24](#)):

Well, those lips are classic now. That's part of the culture thing.

PATRICIA QUINN ([15:27](#)):

No, but as far as I was concerned, I wanted to do that song, not because I can, I wanted to play the Usherette. That's all I wanted to do. And I wasn't going to do the film because I couldn't be the Usherette. Okay. And so that was a bone of contention with me and that Richard O'Brien actually sang it and everything. So the point is that, uh, when I said how much I meant, you know, money couldn't pay me to do that <laugh>. Then I went on to do a big, um, West End play and suddenly have my name and lights and I'm on the stage in the West End and I get a call, you know, "the lips, Pat." I said, well gosh, right, okay. And I went down to L Street Studios and um, it was very depressing because there was a strike at the time.

PATRICIA QUINN ([16:14](#)):

So no films were being made. I was the only person working in the whole of those studios. And I was with one little camera crew. And um, and uh, they blacked my face out, painted a red mouth, and I mouthed words to the playback. And, uh, it didn't work. Your head doesn't stay still singing a mouthing. So it kept going outta frame the mouth. They couldn't concentrate it, the camera on it. And they said, um, "you see that arc lamp up there?" There was a lamp up and it was clamped in above our heads shining down, you know, he said, "take that lamp outta that clamp and clamp her head." So they screwed my head into the clamp and it worked.

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GINA MARIE RODRIGUEZ ([16:58](#)):

Well. That couldn't have been very comfortable.

PATRICIA QUINN ([17:00](#)):

Who cared?

GINA MARIE RODRIGUEZ ([17:01](#)):

I'm glad it worked.

PATRICIA QUINN ([17:02](#)):

It was wonderful. And my husband kept ringing at the time, demanding to talk to me. He wanted a divorce. And I said, tell her "I can't divorce him today. I'm clamped" <laugh>. It's the truth. <laugh>

GINA MARIE RODRIGUEZ ([17:14](#)):

I suppose that is a bit of a struggle when you're filming, then. You have this meet and greet coming up at the bergenPAC. Do fans ever bring you gifts or anything? If you wanted something, what would they bring you?

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PATRICIA QUINN ([17:25](#)):

A guy gave me a gift the other night of a wonderful like toilet bag that he made out of this amazing, rocky horror material. All the film, I've never seen this material before and all lined with the zip and everything. It was so beautiful. And the strange thing is, 'cause I'm on this tour, I really needed another toilet bag, so it was perfect <laugh>. So I've got this rocky horror bag in my suitcase as we speak. But no, nobody's, very few people have ever brought me gifts.

GINA MARIE RODRIGUEZ ([17:51](#)):

I'm glad that you got a nice new toilet bag. It sounds really fun!

PATRICIA QUINN ([17:55](#)):

I did one of these in New York, in Long Island and it was, uh, really that's why I've decided to do the job. It's gonna be quite grueling. I think, you know, one, one state to the next 'cause when Scott asked me to do it, I said like, "what are the sort of the car journeys?" And he said, "car Pat? you mean plane?" I said, "what?" He said, "it's America." I come from England. You know, I forgot it was a little island <laugh>. I'm in shock still. The vastness of this place, you know, just looking at this tour, it's one day playing, next day show, one day playing, next day show. Oof. Should be quite fit by the time I get to you, matey.

GINA MARIE RODRIGUEZ ([18:37](#)):

Absolutely. That, that does sound exhausting.

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PATRICIA QUINN ([18:39](#)):

I was saying to them, I hope you don't mind, but I'm going to start trashing hotel rooms, you know, throwing TVs out of windows and things. 'cause I began to think I know exactly how those pop stars feel. 'cause this hotel life, you know what I mean, could get you down one to the next, to the next. But if you consider that, you know, they do a massive concert, I just go and do a Q&A and blah, blah, blah. If you consider what they do, you know? 'cause my nephew's in the band Snow Patrol, he's the drummer and Snow Patrol and they did a tour with Ed Sheeran. And I suddenly thought, "crikey, all across the states." And I just thought that must've been grueling. I thought, I understand why they might do it. <laugh> trash, the rooms <laugh>

GINA MARIE RODRIGUEZ ([19:24](#)):

Well, if break any TVs I hope it makes the news cycle. I'd love to hear about it.

PATRICIA QUINN ([19:27](#)):

Okay, <laugh> I'd probably be arrested

GINA MARIE RODRIGUEZ ([19:32](#)):

<laugh> anyway. I hope not. Fingers crossed. But you know, you are experienced in mutiny, so why not?

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PATRICIA QUINN ([19:38](#)):

Quite!

GINA MARIE RODRIGUEZ ([19:38](#)):

The Rocky Horror Picture Show's 48th Anniversary Spectacular Tour stops in Englewood, New Jersey on October 25th at 8:00 PM at the Bergen Performing Arts Center. For more information, be sure to visit bergenPAC.org. If you like this episode, be sure to review, subscribe, and tell your friends. A transcript of this podcast, links relevant to the story, and more about the arts in New Jersey can be found at JerseyArts.com. The Jersey Arts Podcast is presented by Art Pride New Jersey, Advancing a State of Creativity since 1986. The show was co-founded by and currently supported by funds from the New Jersey State Council on the Arts with additional support from the National Endowment for the Arts. This episode was hosted, edited, and produced by me, Gina Marie Rodriguez, executive producer is Jim Atkinson, and my thanks to Patricia Quinn for her time today. I'm Gina Marie Rodriguez for the Jersey Arts Podcast. Thanks for listening.

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