

The York Theatre Royal production of

# STEPTOE & SON

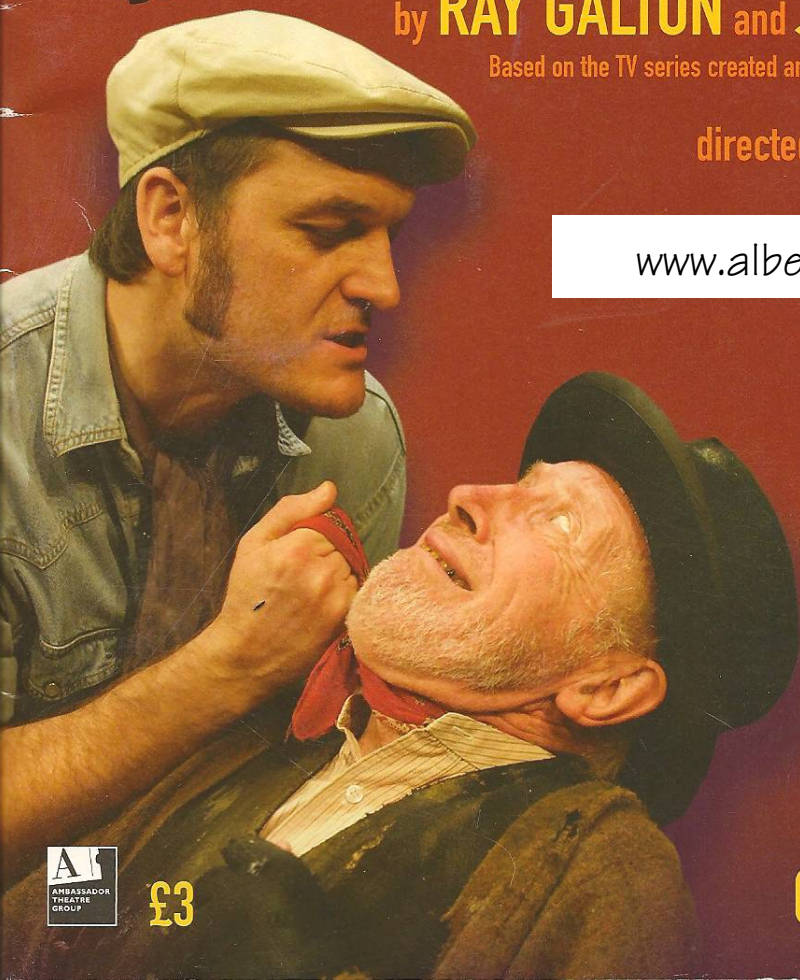
in **MURDER** at Oil Drum Lane

by **RAY GALTON** and **JOHN ANTROBUS**

Based on the TV series created and written by Ray Galton and Alan Simpson

directed by **ROGER SMITH**

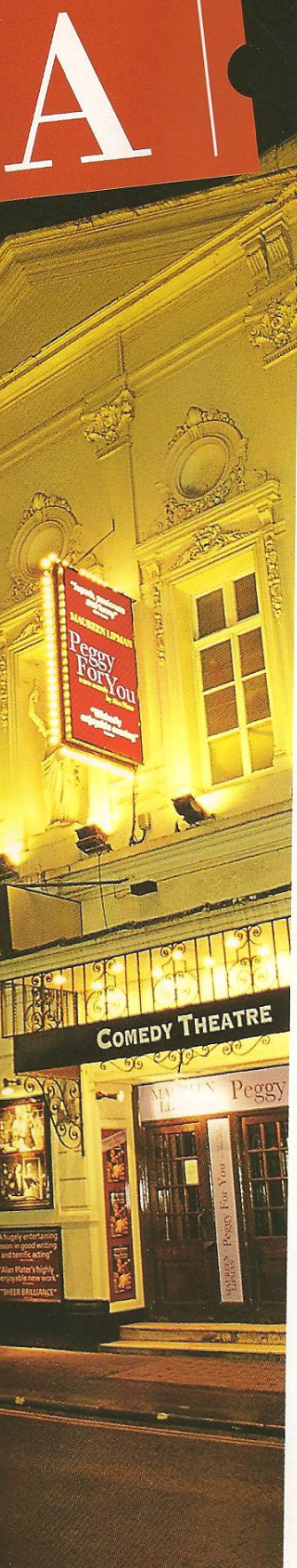
[www.albertandharold.co.uk](http://www.albertandharold.co.uk)



£3

COMEDY THEATRE





[www.albertandharold.co.uk](http://www.albertandharold.co.uk)

## Welcome

May I take this opportunity, on behalf of the Ambassador Theatre Group, to welcome you to the Comedy Theatre and this outstanding production of **Steptoe and Son in Murder at Oil Drum Lane**.

If this is your first visit here, you may want to know where you can find the bars and toilets. We have marked these on the map below - however, should you need any additional information please do not hesitate to ask a member of staff. The Foyer Bar is open 45 minutes before the performance, and there is a kiosk in the foyer selling programmes, confectionery and merchandise, which will be open at the end of the show.

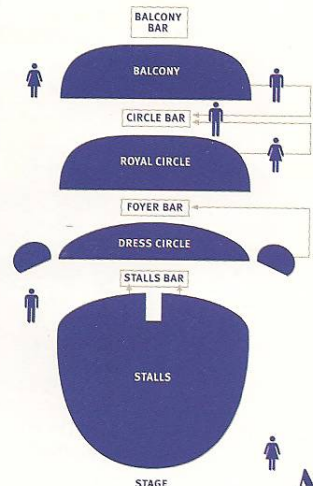
If you'd like a drink in the interval, you can save time by ordering and pre-paying for your drinks before the show starts, we'll then set them aside for you to collect.

For the convenience of all our customers please switch off all mobile phones, pagers and watch alarms, please also do not use any photographic or audio equipment and do not smoke in the auditorium.

Thank you for your co-operation, and enjoy the show!

**Juliet Hayes**

Theatre Manager





# The Comedy

www.albertandharold.co.uk

Our curtain was raised on October 15th, 1881.

Under the banner 'Royal Comedy Theatre' the opening production was an English version of *The Mascotte* by Audran. (Programme Number 1 is kept outside the box office today). Three years later Buckingham Palace had the 'Royal' removed from the theatre's name as no official warrant had been issued. Managers during the early 'Comic Opera' years were Alexander Henderson, Sir Herbert Beerbohm Tree and Sir Charles Hawtrey. At the turn of the century the stage carried performances by John Barrymore, Gerald Du Maurier and Marie Tempest. The theatre's reputation grew through the First World War when C B Cochran and Andre Charlot presented their famous revue shows. (An original programme from the war period on display outside the Dress Circle has air raid instructions printed on the front!)

The musical comedy shows continued throughout the twenties and thirties and on into the outbreak of the Second World War. During hostilities the crew of an enemy warplane (legend has it, conscripted theatre critics) dropped an explosive review on the office behind the theatre.

After the war this area was rebuilt and became our dressing rooms. In 1956 Maggie Smith made her West End debut in *Share my Lettuce*. The same year the famous New Watergate Theatre Club was formed. After joining, audiences could see plays dealing with the subject of homosexuality that were banned from public view. *Cat on a Hot Tin Roof* and *Tea and Sympathy* were presented. Then Arthur Miller and his wife Marilyn Monroe (accompanied by Laurence Olivier and Vivien Leigh) attended the world premiere of *A View from the Bridge*. New Watergate's influence helped abolish the old censorship law and after three years the club was disbanded.

The range of new work, revival and experimental theatre moved with the changing times. Sir John Gielgud directed *Five Finger Exercise* in 1958. Spike Milligan performed *Son of Oblomov* in 1964. *A Day in the Death of Joe Egg* was originally presented in 1967 and recently enjoyed a successful revival here starring Eddie Izzard, Victoria Hamilton and Prunella Scales. *Fortune and Men's Eyes* in 1968 featured the first naked men to appear on the Comedy Theatre stage. Paul Scofield performed *Savages* in 1973. *The Rocky Horror Show* made its West End debut in 1979. Sir Ralph Richardson appeared in *Early Days* in 1981.



1979 *The Rocky Horror Show*

No history of the Comedy Theatre would be complete without reference to Harold Pinter. *The Caretaker*, *No Man's Land*, *Moonlight*, *The Hothouse* and *The Homecoming* have all been presented in recent years. A collection of show posters near the foyer celebrate his work here.



1974 *Knuckle*

In the 1990s Alan Bennett appeared with Patricia Routledge in his *Talking Heads*. Stockard Channing appeared in *Six Degrees of Separation*, winning best play at the 1993 Olivier Awards.

The Donmar Warehouse transferred *The Glass Menagerie* by Tennessee Williams in 1995 starring Zoe Wanamaker. Harold Pinter then directed the *Twelve Angry Men* in 1996. In spring that year, forty years after her last appearance here, Maggie Smith returned in more *Talking Heads*. 1997 began with *Birdy*, an adaptation of the book by William Wharton. At the end of the year Edward Fox and Claire Higgins performed the roles of Harold and Lady Macmillan in *A Letter of Resignation*. The Donmar Warehouse then presented two one act plays, *The Real Inspector Hound* and *Black Comedy* paired together for the first time.

From the Hampstead Theatre came *Little Malcolm and His Struggle Against the Eunuchs*, starring Ewan McGregor. It ran for a sell out eight weeks. Another young film star, Rachel Weisz, joined Sheila Gish in the magnificent *Suddenly Last Summer* by Tennessee Williams. This production was followed by Maureen Lipman in *Peggy for You*, Peter Nichols' *Passion Play*, Simon Callow in *The Mystery of Charles Dickens*, Anthony Andrews and Francesca Annis in Ibsen's *Ghosts*, the Royal National Theatre's production of Michael Frayn's *Noises Off*, *On An Average Day* starring Woody Harrelson and Kyle MacLachlan, *What the Night is For* starring Gillian Anderson, *Pretending to be Me* starring Tom Courtenay, *Sexual Perversity in Chicago* starring Matthew Perry and Minnie Driver, Propeller's acclaimed production of *A Midsummer Night's Dream*, directed by Edward Hall, fascinating Aida's final show *One Last Flutter*, *Why the Whales Came*, R.C. Sherriff's *Journey's End* directed by David Grindley, *Rattle of a Simple Man*, starring Stephen Tomkinson and Michelle Collins, *The Old Masters* by Simon Gray starring Edward Fox and Peter Bowles, *Whose Life Is it Anyway?* starring Kim Cattrall, Brian Friel's *The Home Place* and most recently the breathtaking *Caesar Twins and Friends*.



Incidental Colman, John Antrobus Productions and Ambassador Theatre Group present

[www.albertandharold.co.uk](http://www.albertandharold.co.uk)

# STEPTOE & SON

in **MURDER** at Oil Drum Lane

by RAY GALTON and JOHN ANTROBUS

Harold JAKE NIGHTINGALE

Albert HARRY DICKMAN

Ribbentrop LAURENCE KENNEDY

Fiona/Joyce ALYSON COOTE

National Trust Woman/Pamela JULIET HOWLAND

Director ROGER SMITH

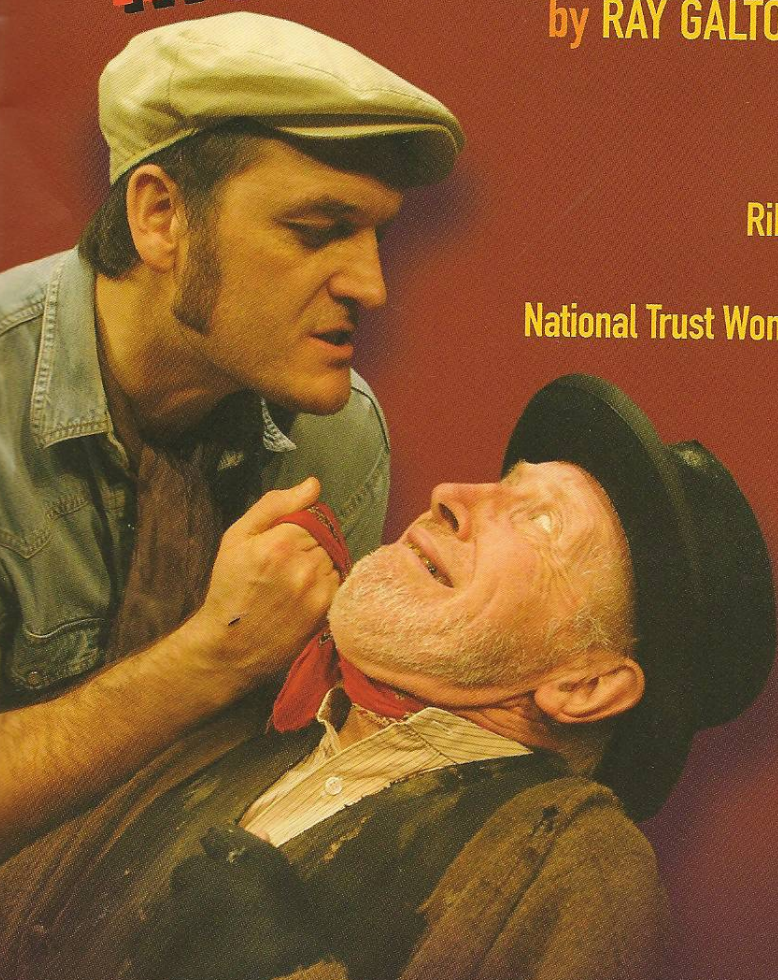
Designer NIGEL HOOK

Lighting Designer RICHARD G JONES

Sound Designer CLEM RAWLINGS

Composer CHRISTOPHER MADIN

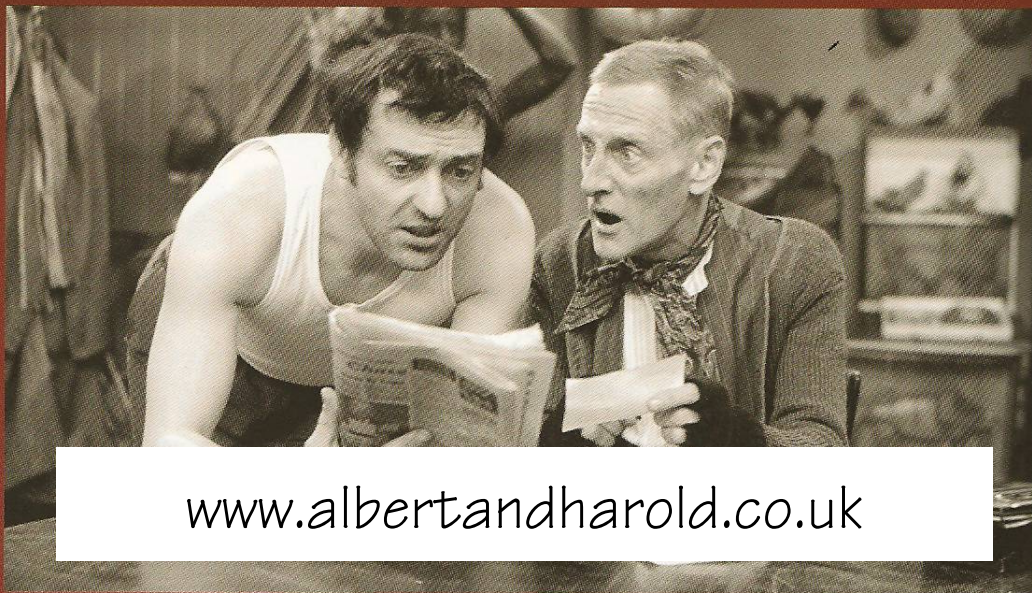
Original Theme by RON GRAINER





# Magic in Oil Drum Lane

## The Steptoe and Son phenomenon



[www.albertandharold.co.uk](http://www.albertandharold.co.uk)

Harry H Corbett and Wilfred Brambell in the 1964 episode, *The Bonds That Bind Us*  
© BBC

*Steptoe and Son* remains one of the most successful and instantly recognisable British sitcoms of all time, known and loved by millions since its first appearance in 1962 and long after its last episode was broadcast in 1974. At the height of its fame in the early 1960s, it regularly topped the ratings and commanded audiences in excess of 20 million, peaking at 28 million. On Election Day, 1966, Labour Prime Minister Harold Wilson even asked the BBC to delay the transmission of an episode until after the polls closed, because he was so worried that many of his supporters would stay in to watch it rather than going out to vote.

All of which is hardly surprising considering that from the outset the show was seemingly blessed with the best of everything: excellent scripts from two of the finest comedy scriptwriters of the day, extraordinary performances from two unique and

irrepressible actors in the lead roles, a marvellous, evocative and idiosyncratic set and a memorable and jaunty theme tune by top television composer Ron Grainer (who also wrote the equally memorable theme tune to *Dr Who*). How could it go wrong?

*Steptoe and Son* was the brainchild of writers Ray Galton and Alan Simpson, who had achieved fame as the writing talent behind troubled comic genius Tony Hancock. In fact, it is probably Hancock whom we have to thank for the genesis of *Steptoe and Son*, as his sudden and inexplicable decision to drop Galton and Simpson as his writers in 1961 resulted in the pair looking around for new work to do. One of their offers was from the BBC, who gave the chance to write a series of ten separate half-hour comedy shows to be broadcast under the umbrella title of *Comedy Playhouse*. Of these one particular episode, broadcast in January 1962 and called *The*



*Offer*, was particularly popular with both viewers and BBC heads. It featured a father-and-son team of rag-and-bone men, or 'totters', and already exhibited many of the bittersweet, tragi-comic trappings that would go on to make *Steptoe and Son* so successful.

Encouraged by BBC Head of Light

Entertainment Tom Sloane to turn the one-off show into a series, Galton and Simpson were initially reluctant, as they didn't want to commit to another long-term project after so many years spent with Tony Hancock.

Once persuaded, however, they immediately broke the mould for TV comedy of the day by their choice of casting. Having worked for years with comedians ranging from Hancock and Sid James to Peter Sellers and Frankie Howerd, the pair were keen not to use more comedians in the lead roles but straight actors. Their choice of fifty-year-old character actor Wilfrid Brambell as the slovenly, cantankerous old Albert Steptoe (Brambell's aged looks often led him to be cast in roles far older than he actually was) and 37-year-old Harry H Corbett (he added the H to his name to distinguish him from the other Harry Corbett, the man behind Sooty) as the put-upon son Harold, was perhaps as instrumental as anything in ensuring the success and longevity of the show. In Albert and Harold, the pair had created immortal characters whose hilarious, poignant and moving stories resonated with audiences like no others before and few others since.

The first series of five episodes of *Steptoe and Son* began broadcasting in June 1962 to great success. A further three series of seven episodes each followed over the next three years, after which Galton and Simpson decided to end the show on a high rather than carry on until its popularity began to dwindle. But while TV *Steptoe...* seemed to have finished for good, the show continued for a couple more years on radio and the basic idea even transferred to American TV, where it was known as *Sanford and Son*.

By 1970, however, the irrepressible pair were back on British TV as the BBC managed to

persuade Galton and Simpson to write four more series—a total of thirty new episodes, this time broadcast in colour—which achieved similar levels of popularity before ending for good in 1974. Two spin-off movie versions of the series were also made around this time.

As well being highly successful, *Steptoe and Son* was also highly influential in the development of British TV. It broke new ground in television in general, and comedy in particular, by blurring the lines between comedy and drama, with its mix of hilarious humour, deep pathos and at its heart, outright tragedy. The tragedy of Harold, a decent, aspirant man trapped into having his opportunities and dreams dashed and blown by his irascible, foul-mouthed, grasping father. But also the tragedy of Albert, a complacent, unambitious man, happy to live in squalor and eat pickled onions in the bath, but terrified always that his one and only son might one day escape and leave him alone. And just as tragic is the irony that while Harold may have all the ambitions to be cultured, refined and a connoisseur of books, music and wine, he isn't actually half as intelligent or savvy as Albert, the 'dirty old man'.

As a piece of popular culture, *Steptoe and Son* also became one of the first shows that could be classed as a 'must see' event, watched by almost the entire nation week after week. It set new standards in writing and acting and evolved the pattern followed by a multitude of sitcoms that followed. Many episodes also passed pointed comment on the state of the nation, satirising attitudes to sex, race and, especially, class, making the show an early forerunner of the kind of intelligently scripted comedies we still look for today.

As the television correspondent of *The Times* wrote in 1962: "*Steptoe and Son* virtually obliterates the division between drama and comedy".

Nick Hobbes  
© John Good



# Ray Galton and John Antrobus

**As rehearsals for the most anticipated comeback of the year got underway, we talked to writers Ray Galton and John Antrobus about why they decided to bring back *Steptoe and Son* for the stage and how they've gone about reviving a TV legend...**

***Can you tell us why you decided to write a play about *Steptoe and Son* now?***

**Ray Galton:** It started when John came round to my place and asked me what I thought about the idea of putting *Steptoe and Son* on stage. To begin with I was appalled really and just thought "Oh God, no! Not the idea of taking some old TV show and putting it on stage."

***Which has been happening a lot lately...***

**RG:** Exactly! So no, on those grounds I wasn't interested. But then I did have an idea which I was happy to work with—and that was if Harold has murdered the old man and has got away. He always promised to do so in every show, didn't he? "I'll kill you, I'll kill you!" he'd keep saying, so on that proviso I agreed. And once that was decided it became quite interesting.

***So in the years since you stopped writing the TV show you'd never thought about carrying on with the story?***

**RG:** No, I wasn't interested at all in writing the further adventures of *Steptoe and Son* and, apart from anything else, the two actors had died. However, the idea of what had happened to the *Steptoes* after Alan and I stopped writing was intriguing. Would they be lying around just waiting for someone to write about them so they could come to life again?

***The programme is still massively popular. Have you had a lot of calls for the *Steptoes* to be brought back?***

**RG:** I'm sure people know that they couldn't really come back, what with the two actors

being dead. But people we've met and people who write in to us do often say "It's a pity you can't bring it back, perhaps with different actors". But no, I never wanted to do that. I had no desire whatsoever for any kind of continuation on the TV screen.

***So John's offer came out of the blue?***

**RG:** Yes

**John Antrobus:** Ray and I had written together before. We wrote a farce called *When Did You Last See Your Trousers?* and we've written another play which we are still working to get on, so we were looking, fishing around for ideas. And that's when I came up with the *Steptoe* idea. Not with a lot of hope, I might add. But I thought I'd give it a whirl, so I went round to Ray's place and Alan was there as well and I pitched the idea. Alan just said "it's whatever Ray wants to do", and then Ray came up with this brilliant idea—which I thought he'd retract. I thought it was such a radical idea, that Harold kills his father, that I thought I'd better pin him down on that before he changed his mind.

***There was never any other possible idea considered?***

**JA:** We could have played about with some of the TV episodes, but I was much happier when Ray said we'd write a whole new play. I thought that was great. And, based on that very dramatic premise, I thought we had a very promising start—as it has proved.





A scene from *A D*  
© BBC

[www.albertandharold.co.uk](http://www.albertandharold.co.uk)

**The thing everyone associates with Steptoe and Son is the writing team Galton and Simpson. Was Alan not interested at all in doing this play?**

**RG:** No, Alan retired in 1978. I wasn't terribly surprised, because I knew that he was getting unhappy about the work and didn't feel the need for it any more. But we did stay up all night and I tried to talk him out of it, to no avail. Alan's like that. He used to smoke a hundred cigarettes a day; in our office there'd be ashtrays all over the place, all full of lit cigarettes. But then one day he just said "Right, okay, I'm stopping this", and that was that. He has that sort of power to just decide to do something and do it. So after all those years of working together that was it. I, of course, had different priorities. I didn't want to give it up at all.

**JA:** I'd always wanted to work with Ray. I'd worked with Alan and Ray on the film *The Wrong Arm of the Law*, starring Peter Sellers, and that was a lovely one-off and we all enjoyed it. So I knew that one day I'd want to work with Ray again. When Alan retired I didn't know initially, and by the time I'd found out Ray was working with Johnny Speight. So I thought I'd wait; this was a second marriage, it'd all end in tears, so I'd wait and bide my time. And it worked! Since then we've worked on two TV series. One called *Room at the Bottom*...

**RG:** Yes, that was for Yorkshire Television, and it was one of my favourite shows as well. It was a terrible pity that it was never shown nationwide at the same time of the evening, so it never got into the top ten. But it was a marvellous programme.



**JA:** And then more recently we did *Get Well Soon*, which was about life in a tuberculosis sanatorium which, of course, was where Ray and Alan met in 1947.

***And When Did You Last See Your Trousers? was very successful, wasn't it?***

**JA:** Yes, we ran that in the West End for a year and toured it.

***Ray, how did you feel working on Steptoe And Son with someone other than Alan Simpson?***

**RG:** Well, I'm used to working with John, but yes, on this it was different. But then it was a different experience anyway, because it was the stage and not television.

***Were there any specific differences you noticed between writing for the TV and for the stage?***

**RG:** There are restrictions, of course, like entrances and exits and characters having to change costume and all that sort of thing. And I suppose you can be more adventurous in your use of language, although, as we know, television has opened itself up a lot nowadays.

In fact, I remember we put the first swear word on the BBC; it was only 'bleeding' but it caused a fuss. It was in an episode of *Steptoe and Son* where they had to move a piano out of an apartment at the top of a high rise. At the end, they'd got it wedged in the corridor and they leave it, and Harold says something like "We've learned one very important lesson today. What goes up can bleeding well stay there!"

So we sent the script in to our producer and he said "Well, I'll do my best for it", and we knew exactly what he meant. Luckily, Tom Sloane, the Head of Light Entertainment, said "They'll take that out over my dead body!", so it went out and questions were asked in Parliament about it! So that was the first and it wasn't much later that Johnny Speight's scripts were full of bloody this and bloody that, and now you can say what you like!

***Does the dialogue of the play differ from the TV series?***

**RG:** Well, there's hardly a word in this play that comes from previous incarnations of the show.

***So no "you dirty old man"?***

**JA:** Maybe, that's the surprise.

**RG:** I'd like to use it as the last line of the play, but we'll see. But otherwise it's all completely new.

**JA:** It's a character play; we've taken the same characters and written a new story for them, this time for the stage.

***Ray, how did it feel scripting the characters again after all these years?***

**RG:** Oh, it was like I'd never being away. I keep forgetting how long ago it was and that Harry and Willy are now dead and so on. Of course, it's not just like another episode, it's much bigger than that. But it feels the same writing it again.

***And John, how did it feel for you working with such well known characters?***

**JA:** I've always loved *Steptoe and Son* and the two characters so it was an honour. Afterwards, it felt strange to have done it and seeing the poster on the wall and being part of it all made me feel very proud of it. But while we were writing, it was just like turning up for a day's work—it was fun and natural. It didn't seem like I had to tense myself up or work at it or go home and listen to a lot of episodes. It was just natural working with Ray. Only now, sitting here, do I realise how wonderful it was for Ray and Alan to allow and encourage this to happen, and how we've been able to give a whole new lease of life to these characters. Of course, one hopes it succeeds, but I genuinely do hope it flourishes and fills the theatre with laughter.



**Obviously, casting for the roles of Albert and Harold Steptoe was always going to be absolutely crucial. How did that work out? How do you even begin to replace Wilfrid Brambell and Harry H Corbett?**

**RG:** Well, yes, that's the problem. But what we didn't want to do was have replicas of them or have actors doing impressions of Harry and Willy. We thought that would be boring, unfair to the actors and unfair to the audience. But at the same time we had to make them acceptable to people coming to see the play; they won't be expecting Harry and Willy, but they will be after actors who look a bit like them and sound a bit like them, so we've tried to match height and body shape and so on, and asked the actors to deliver the words in a way that is acceptable while not being a *Dead Ringers* impression.

**JA:** We've gone for two relatively unknown actors: Harry Dickman playing Albert and Jake Nightingale playing Harold. The casting was conducted by Roger Smith, the director, and we were in on the narrowing down of the list. And yes, it's looking great; the guys are the ones who are sweating down in the rehearsal rooms, but we're confident they can deliver.

**RG:** Of course, we nearly had to recast one of the leads in the TV series, when Wilfrid thought he would be going to New York to do a musical called *Kelly* and expected to be away for years. This was early on in the run, so I remember we were planning to start the next series in a graveyard where Harold is burying his old man, and as he walks away there's a tap on his shoulder and there's a young man who says "You don't know me, but mum said if I'm ever in London to look you up". In other words it's his son, so we could still have *Steptoe and Son*. I remember we were thinking of someone like David Hemmings in the role. But, anyway, we never needed to do it in the end.

**How do you think Steptoe and Son fans will feel about the play?**

**RG:** Well, they'll be intrigued I'm sure. And I hope they won't be disappointed. They've got to know that they aren't going to see Harry and Willy, and I don't think they'll be too disappointed because I think these guys are very good, without being a slavish copy of the originals; I hope people will agree.

**Is this the final closure on the Steptoe and Son story?**

**RG:** Yes, I think so. I can't at this stage envisage another stage play or another anything about them. But there you are, you never know.

**And finally any future plans you want to tell us about?**

**JA:** Well, just to say that I'll probably visit Ray's house again one day and say "How about..." and do something else. I think I've already said "How about Hancock?", but haven't had a reply to that one yet, so maybe next time. I think we'll have to see how this goes first...

Nick Hobbes  
© John Good





[www.albertandharold.co.uk](http://www.albertandharold.co.uk)

# STEPTOE & SON in **MURDER** at Oil Drum Lane

by RAY GALTON and JOHN ANTROBUS

Harold JAKE NIGHTINGALE

Albert HARRY DICKMAN

Ribbentrop LAURENCE KENNEDY

Fiona/Joyce ALYSON COOTE

National Trust Woman/Pamela JULIET HOWLAND

Understudies

EDWARD NUDD, ZANNAH HODSON, ANDREW FETTES



## Production Credits

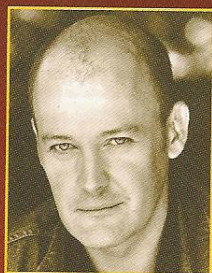
Director	ROGER SMITH
Designer	NIGEL HOOK
Lighting Designer	RICHARD G JONES
Composer	CHRISTOPHER MADIN
Sound Designer	CLEMENT RAWLING
Casting	MARILYN JOHNSON
General Manager	ARMAND GERRARD
Production Manager	DOMINIC FRASER
Assistant Production Manager	LUCY MCEWAN
Company Stage Manager	SIMON REYNOLDS
Deputy Stage Manager	RACHEL BARKATAKI
Assistant Stage Manager	HEATHER BARLOW
Costume Supervisor	BILL BUTLER
Production Electrician	LEIGH PORTER
Production Carpenter	MICK FERNANDES
Set Refurbishment	ALL SCENE ALL PROPS LTD.
Lighting Equipment Supplied By	STAGE ELECTRICS
Sound Equipment Supplied By	MAC SOUND
Production Insurance	WALTON & PARKINSON LIMITED
Transport By	PAUL MATHEW TRANSPORT
Marketing	MARTIN GRAY, ELAINE MCGOWEN & TRINA KEENE FOR EMG MEDIA & MARKETING LTD
Press	JO ALLAN FOR PUBLIC EYE

[www.albertandharold.co.uk](http://www.albertandharold.co.uk)



## Laurence Kennedy

### *Ribbentrop*



Trained at Central School of Speech and Drama. West End credits include *The Royal Baccarat* Scandal Haymarket theatre, *Communicating Doors* Savoy and Geilgud

theatres, *An Inspector Calls* Garrick.

Other theatre credits include: *Rosalind King's Head*, *Translations*, *Mr Puntilla and His Man Matti*, *Major Barbara*, *Ring Around The Moon* and *Blythe Spirit* Chichester Festival Theatre, *A Tale of Two Cities* and *When We Are Married* Sheffield Crucible, *The Naked*, *Pericles* and *Murders in the Rue Morgue* Leicester Haymarket, *The Writing Game* Manchester Library, *The Merchant of Venice* and *Volpone* English Shakespeare Company world tour and Lyric Hammersmith, *Martin Chuzzlewit* Belgrade Coventry, *My Very Own Story*, *Abigail's Party*, *Unless* Stephen Joseph, Scarborough, *A Handful of Dust* Cambridge Theatre Company, *Winter in the Morning* Watford, *Woman in Mind* Watford and USA tour, *Present Laughter* Royal Exchange Manchester, *Summer Lightning* Salisbury/Bath, *An Ideal Husband* Germany, *Habeas Corpus* world tour, *Misconceptions* and *Way Upstream* Derby Playhouse, *The Deep Blue Sea* national tour, *The Real Thing* Strinberg Theatre Stockholm.

Television credits include: *After Henry*, *Executive Stress*, *The Paradise Club*, *Lovejoy*, *Casualty*, *Freddie and Max*, *McLibel*, *French Fields*, *Coronation Street*, *Holby City*, *Take a Girl Like You*, *The Cazalets*, *The Incredible World of HG Wells*, *Family Affairs*, *Redcap*, *EastEnders*, *Waterloo Road*.

Film credits include: *Crimestrike*, *The Lost World*, *Hitler*, *The Rise of Evil*, *Wimbledon*.

Radio credits include: *The Riddle of the Sands*, *Embers* BBC.

Laurence was also the voice of FIFA for the 2002 World Cup.

## UNDERSTUDIES

**Edward Nudd**  
*Harold/Ribbentrop*

**Zannah Hodson**  
*Fiona/Joyce/National Trust*  
*Woman/Pamela*

**Andrew Fettes**  
*Albert*

[www.albertandharold.co.uk](http://www.albertandharold.co.uk)



## Ray Galton *Writer*

Ray Galton and Alan Simpson are one of Britain's most successful comedy writing partnerships ever.

Their television credits include: *Hancock's Half Hour*, *Citizen James*, *BBC Comedy Playhouse*, *Steptoe and Son*, *Milligan's Wake*, *Frankie Howerd*, *The Galton and Simpson Comedy*, *Frankie Howerd Show*, *Clochemerle*, *Casanova*, *Dawson's Weekly*, *The Galton & Simpson Playhouse* and *Paul Merton in Galton & Simpson's...*

Radio credits include: *Hancock's Half Hour*, *The Frankie Howerd Show*, *Back With Braden*, *Steptoe and Son* and *The Galton and Simpson Radio Playhouse*.

Ray and Alan's film credits include: *Pride of the Regiment*, *The Rebel*, *The Bargee*, *The Wrong Arm of the Law*, *The Spy with a Cold Nose*, *Seven Deadly Sins - Pride*, *Loot*, an adaptation from Joe Orton's stageplay, *Le Petomane*, *Steptoe and Son* and *Steptoe and Son Ride Again*, original screenplays starring Harry H Corbett and Wilfrid Brambell.

Their theatre credits include: *London Laughs*, Adelphi Theatre; *Hancock Revue*, tour; *Way Out in Piccadilly*, Prince of Wales Theatre; *Revue* starring Frankie Howerd and Cilla Black; and *The Wind in the Sassafras Trees* starring Frankie Howerd which was performed in both the UK and USA.

Ray and Alan were each awarded an OBE in the 2000 Millennium New Year's Honours.

In addition to writing with Alan Simpson, Ray has co-written three screenplays and a TV series with Roger Smith, which are still in development. He has also co-written with Johnny Speight and John Antrobus.

His television credits with Johnny Speight include *Spooner's Patch*.

His television credits with John Antrobus include: *Room at the Bottom* and *Get Well Soon*. Their theatre credits include: *When Did You Last See Your Trousers?*, Garrick Theatre, London.

## John Antrobus *Writer*

John Antrobus came out of RMA Sandhurst in the fifties to join the ranks of the major comedy writers of the day, including Galton and Simpson, who had just formed the agency Associated London Scripts. With Spike Milligan he wrote the West End hit *The Bedsitting Room*, a post atomic bomb apocalyptic satire. John then went on to write the screenplay for the film. His other feature film credits include *Idol on Parade* and *Jazzboat* starring Anthony Newley. With Galton and Simpson he also wrote *The Wrong Arm of the Law* starring Peter Sellers.

In the seventies he had four plays at the Royal Court, including the very successful *Crete* and *Sergeant Pepper*.

In the eighties he had another West End hit, this time with Ray Galton, *When Did You Last See Your Trousers?* John has also written with Ray for television and their credits include: *Room at the Bottom* and *Get Well Soon*.

John has written children's books, most famously *Help I Am a Prisoner In a Toothpaste Factory*. Recently published is his book about life writing with the Super Goon, *Surviving Spike Milligan*.

Recently he wrote, produced and directed *Of Good Report* which played at the White Bear Theatre, London. It featured Johnny Speight and John meeting up in the fifties and writing on the BBC Frankie Howerd radio show.

He has just finished a new play *It's All in the Mind Folks* about the last days of Peter Sellers.



## Roger Smith

Director

Roger is a theatre director and film and television writer. *Steptoe and Son in Murder at Oil Drum Lane* is the second play he has directed by Ray Galton and John Antrobus. The first was *When Did You Last See Your Trousers?* which premiered at Theatr Clwyd and transferred to the Garrick Theatre, London.

He has directed many other productions including: the world premiere of the award-winning *Duet For One* by Tom Kempinski at the Bush Theatre and Duke of York's Theatre; the world premiere of Nell Dunn's award-winning *Steaming* at Theatre Royal Stratford East and then the Comedy Theatre and later a second production for New York at the Brooks Atkinson Theatre; *The Understanding* with Ralph Richardson and Celia Johnson at the Strand Theatre; Dario Fo's *Trumpets and Raspberries* with Griff Rhys Jones at the Phoenix Theatre; and Arthur Miller's *A View from the Bridge* at the Young Vic. He has directed at many regional theatres.

## Nigel Hook

Designer

Nigel began his career at Perth Theatre, Scotland in 1982, and has subsequently designed a wide range of drama, musicals and opera productions throughout the UK. He has designed for many leading regional theatres including York Theatre Royal, Birmingham Rep, Pitlochry, Colchester, Hornchurch, Liverpool, Dundee, Leatherhead, Exeter, Watford, The Buxton Opera Festival and the Edinburgh Festival. Internationally, his work has been seen at the Vienna English Theatre, the Universitaat Theater in Amsterdam, and the Strindberg Festival in Stockholm.

His West End designs include: *Spread a Little Happiness*, Whitehall Theatre; *Philadelphia, Here I Come!*, Wyndham's Theatre; *Elegies*, Criterion Theatre; *Ferry Cross the Mersey*, Lyric Theatre; *The Boys in the Band*, Aldwych Theatre; *Party* and *When Pigs Fly*, Arts Theatre; *Forbidden Broadway*, Albery Theatre; and *Pageant*, Vaudeville Theatre.

[www.albertandharold.co.uk](http://www.albertandharold.co.uk)



## Richard G Jones

### Lighting Designer

Richard has recently returned from New York having just designed the lighting for John Doyle's actor musician *Sweeney Todd* at the Eugene O'Neill Theatre. Recent award-winning productions have included the West End and UK national tour of *Sweeney Todd*, the West End and Watermill Theatre production of *The Gondoliers* (TMA Award Winner Best Musical 2001), the Watermill Theatre production of *Fiddler on the Roof* (TMA Award Winner Best Musical 2002).

Other recent lighting designs include a UK national tour of *Midnight* for Watershed Productions, the UK premiere of *Sideshow* for the Yvonne Arnaud Theatre Guildford, the UK premiere of *Steptoe and Son* for the York Theatre Royal, and *Mack and Mabel* for the Watermill Theatre, which is on a UK national tour prior to a West End run.

Other national tours have included *Beautiful Thing*, *Wuthering Heights*, *Rasputin*, *Candide* and *Sweeney Todd*. West End work includes *The Gondoliers*, *When Pigs Fly* and *Female Parts*. Repertory theatre work includes *Behind the Scenes at the Museum*, *A Taste of Honey*, *Piaf*, *Abandonment*, *Private Lives* and *Amadeus* for York Theatre Royal; *Carmen*, *Fiddler on the Roof*, *Irma la Douce*, and *Cabaret* for the Watermill Theatre Newbury; *The Man Who*, *Satin 'n' Steel* and *Chicken Soup With Barley* for Nottingham Playhouse.

He has also designed for the Royal Northern College of Music, Manchester; the Norwich Playhouse; the Duchy Ballet, Cornwall; Covent Garden Linbury Studio, London; Culture and Congress Centre Lucerne, Switzerland; the Swan Theatre, Worcester; Library Theatre, Manchester; Everyman Theatres, Liverpool and Cheltenham; Arden Theatre, Manchester; Bolton Octagon Theatre; Birmingham REP; Oxford Playhouse and the Theatre on the Lake, Keswick. His work can be seen at [www.richardgjones.co.uk](http://www.richardgjones.co.uk).

## Christopher Madin

### Composer

Christopher's composition work for York Theatre Royal includes: *Hobson's Choice*, *Macbeth*, *The Beauty Queen of Leenane*, *A Cloud in Trousers*, *Brassed Off*, *The Pocket Dream*, *A Taste of Honey*, *Caitlin*, *Private Lives*, *Abandonment*, *All My Sons*, *A Midsummer Night's Dream*, *Othello*, *The Blue Room*, *The Three Musketeers*, *Behind the Scenes at the Museum*, *The Chrysalids*, *Habeas Corpus*, *Up 'n' Under*, *The Glass Menagerie*, *Frankenstein*, *The Snow Queen*, *Having a Ball*, *Bouncers*, *Disco Pigs* and *Romeo and Juliet*. Credits for other theatres include: arrangements for *The Lion*, *the Witch and The Wardrobe*, West Yorkshire Playhouse; *the Lifeblood*, Edinburgh Festival and the Riverside Studios; *Romeo and Juliet*, *Tidelines* and *The Snow Queen*, Crucible Theatre, Sheffield; *Passion Killers*, *Up 'n' Under 2*, *Bouncers* and *Laurel and Hardy*, Hull Truck Theatre; and *Beauty and the Beast*, Chester Gateway. Christopher also composes music for Compass Theatre Company, including the forthcoming spring tour of *Moby Dick*. His current show *Misery* with Susan Penhaligon and Michael Praed has just opened at the Kings Head Islington.

His work for television and radio includes: *Two Lives*, *One Body* for ITV; *Behind the Scenes at the Museum* and the classic serialisation of *The Midwich Cuckoos* (nominated for the 2004 Sony International Radio Drama Award) for Radio Four.

Christopher was Artist in Residence at University College Bretton Hall for three years and is currently writing the music for *Moby Dick* for Compass Theatre Company.



## Clement Rawling

### Sound Designer

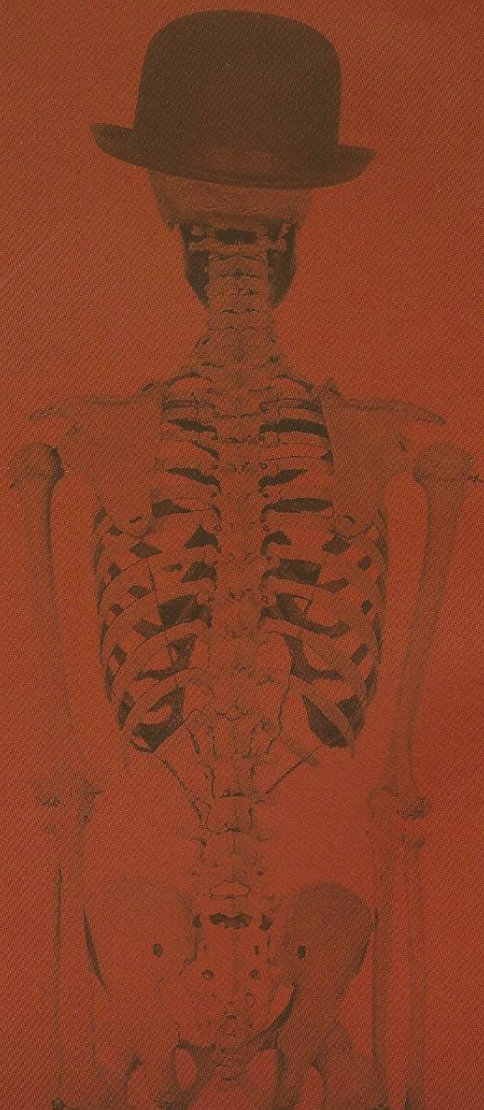
Clement was born in Liverpool and after five years as Chief Technician at Liverpool Playhouse formed MAC Sound in 1976 to offer complete sound facilities for theatre. Since then he has been involved with a considerable number of plays and musicals, including the European premiere of *Carmen Jones*, the first stage production of *Bread* and four productions at the London Palladium – *Ziegfeld*, *Singin' in the Rain*, *La Cage aux folles* and *The Pirates of Penzance*.

Clement designed sound for the West End premieres of *The Phantom of the Opera* (followed by an extensive tour of Japan) and *The Invisible Man* both by Ken Hill, *Sophisticated Ladies*, *The Mystery of Edwin Drood* and *Sweet Charity*, and was also responsible for the extensive sound requirements of the Carl Alan Awards, Fairuz at Olympia and the opening of the famous Blackpool Rollercoaster involving a half mile open air sound system, all with the Royal Philharmonic Concert Orchestra.

He has designed sound for world premieres of *La Cava the Musical*, *The Haunted Hotel*, *Zorro the Musical*, *Marlene* with Sian Phillips and the concert version of *Jesus Christ Superstar*, the music of Andrew Lloyd Webber in the National Opera House of Ukraine, Kiev, the Breeze '2000 one day multi stage open air rock festival and Opera in the Park, 2000 for audiences of sixty thousand.

Unusual designs have ranged from arena systems for *Chess*, *Evita*, *Jesus Christ Superstar*, *Fame* and the Russian State Ballet in the 6500 seat Spectrum Arena, Oslo to the other extreme of the Cheltenham Festival of Literature for eleven consecutive years.

Clement's recent designs include the UK premiere tour of *Something Wonderful* featuring the music of Rodgers and Hammerstein, arena productions of *Swan Lake* and *The Sleeping Beauty* for Birmingham Royal Ballet, *Bounce the Street Dance Sensation* in Holland and South Africa followed by national tours of *Boogie Nights 2*, *The Shell Seekers*, *Marrying the Mistress* and *Otherwise Engaged* at the Criterion Theatre.



[www.albertandharold.co.uk](http://www.albertandharold.co.uk)



## Ambassador Theatre Group *Co-producer*

Chairman: Sir Eddie Kulukundis OBE  
Deputy Chairman: Peter Beckwith  
Managing Director: Howard Panter  
Executive Director: Rosemary Squire  
Operations Director: David Blyth  
Finance Director & Company Secretary: Helen Enright  
Programming Director: Michael Lynas  
Board Members: Bill Benjamin  
David Beresford Jones  
Simon Berrill  
Dennis Cassidy  
John Cresswell  
Rupert Gavin  
Nick Humby  
Laurence Isaacson CBE  
Roger Orf  
Mike Pashley  
John Simpson  
Christina Smith  
James Tanner  
Business Development Director: Karin Gartzke  
Head of Production: Meryl Faiers  
Group Financial Controller: Martin Cook  
Marketing Director: Pat Westwell  
Group Head of Sales: Helen Bottomley  
Group Head of Human Resources: Hugh Hales  
Head of Programming: Rachel Tackley  
Head of Production Finance: Gerry Blair  
Group Head of Operations: Chris Haylett  
Group Head of Technology: Vin Govender  
Group Education & Outreach Manager: Julia Potts  
Group Press Officer: John Chittenden (020 8545 7919)

Co-founded by Howard Panter and Rosemary Squire in 1992, the Ambassador Theatre Group (ATG) is currently the largest theatre group in the West End and separately, the second largest in the UK regions, with a total of 24 venues. ATG is also one of the country's foremost theatre producers and has been behind some of the most successful and innovative productions in Britain and internationally.

ATG's impressive portfolio of West End theatres include high profile and historic buildings such as the Comedy, Donmar Warehouse, Duke of York's, Fortune, New Ambassadors, Phoenix, Piccadilly, Playhouse and Savoy (both co-ownership and management of) and the two new venues at Trafalgar Studios. ATG's regional theatres include The Ambassadors Woking encompassing the New Victoria and Rhoda McGaw Theatres and a 6 screen cinema complex; the Theatre Royal, Brighton; the Victoria Concert Hall, Stoke-on-Trent; the Regent Theatre, Stoke-on-Trent; Milton Keynes Theatre; the Churchill Theatre in Bromley; Richmond Theatre, Surrey; the King's Theatre in Glasgow; the New Wimbledon Theatre and New Wimbledon Studio, London and most recently, the Theatre Royal Glasgow.

Current and recent ATG co-productions in London include Michael Grandage's new hit production of **Guys and Dolls** starring **Sarah Lancashire** and **Nigel Harman** at the Piccadilly; **Matthew Bourne's Highland Fling** (in London and on UK tour); **The Witches** starring **Ruby Wax** (in the West End and on UK tour); **Sweeney Todd** currently on Broadway and in the West End; **Matthew Bourne's Nutcracker!** (two London seasons, as well as UK and worldwide tours); Stephen Poliakoff's **Sweet Panic** starring **Jane Horrocks** and **Victoria Hamilton**; Shared Experience's **After Mrs Rochester**; Edward Hall's **A Midsummer Night's Dream**; Richard Eyre's and the Royal National Theatre's multi-award winner **Vincent in Brixton** (in the West End, on Broadway and on UK tour); **Noises Off** (a co-production with the Royal National Theatre) in the West End and on Broadway; Christopher Hampton's new version of **Three Sisters** starring **Kristin Scott Thomas**; **Tom Courtenay** in **Pretending To Be Me**; **The Rocky Horror Show**; Gershwin's **My One and Only**; **The Mystery of Charles Dickens** starring **Simon Callow** in the West End and on Broadway; a co-production of **Doctor Faustus** at The Young Vic starring **Jude Law**; **Shockheaded Peter** in the West End and the first major West End revival and Broadway production of Peter Nichols' classic **A Day in the Death of Joe Egg** starring **Eddie Izzard**, **Victoria Hamilton** and **Prunella Scales**; Caryl Churchill's **Far Away**, directed by Stephen Daldry, plus the Royal Court Theatre production of **Mouth to Mouth** in the West End.

Other ATG successes include the co-production of **The Weir** (winner of the 1999 Olivier Award for Best New Play) in the West End and on Broadway, **Smokey Joe's Café** in the West End and the Olivier award-winning **Slava's Snowshow** in the West End and North America plus the multi award-winning West End musical, **Carmen Jones**.

ATG also has a series of creative alliances, based in theatre, but with the potential to form a bridge between media. These unique initiatives include a film co-production company with **Trademark Films**, makers of **Shakespeare in Love**, and a TV company **ScreenStage**, with **ITV plc**, which has made five TV films to date. In addition, ATG has also formed a co-producing alliance with the acclaimed **Young Vic Theatre Company**, and has a wholly owned subsidiary company **Sonia Friedman Productions**, led by producer Sonia Friedman, whose co-productions include Andrew Lloyd

[www.albertandharold.co.uk](http://www.albertandharold.co.uk)





[www.albertandharold.co.uk](http://www.albertandharold.co.uk)

**With thanks to:**

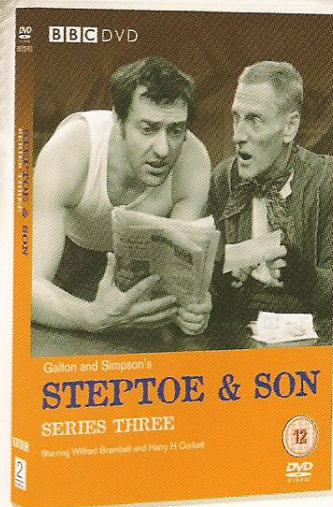
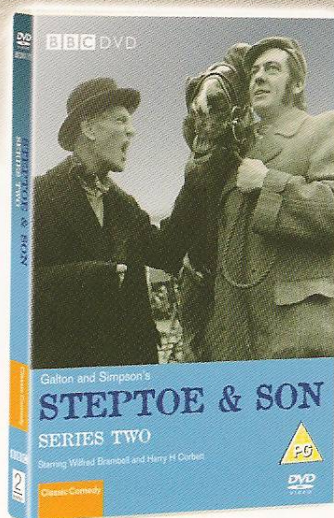
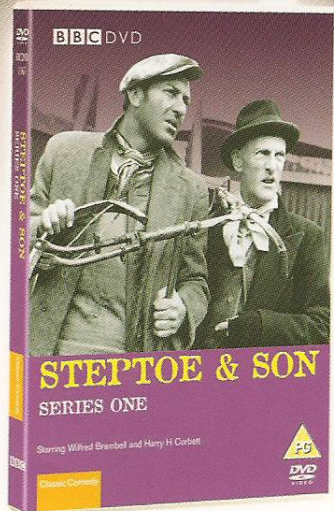
Dave Dees  
Oldham Colliseum  
Chris McNeily  
Stephen Joseph Theatre, Scarborough  
Mathilde Oliver  
Nottingham Playhouse  
The Treasurers House  
National Trust  
Mr Sturdy at Eden Farm  
New Vic Theatre, Stoke on Trent

Hanover Antiques, Scarborough  
Cavendish Antiques  
Yorkshire Museum of Farming  
Watermill Theatre  
Signatures  
Leicester Haymarket  
Bridlington Harbour Museum  
AA Clockcraft, Bridlington  
Harrogate Theatre  
Playhouse Theatre, London.



BBC DVD

# THEY'VE GOT HISTORY...



[www.albertandharold.co.uk](http://www.albertandharold.co.uk)