

Kneehigh

WY PLAY
HOUSE

Kneehigh and West Yorkshire Playhouse present
Ray Galton & Alan Simpson's

STEPTOES *and* SON

Directed and Adapted by Emma Rice

Space walking with Steptoe

If I was interested by **Steptoe and Son** before, I love and know them now. I have laughed and wept in equal measure as I made my way through the hours of tender, cruel and surprising scripts that make up the Steptoe and Son cannon. The work is deeper, darker and more intricate than I ever realised, the period rich, relevant and somehow tragic. This process has presented a reef of childhood memories and grown-up knowledge to examine.

The words, situations, characters and genius of this production are all the work and imagination of Ray Galton and Alan Simpson. What I have tried to bring is a fresh lens; new ways of looking at the characters and situations for the 21st century. I have explored the presence, or lack of presence, of femininity in Albert and Harold's lives, of the very thing they cannot find or hold on to; a woman. I have created a character, circling the action and the two men. She is on the outside, sometimes calling like a siren, sometimes knocking to come in. She brings colour, promise, sex, vitality and hope. Throughout the action she transforms as we see her change from girl to mother, from lover to wife, from factory worker to free spirit and, eventually, into an independent person. These two desperately lonely men miss her on every level, left behind by two World Wars, poverty and simple bad luck.

I have also delved into the men's inner lives: their experience of war, love, fantasy and the passage of time. Steptoe and Son ran between 1962 and 1974. I have traced its passing with music, fashion and film. The world changed whilst these two battled, worked and got old. England won the World Cup, leaders were shot, bras were burnt and man walked on the moon.

Four episodes form the basis for this production - a spine or map, if you like. These are The Offer, The Bird, The Holiday and Two's Company. I wanted to re-discover the characters that had generations glued to their TVs for over a decade. It has been the chance of a lifetime to work with such an iconic and important body of work. I am truly lucky. I feel, I myself, am space walking through history - my parent's, my grandparent's and my own.

Emma Rice 2012

This adaptation of Steptoe and Son © Ray Galton, Alan Simpson and Emma Rice 2012. The original series are © Ray Galton and Alan Simpson 1962-76. All enquiries re the original STEPTOE AND SON scripts to be addressed to Tessa Le Bars Management, 54 Birchwood Road, Petts Wood, Kent, UK. (tessa.lebars@ntlworld.com / Website www.galtonandsimpson.com.)

Ray Galton and Alan Simpson's Steptoe and Son

CAST

Albert Mike Shepherd
Harold Dean Nolan
Woman Kirsty Woodward

CREATIVE TEAM

Director & Adaptor Emma Rice
Set & Costume Designer Neil Murray
Lighting Designer Malcolm Rippeth
Score & Sound Designer Simon Baker
Projection Designer Mic Pool
Choreographer Etta Murfitt
Casting Director Sam Jones
Assistant Director (Kneehigh & On Tour) Simon Harvey
Assistant Director (WYP) Samuel Wood
Producer Paul Crewes

Jim Henson: Musical Director and Arranger for 'You don't own me' and Arranger 'It's over'

Production Team KNEEHIGH

Production Manager David Harraway
Company Stage Manager Steph Curtis
Technical Stage Manager Aled Thomas
Tour Relighter & Operator Ben Nichols

Production Team WEST YORKSHIRE PLAYHOUSE

Production Manager Suzi Cabbage
Company Manager Diane Asken
Stage Manager Julie Isstott
Head of Technical Design Dickon Harold
Head of Construction Ralph Tricker
Head Scenic Artist Ginny Whiteley
Head of Props Chris Cully
Deputy Head of Wardrobe Victoria Marzetti
Technical Stage Manager Mick Cassidy
Chief LX Matt Young
LX Programmer & Operator Paul Lovett
Head of Sound Martin Pickersgill

The set, costumes and props for this production of Steptoe & Son were created by the Workshops of West Yorkshire Playhouse

Production Team ASYLUM

Production Manager David Harraway
Site Manager Peran Odgers
Company Stage Manager Steph Curtis
Associate Designer - LX Mike Gunning
Production Sound Andy Graham
Chief Electrician Chris Jordan
Carpenter Alex Rodgers
Lighting Operator Ben Nichols
Crew Adam Squire, Alex Rodgers, Paul Tregunna, Martin Burr, Alex Porter, Dan Harvey and Jimi Summers

ASYLUM

Front of House ASYLUM

FOH Manager Liz King
Deputy FOH Managers Dan Harvey, Sally Williams, Giles King and Sarah Wright
FOH Designer Ruth Shepherd
Assistant FOH Designer Bea Minns
FOH Musician Ian Ross
Bar & Catering Manager Chloe Rickard
Bar Supervisor Saffron Orrell
Bar Staff Members of the Kneehigh team
Catering Archie Browns, Mussel Shack, Beast in Bread, Blas Burgerworks and Cornish Smokehouse

For KNEEHIGH

Chief Executive / Executive Producer Paul Crewes
Joint Artistic Director / Deputy Chief Executive Emma Rice
Joint Artistic Director Mike Shepherd
General Manager Charlotte Bond
Company Stage Manager Steph Curtis
Communications Manager Anna Mansell
Finance Totally Office
Development Officer Matt Armstrong
Project Co-ordinator Liz King
Administrator Chloe Rickard
Connections Lead Artist Anna Maria Murphy
Photography Steve Tanner
Designer Dave Mynne
Film Maker Brett Harvey
Illustrator Daryl Waller

KNEEHIGH BOARD

David Jubb (Chair)	Peter Cox	Victoria Vyvyan
Sheila Healy	Simon Williams	Michael Bunney


For WEST YORKSHIRE PLAYHOUSE

Chief Executive Sheena Wrigley
Artistic Director James Brining
Producer Henrietta Duckworth
Assistant Producer Mathew Burgess
Head of Marketing Nick Boaden
Press Officer Amanda Trickett
Creative Education Officer Aoibheann Kelly

Thanks: Robin Hunkin of Mevagissey Feast Week (festoon lighting at the Asylum), Daniel Sparrow (Radio Dimming for Asylum/Steptoe), Chop Shop, Gorran Haven (Steptoe photo shoot), Thomas Cook UK Limited (holiday brochures for Steptoe), Hall for Cornwall, Miracle Theatre, Glenn Carter, Wernick, Jedd at Whitelight, Melodie at The Good Cornwall Guide, Philippa and Sarah at Boutique Retreats, Alistair Brown at AB Design, Alan Brodie Representation, Richard Birdseed, Caroline Williams, Luke Woods, Sarah Wright, Lily and Anna, Steve at SPS Audio, Ackland, Lin Potter at Wrightsure, Dave Cork at PRS and Alison Stringer.

A very special thanks to Sean Foley.

The Dome Company / Gil Gillilan www.thedomecompany.co.uk



Ray Galton and Alan Simpson

RAY GALTON was born in Paddington in 1930.

ALAN SIMPSON was born in Brixton in 1929.

They first met at Milford Sanatorium in 1948 where they were both undergoing treatment for T.B. Previously, Alan had been working as a shipping clerk and Ray had been employed at the Transport and General Workers' Union.

At the hospital the patients had an amateur radio room as occupational therapy, and Ray and Alan decided to write some comedy shows together. They had both been interested in comedy and avidly listened to such radio hits as "TAKE IT FROM HERE" "THE GOON SHOWS" and "THE BRADEN SHOWS". They wrote four radio scripts entitled "Have You Ever Wondered" at the sanatorium as publicised in the Milford Bulletin 1949, and then 'dried up'... but not for long.

After leaving the hospital, Alan was asked by a church concert party, of which he was a member, if he could write them a show. He contacted Ray, and by 1951 they were writing professionally for the BBC. By 1952 the GALTON AND SIMPSON partnership was in full swing and at about that time, they met Tony Hancock.

In the early stages of their career, they worked from an office over a greengrocer's in Shepherd's Bush, along with a crowd of up and coming writers and performers including Peter Sellers, Frankie Howerd, Spike Milligan and Eric Sykes. In 1954, Ray and Alan started writing "HANCOCK'S HALF HOUR", 6 series of which ran on radio until 1959 and consisted of 101 episodes. When it transferred to television in 1956, 63 episodes were screened before the 7th series finished in 1961. Since then the HANCOCK scripts have been translated and produced very successfully in Scandinavia as "FLEKSNES" and with Georg Thomalla starring in a German version. "PFEIFER" a German re-make was screened in 2000.

During the ten years from 1951 to 1961, Ray and Alan established themselves as one of Britain's most successful comedy writing partnerships ever, writing for nearly all the top comics of that era. At the end of 1961, they started off the BBC Comedy Playhouse, writing two series, 16 episodes in all, out of which emerged "STEPTOE AND SON". Eight TV series of "STEPTOE" ensued over the following 12 years and five "STEPTOE" radio series. Also, based on "STEPTOE", there have been hit TV versions around the world including America for 5 years as Number One in the ratings with the black version "SANFORD AND SON", in



Scandinavia as "ALBERT OCH HERBERT" on television, stage and cinema, in Holland as Award Winning "STIEFBEEN EN ZOON" and in Portugal in 1995/6 as Award Winning "CAMILO & FILHO" for 26 episodes. It remains under option currently in Australasia and the Far East.


Among Ray and Alan's other British TV credits are series for FRANKIE HOWERD, SID JAMES, LESLIE PHILLIPS and LES DAWSON, and a nine-part adaptation of Gabriel Chevalier's "CLOCHMERLE".

Ray and Alan's stage credits include a successful revue "WAY OUT IN PICCADILLY" on which they collaborated with Eric Sykes, and which starred Frankie Howerd and Cilla Black. Their adaptation of Rene d'Obaldia's "THE WIND IN THE SASSAFRAS TREES" also starred Frankie Howerd and transferred from the U.K. to Broadway, U.S.A.

They have written numerous films "THE REBEL" (1960) starring Tony Hancock, "THE BARGEE" (1963) starring Harry H. Corbett, "THE WRONG ARM OF THE LAW" (1964) starring Peter Sellers and Lionel Jeffries, "THE SPY WITH A COLD NOSE" (1966) starring Laurence Harvey, "LOOT" (1970) from the stage play by JOE ORTON, starring Richard Attenborough and Lee Remick, and two screenplays of "STEPTOE".

Ray and Alan also had the honour of having three TV series of their own, "COMEDY PLAYHOUSE" (1962) for the BBC, "THE GALTON AND SIMPSON COMEDY" (1969) for London Weekend, "THE GALTON AND SIMPSON PLAYHOUSE" (1976/7) for Yorkshire TV, was their last series together for some time due to Alan taking a "sabbatical". Apart from working on overseas productions they did not write anything new for the U.K. until 1995, when they got together to update 8 of their classic scripts for "PAUL MERTON IN GALTON & SIMPSON'S...." for Carlton TV, one of which was the ITV entry for the Montreux TV Festival in April 1996. A second series was screened in 1997.

BBC Radio 4 celebrated the 50th Anniversary of this great partnership over Christmas/ New Year in 98/99 by broadcasting four programmes in THE GALTON AND SIMPSON RADIO PLAYHOUSE series, for which Ray and Alan adapted four of their TV comedies. The Millennium finished with them being awarded an O.B.E. in the New Year Honours list. In 2008/9 BBC Radio 2 celebrated their 60th Anniversary with four programmes GALTON & SIMPSON'S HALF HOUR. Ray and Alan have done some "Evenings With" theatre interviews with Q & A including The National Theatre. Also at The National in January 2012 their unused Hancock film script THE DAY OFF, which was "found" in a drawer after 50 years, had a reading. 2012 marks the 50th anniversary of the making of Steptoe and Son.





Biographies

HAROLD: Greedy, hungry gutted
great clodhopper

Simon Baker Sound Designer

Simon has been working with Kneehigh since Brief Encounter in 2007. The show earned him both an Olivier and a Tony Nomination. Since then he has worked on Don John, The Red Shoes, Wonder Nurse (One on One at BAC), Midnight's Pumpkin, The Wild Bride, The Umbrellas of Cherbourg and Wah! Wah! Girls. He is very proud that he got the themes of Blake 7 and Grange Hill into Don John at the RSC. Most recent credits include Matilda The Musical (RSC and Cambridge Theatre – 2012 Olivier Award for Best Sound), Loserville (West Yorkshire Playhouse), Angus Thongs and Even More Snogging (West Yorkshire Playhouse), Batman Live (World Arena Tour), Me and My Girl (Sheffield), The Real Thing (Old Vic), The Norman Conquests (Old Vic and Broadway), Late Middle Classes (Donmar), La Bete (Comedy Theatre and Broadway), Lord Of The Rings (Theatre Royal Drury Lane and Toronto – 2007 Olivier Nomination Best Sound), Deathtrap (Noel Coward Theatre), Boeing Boeing (Comedy Theatre and Broadway - 2007 Tony Nomination for Best Sound), Di Viv and Rose (Hampstead Downstairs), Bridge Project for BAM/ Old Vic Theatre 2009 and The Birds (Dublin).

Paul Crewes Producer

Paul has worked for Kneehigh since 2005 producing; Tristan & Yseult (UK, Sydney, New Zealand & US) Cymbeline (UK, Columbia & Brazil); Rapunzel (UK & US) Don John (UK & US), Hansel & Gretel, Brief Encounter (US tour), and the 2010 tour of The Red Shoes (UK, US & Australia). Highlights particularly include the launch of the Asylum (featuring The Red Shoes, Blast! & The King of Prussia), a touring 'home' for the company that opened in Cornwall in 2010. Other highlights include Brief Encounter's US tour and Tristan & Yseult in Sydney. Before working with Kneehigh, Paul was Producer at the West Yorkshire Playhouse, Leeds, where he set up over 40 productions as well as collaborations with Kneehigh (The Wooden Frock & The Bacchae), Improbable Theatre, Teatre Romea, National Theatre and with commercial & West End producers. Other work includes producing the UK tour of Doorman with his own company in 2005, Associate Producer for the Lowry, producing King Cotton in 2007. Fireflies and Beyond the Frontline in 2009 and working for Metal with Jude Kelly on several projects including the Olympic bid for 2012.

Simon Harvey Assistant Director (Kneehigh and On Tour)

Simon is a director, performer and producer based in Truro, Cornwall. As Kneehigh's resident Assistant Director his recent work includes The Wild Bride, Midnight's Pumpkin, The Red Shoes (National & International tour), Hansel & Gretel, Brief Encounter (UK & US Tour), Rapunzel and Cymbeline. Simon has performed in a number of Kneehigh shows including Blast! and The King of Prussia (Asylum 2010), Wagstaffe the Wind-up Boy and Journey to the Centre of the Earth. He is currently a member of the pop-up performance team for Kneehigh's Connections Programme.

Simon is proud to have had the Cornish flag shaved into his hair for the final performance of Blast! during the 2010 Asylum season. Outside of Kneehigh, Simon is the Artistic Director of o-region, a theatre and film production company for whom he recently produced and directed One Darke Night. He is also the co-producer of the company's second feature film Weekend Retreat by Brett Harvey. Other recent directing credits include If the Shoe fits for Cscape, The Tin Violin for BishBashBosh, Mayday Mayday and Orpheus for Theatre Damfino and Oh Mary! for Bec Applebee.

Sam Jones Casting Director

Previously Head of Casting for the RSC, Sam has just cast the opening year for the newly formed National Theatre Wales. Previous work for Kneehigh includes Nights at the Circus, Brief Encounter, The Wild Bride, Midnight's Pumpkin and Wah! Wah! Girls. Her other theatre credits include work for Peter Hall, Stephen Berkoff, Shared Experience, Told By An Idiot, The Young Vic, Hampstead Theatre, The Almeida Theatre, The Royal Court, Sheffield Crucible and the West Yorkshire Playhouse. Her West End work includes Another Country, Journey's End, Dinner, A Day in the Death of Joe Egg, Up for Grabs!, After Mrs Rochester, The Children's Hour and, most recently, Betrayal. Her recent television work includes Prisoners' Wives for the BBC, several series of Trial and Retribution, The Commander and Above Suspicion for La Plante/ITV, and the BAFTA award-winning Occupation and Lennon Naked both for the BBC. Recent film work includes Resistance, The Gospel according to Us and Paradise (Omeros).

Etta Murfitt Choreographer

Etta has choreographed a number of recent shows for Kneehigh including: The Umbrellas of Cherbourg, Midnight's Pumpkin and The Wild Bride (Asylum, UK and International tour). Outside of Kneehigh her work includes Sleeping Beauty, Birmingham Rep, (Director Sarah Esdille), Rosencrantz And Guildenstern Are Dead, Chichester Festival and Haymarket Theatre London, (Director Trevor Nunn), The Way Of The World, Wilton's Music Hall, (Director Selina Cadell) and for Matthew Bourne's New Adventures, Etta is an associate director and performer working on, amongst others, Town and Country, Infernal Galop, Dorian Gray, Nutcracker, Carman, Cinderella, Edward Scissorhands and Swan Lake.

Neil Murray Designer

For Kneehigh: Pandora's Box, Brief Encounter (Evening Standard, Critics Circle, Outer Critics Circle NY and OBIES awards for Best Design). For Northern Stage: Associate Director/ Designer 1991 – 2012), designs include: A Clockwork Orange, 1984, Wings of Desire, Animal Farm, Homage to Catalonia (co-production with West Yorkshire Playhouse and Teatre Romea, Barcelona and MC93 Bobigny Paris: Design selected for inclusion in UK stand at Prague

DOCTOR: We have no medicine for loneliness, Harold.

Quadrennial of Scenography in 2007 and subsequently at the V &A). Direction/Designs include: The Threepenny Opera, Octopus Hotel, Carmen, They Shoot Horses Don't They? (with Emma Rice), Therese Raquin, The Tiger's Bride, The Bloody Chamber. For Dundee Rep: (Associate Director/Designer 1980 – 1991). Direction/designs include: Tis Pity She's a Whore, David Copperfield, Phantom of the Opera, Sweeny Todd, Dracula, A Midsummer Night's Dream, The Tempest. For Royal Lyceum, Edinburgh, designs include: Mary Queen of Scots Got Her Head Chopped Off (Co-production with Dundee Rep), Mrs Warren's Profession, Romeo and Juliet, Vanity Fair. Copenhagen. Confessions of a Justified Sinne. Other design includes: 1001 Night Now and Wings of Desire for Betty Nansen Theatre, Copenhagen. Tutti Frutti for National Theatre Scotland. A Tender Thing for Royal Shakespeare Co. Like Water for Chocolate for Theatre Sans Frontieres. Grand Tour installation realisation for John Byrne and Tilda Swinton.

Dean Nolan Harold

Dean was born in Truro, Cornwall and his first training was at the Hub Theatre School in St Austell. Growing up, his ambition was always to work with Kneehigh (though he never thought Mike Shepherd would end up playing his Dad). In Cornwall he was involved in all kinds of shows, from panto to musicals whether in the chorus or playing the Dame. This is Dean's first show with Kneehigh, although he was involved in Hanging Around, a National Youth Theatre project, at Kneehigh's rehearsal barns. He spent five years at the National Youth Theatre, shows included Nicholas Nickleby and The Master and Margarita. Since then theatre highlights have been playing The Fat Controller in Thomas the Tank Engine's Live Show, The Jungle Book at Warwick Arts Centre, A Taste of Honey and Romeo and Juliet Unzipped at Salisbury Playhouse, Riot Rebellion and Bloody Insurrection, Sex & Docks & Rock 'n' Roll and Big Society with Chumbawamba, Red Ladder Theatre, Joseph and the Amazing Technicolor Dreamcoat and Miracle Theatre's Tin. Dean is also Co-Artistic Director of Cornish based theatre company BishBashBosh Productions, now in their sixth year. Productions include Surfing Tommies, A Mere Interlude and Oogly Es Sin. TV and Film includes Ashes to Ashes, BBC, Weekend Retreat o-region, Cornish Language film short "Tamara" and several commercials.

Mic Pool Projection Designer

Mic is Director of Creative Technology at West Yorkshire Playhouse. Projection and video designs include: The Wooden Frock for Kneehigh; Underworlds (Brothers Quay/Leeds Canvas); Der Ring des Nibelungen (Royal Opera House, Covent Garden); The Beautiful Octopus Club Nights (Leeds); Mission to Mars, The Ethics of Progress (Unlimited Theatre); His Teeth, Any Which Way (Only Connect); Bad Girls The Musical (Garrick Theatre); Three Thousand Troubled Threads (Stellar Quines/Edinburgh International Festival); The Solid Gold Cadillac (West End); Dracula (The Touring Consortium); The Worm Collector, The Wiz, Death of a Salesman, Fast Labour,

Salonika, The Lion, The Witch and The Wardrobe, Don Quixote, Bollywood Jane, The Wizard of Oz, Johnson Over Jordan, Crap Dad, Scuffer, Visiting Grandad (West Yorkshire Playhouse); Dangerous Corner (West Yorkshire Playhouse/West End); Singin' In The Rain (West Yorkshire Playhouse/National Theatre/national tour); The Turk in Italy (ENO); The Ring Cycle (New National Theatre Tokyo); Il Tabarro, Chorus! (WNO). Mic is a Tony Award winning sound designer.

Emma Rice Adaptor and Director

Emma is the Joint Artistic Director of Kneehigh. She has directed The Red Shoes (2002 Theatrical Management Association [TMA] Theatre Award for Best Director), The Wooden Frock (2004 TMA Theatre Award nomination for Best Touring Production), The Bacchae (2005 TMA Theatre Award for Best Touring Production), Tristan & Yseult (2006 TMA Theatre Award nomination for Best Touring Production), Cymbeline (in association with the Royal Shakespeare Company for The Complete Works festival), A Matter of Life and Death (Royal National Theatre production in association with Kneehigh), Rapunzel (in association with Battersea Arts Centre), Brief Encounter (tour and West End; Studio 54, Broadway - a David Pugh and Dafydd Rogers Production in association with Kneehigh); Don John (in association with the Royal Shakespeare Company and Bristol Old Vic); Midnight's Pumpkin and The Wild Bride. Rice was nominated for the 2009 Olivier Award for Best Director for Brief Encounter. Highlights for her include taking The Red Shoes to China, Tristan & Yseult at Restormel Castle in Cornwall, Brief Encounter opening in Studio 54 and performing in Wolf at Tregadillick Village Hall. Emma's latest work also includes the West End production of The Umbrellas of Cherbourg, Wah! Wah! Girls for World Stages and Oedipussy for Spymonkey.

Malcolm Rippeth Lighting Designer

Malcolm has been working with Kneehigh since 2002. Personal highlights include The Red Shoes emerging from their suitcase, the hundred crabs scuttling out of A Very Old Man with Enormous Wings, the light bulb pears of The Wild Bride, the 70s house party in Don John, the bungee finale of Nights at the Circus, the pyrotechnics for Cymbeline in the 18th century wooden opera house in Bogotá Colombia, the neon reflecting off wet cobbles on The Umbrellas of Cherbourg, and the starry sky of Brief Encounter on Broadway. Other favourite work includes Spur of the Moment (Royal Court); West Side Story (Sage Gateshead); Six Characters in Search of an Author (West End); Decade (St. Katharine Docks); HMS Pinafore (Guthrie Theater, Minneapolis); Calendar Girls (West End, Australia & Canada); Stones in his Pockets (Tricycle); The Pitchfork Disney (Arcola); The Field (Olympia Dublin); Little Women (Gate Dublin); The Winslow Boy (Rose Kingston); His Dark Materials (Birmingham Rep); Faustus (Headlong Theatre); Homage to Catalonia (West Yorkshire Playhouse); The Tiger's Bride (Northern Stage); Hamlet (English Touring Theatre); Copenhagen (Edinburgh Royal Lyceum); Carmen Jones (Royal Festival Hall);

La Nuit Intime (ballet LORENT); Tutti Frutti (National Theatre of Scotland) and The Devil Inside Him (National Theatre Wales). Malcolm won a 2010 OBIE as a member of the design team for Brief Encounter in New York and the 2009 Theatregoers' Choice Award for Best Lighting Designer for his work on Brief Encounter and Six Characters in Search of an Author in the West End.

Mike Shepherd Albert

With a Cornish childhood spent climbing trees, lighting bonfires and jumping off cliffs, Mike remains intent on re-creating the theatrical equivalent of these activities. He is an actor, director, teacher and Joint Artistic Director for Kneehigh, the company he founded. Since the beginning Mike has been in almost every Kneehigh show, most recently he performed in Midnight's Pumpkin, The Red Shoes and Don John. In 2010 he directed the UK tour of Hansel & Gretel. Mike's other work includes a recent foray into film where he was run over by a train in Anna Karenina (released Autumn 2012) and directing a puppet show, The Very Old Man with Enormous Wings, for the Little Angel, Islington (touring in 2013).

Samuel Wood Assistant Director (West Yorkshire Playhouse)

Kneehigh's Steptoe & Son will be Samuel's first time working with the company. He began his career as an actor performing nationally and internationally with some of the largest producing theatres across the UK; including the Royal Shakespeare Company, National Theatre and Bristol Old Vic. Samuel is currently being funded by the Arts and Humanities Research Council to complete his MA in Theatre Directing through Birkbeck College. He has previously held the position of Resident Assistant Director for both RADA and the West Yorkshire Playhouse. Assistant Director credits include: Where Have I Been All My Life? (New Vic Theatre Newcastle), King Lear, Jack and the Beanstalk, Angus, You: The Player (West Yorkshire Playhouse); Original Bearings (Slung Low); The Workroom, The Tyrant (RADA); Toad, Sunday Morning at the Centre of the World (Bad Physics). As a Director and Co-Director: The Rain King, Casanova Jack, Love me Contender, Miss Brando (Theatre in the Mill, Bradford) Little Foot (WYP/NT Connections), Moments Designed (WYP), Killer Joe, 4:48 Psychosis, Spring Awakening, Agamemnon, Bacchus and Pentheus Ovid Tales and Asylum.

Kirsty Woodward Woman

Kirsty first joined Kneehigh as an apprentice in 2006 playing Pisanio in the Kneehigh/RSC Co-production of Cymbeline which, after Stratford, toured the UK, Columbia and Brazil. Since then Kirsty has toured some of the world's largest stages and Cornwall's smallest village halls with Blast!, Rapunzel and A Matter of Life and Death. Kirsty's other work includes American Trade, The Winter's Tale, Hamlet, Julius Ceasar, Romeo and Juliet and The Grainstore (all with the RSC), Beauty and the Beast (Told by an Idiot) and The Way of the World (Sheffield Crucible).

WEST YORKSHIRE PLAYHOUSE Co-Producer

West Yorkshire Playhouse maintains a national and international reputation, providing both a thriving focal point for its local communities and theatre of the highest standard for audiences throughout the region and beyond.

We're delighted to be the northern home for Kneehigh once again, following previous collaborations on *The Wooden Frock*, *The Bacchae* and *Brief Encounter*, created with Birmingham Repertory Theatre Company. To produce the most exciting work and give longer-life to our productions, West Yorkshire Playhouse regularly joins forces with producing theatres and companies to create and tour new productions. In 2012 we created *Angus, Thongs and Even More Snogging* with Louise Rennison and Micklelou Productions and *Waiting for Godot* with Talawa Theatre Company, which toured nationally after its run in Leeds, as has *The Real Thing*, our recent collaboration with ETT and Mary Shelley with Shared Experience and Nottingham Playhouse. We've recently created two brand new musicals – *Loserville*, with Kevin Wallace for *First Act!* and *The Go-Between* with Northampton Theatre Royal, *Derby Live* and *Perfect Pitch*.

We have coproduced many large scale musical works as well as classic plays with Birmingham Repertory Theatre Company. Other partners include fellow producing theatres Liverpool Everyman and Playhouse, Lyric Theatre, Hammersmith, Bristol Old Vic, Hampstead Theatre, Polka Theatre and Theatre Royal Bath Productions as well as the most distinctive theatre companies working in the UK today *Told by an Idiot*, *Peepolykus*, *Improbable*, English Touring Theatre, Talawa Theatre Company, Eclipse Theatre and Northern Broadsides and partners from the commercial sector *Fiery Angel*, *All Banged Up*, David Pugh, CMP and Sonia Friedman Productions. As part of *Transform* and *Furnace*, we have commissioned and developed work with Chris Goode, *Look Left Look Right*, Belarus Free Theatre, *Rush Dash*, *Unlimited Theatre* and *curious directive*. And many of our productions transfer to London's West End including: *Ying Tong* (2004) to the New Ambassadors Theatre, *The Postman Always Rings Twice* (2005) to the Playhouse Theatre, *Peepolykus' The Hound Of The Baskervilles* (2007) to

the Duchess Theatre; and Northern Broadsides' *Othello*, featuring Lenny Henry, to the Trafalgar Studios. The Tony and Olivier award-winning *The 39 Steps*, which was co-produced by West Yorkshire Playhouse with *Fiery Angel* in 2005, has played for 5 years at the Criterion Theatre in London.

wyp.org.uk / [@wyplayhouse](https://twitter.com/wyplayhouse)

HAROLD: So I'm trapped, that's what it amounts to don't it... I'm trapped.



For forever young Phyllis,
with love and thanks from
all at Kneehigh



Mike and Phyllis Shepherd 2012 / Photo: Steve Tanner

The Music of Steptoe

In theatre, there are broadly two ways of using music. There is music composed specifically for the show, or the use of pre-existing music. This production of Steptoe blurs that line using pre-existing music woven together to give the production a recognisable soundtrack, but also its own voice. Inspired by TV shows such as The Singing Detective, Our Friends in the North and Life on Mars we started to explore what our Steptoe soundtrack could, and should be.

Finding music for shows is one of my favourite things. Music appeals to our most primitive instincts; we have an incredible capacity for remembering it. And it is our memories of music that interest me. Sound can trigger memories in a way that it is hard to do visually; we all know the punch in the stomach that a love song from our teenage years can deliver! When we started thinking about the musical landscape of the show we knew we wanted to use music to not just locate us in time, but also to connect us to memory. We wanted an eclectic mix, we wanted music that encompassed and revealed the passage of time and we wanted music that told us about our characters and their situation.

The first piece of music we knew we wanted is an odd choice, but it forms the core of our soundtrack. It's an obscure record by an unheard of Belgium band, The Wallace Collection; a song called **Daydream**. We use it throughout, or at least we use fragments of it to stitch our sound world together. It's never been a hit in its own right but has been used as a sample in many records. Portishead have sampled it, as has Tricky. I love this piece of music for its haunting bass and string lines. The reason it immediately feels familiar is because the melody is a variant on Tchaikovsky's Swan Lake. This piece, with its descending bass line and dreamy melancholy, seemed to sum up the aesthetic of our Steptoe. One of yearning and sensuous promise, of loss and of tender beauty. It also lyrically reminds us of what it is to feel trapped and to dream of simple freedoms.

Threaded into the themes of **Daydream**, we started with Cliff Richard's **The Young Ones**. It was dominating the charts in 1962 when Steptoe first aired under the Comedy Playhouse banner. The album was number one for some time until it was toppled off the top spot by Elvis.

In stark contrast we also use The Rolling Stones' **Paint it Black**. This fits with our Steptoe time line, but also fits our theme of the changing world that Harold and Albert seem not to notice. The aggression and speed of this song is miles away from the candy floss pop of Cliff. It also has the accolade of being the first number one song to feature a sitar.

We also knew we wanted an anthemic piece of music. A breakout song. A song about empowerment and anger. **You Don't Own Me** was the one that fitted the bill. Originally a hit for Lesley Gore and covered by everyone from Dusty Springfield to the Blow Monkeys, this is a track that speaks for all generations and all genders. Simply, it is a call for freedom and a rallying cry for self preservation.

For Albert we wanted songs from his youth. Songs about the romance and glamour that were just always beyond reach. We choose **The Way You Look Tonight**. The version we use is taken from the 1936 film Swing Time. It's the song Fred sings to Ginger. Again there were many versions to choose from (Bing Crosby, Billie Holliday) but it's this version that conjures the old romance of flowing dresses, heels, top-hats and tails.

For ending our story we need something that landed in the era Steptoe and Son ended in. A full stop if you like. **Bye Bye Baby** from the Bay City Rollers is where we came to. It fitted the bill perfectly in so many ways. Not just its opening lyrics but also for the complete shifts in what music had become. If telly had gone from black and white to colour then music had shifted from mono to stereo. From short hair and sharp suits to long hair and explosive colours. The girls may have started screaming for Cliff but their daughters' were screaming for Eric, Woody, Les, Alan and Derek. The song is actually a cover version of a Four Seasons record but it's the Bay City Rollers' version that still has Mums up and dancing at a family wedding. It defines a generation and a new era. It brings us vividly into the 70s and the precipice of history that Steptoe left us hanging from.

There's more to say, more to tell and more to remember, but we will leave the rest as a surprise. We hope you swim as happily in these musical memories and daydreams as we have.

Simon Baker Sound Design and score

ALBERT: Just because a prune is wrinkled
it don't mean to say it ain't tasty.



Kneehigh
ON TOUR

STEPTOE and SON

Following its premiere at the Asylum in Cornwall (21st July – 26th August) and a transfer to West Yorkshire Playhouse, Leeds (14th September – 13th October), Steptoe and Son goes on tour:

16th – 20th October	Oxford Playhouse	www.oxfordplayhouse.com
23rd – 27th October	Warwick Arts Centre	www.warwickartscentre.co.uk
30th October – 3rd November	Cheltenham Everyman	www.everymantheatre.org.uk
6th – 10th November	Liverpool Playhouse	www.everymanplayhouse.com
13th – 17th November	Royal & Derngate	www.royalandderngate.co.uk
20th – 24th November	Lowry Quays	www.thelowry.com

Dates for 2013 to be announced. Join Kneehigh's mailing list to hear more. www.kneehigh.co.uk

Keep in Touch...

We'd love to stay in touch, here's a few ways you can keep updated, chat about our work, not to mention a chance to give us your thoughts too...

Mailing List – We don't write too often, but we will let you know about tour dates and our annual summer season in Cornwall. To hear all about our antics join our mailing list by visiting www.kneehigh.co.uk or give us a call on 01872 267910

Facebook – For gossip, chat and competitions, become a facebook friend: www.facebook.com/wearekneehigh

Twitter – For a 140 character catch up and the occasional sneak preview, follow: @wearekneehigh

Flickr – The first place to see production shots, our Flickr page is regularly updated with beautiful images: KneehighTheatre or via our website home page

YouTube – Whether you want to watch a film of our latest touring show, a trailer for our touring theatre tent, The Asylum or a moving postcard from our Connections Programme – our YouTube channel has it all: www.youtube.com/wearekneehigh

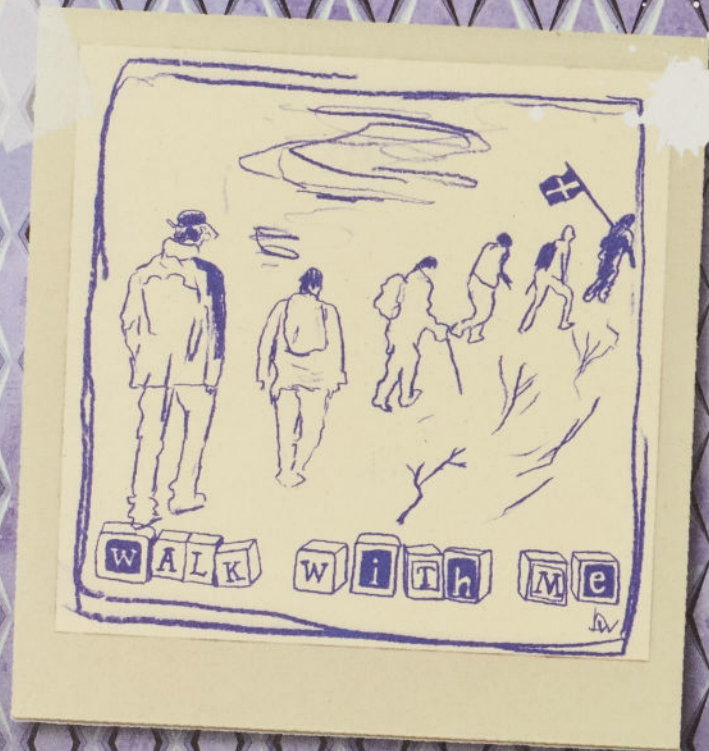
If you're loving our work, you can support us like this:

Text Giving – Instead of buying us a drink in the bar, we would love you to make a £2 text donation that will help us to share our work with more people. Text KNEE12 £2 to 70070

Friends Scheme – Join the Kneehigh Friends from just £2.50 a month and unlock a treasure trove of treats – including exclusive information, priority booking and special events. Visit www.kneehigh.co.uk and click the 'support us' button, call 01872 267910 or email friends@kneehigh.co.uk

Volunteer – Come hang out with us and volunteer during seasons in the Asylum. Email volunteers@kneehigh.co.uk

ALBERT: Enjoy yourself while you're young,
'cos when you're old nobody'll worry about
you when you're left all on your own.



Kneehigh Connections Programme

Engaging local communities through event and adventure

At the heart of Kneehigh's Connections Programme are the walks of adventurer and poet Anna Maria Murphy. Last year Anna again travelled the length and breadth of Cornwall. In rain, wind and shine her walks were launched with a free breakfast for all adventurers and a trumpeted salute from local artist Rob Higgs' chain reaction boat. There was a host of planned and chance meetings with extraordinary people and places, stories were shared and collected and have since become wildly exaggerated in a collection of stories called **The Roads Less Travelled**.

Last year we also cooked, danced, built dens, sang songs, made and flew kites, invented scandals, talked politics both local and global, turned turnips in to projectile missiles and operated a free and subsidised ticket scheme to the Asylum with and for local groups and organisations.

This year we will be walking the seasons and as well as stories and workshops there will be pop-up performances with well-known Kneehigh performers: Simon Harvey, Craig Johnson, Giles King, Anna Maria Murphy and Sarah Wright. Watch out for a duo of dancing crabs, a cosmos on fire, a death defying mini circus, a murderous but amorous conger eel and much much more! We'll be working with groups and communities already met, just met and not yet met!

Events in 2012:

Stories from **The Roads Less Travelled** at the **Charles Causley Festival, St Keverne, An Gof Celebrations**. One day foraging walk from Mousehole to Paul with pop-up performances and a foraged feast. A story walk for **Polperro Festival**. Pop-up performances at **Mevagissey Feast Week**. **Horse Walks** ...and during **Short Blasts!** – a weeklong festival of performance in the Asylum – there will be Kneehigh band nights, pop-up performances and story readings.

For more information about **Connections walks and events**, call our office on **01872 267910** or visit kneehigh.co.uk/connections then walk away from the trackpad and reach for those walking boots.

The Connections Programme is supported by the Esmée Fairbairn Foundation, The Joyce Carr Doughty Charitable Trust, FEAST and Rob & Jane Hartley, alongside donations made by members of the Kneehigh Family and bookers for Asylum seasons.

Thanks to all those individuals who generously support our work, especially treasured members of the Kneehigh Family:

Anon
Merribel Ayres
Angela Bissett
Glenn & Wendy Carter
Tracey Carter
Guy Heath

Dave Mynne
Jane Rowse
Jon & NoraLee Sedmak
Hayley Taylor
Karen Townshend
David Trenberth

And our glorious Champions:

Anon
Heather Alston
Leigh & Emma Bagnall
Mike Beard
Archie Burnham
Sally Caudle
Jyoti Chandola
Robbie Clymo
John Doble
Martin & Annabel Dunn
Val Dunning
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Simon Shute
Pat Smith
Steven Sousa
Julie & Bob Thomas
Chris Tiley
Richard Toombs
Andy Ward
Annie Williams



DAPHNE: I've got three children.
HAROLD: They could have been mine.

For more information on how you can help us continue to make magical work – and receive a treasure trove of treats in return – visit www.kneehigh.co.uk or call 01872 267910

HAROLD: What sort of a life have I had?
On the cart at twelve, in the Army at
eighteen, back on the cart at twenty-two,
and that's all I done....

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Kneehigh
ASYLUM



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