



ONE MAN, TWO GUVNORS

BY RICHARD BEAN



DRAMATISTS
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ONE MAN, TWO GUVNORS
by Richard Bean
based on *The Servant of Two Masters* by Carlo Goldoni
with songs by Grant Olding

The following acknowledgments must appear on the title page in all programs distributed in connection with performances of the Play:

ONE MAN, TWO GUVNORS was first performed at Lyttelton Theatre,
National Theatre on 17th May 2011 in a National Theatre production.
It then transferred to the Adelphi Theatre and then to Theatre Royal Haymarket
in a National Theatre production.

ONE MAN, TWO GUVNORS was first performed at Music Box Theatre, New York on 6th April 2012. The original Broadway Production was produced by Bob Boyett, National Theatre of Great Britain under the direction of Nicholas Hytner and Nick Starr, National Angels, Chris Harper, Tim Levy, Scott Rudin, Roger Berlind, Harriet Leve, Stephanie P. McClelland, Broadway Across America, Daryl Roth, Jam Theatricals, Sonia Friedman, Harris Karma, Deborah Taylor, Richard Willis.

SPECIAL NOTE ON MUSIC

A CD containing sheet music composed by Grant Olding is required for production and is available through the Play Service for \$35.00, plus shipping and handling. There is no additional fee for the use of this music. In addition, the composer encourages licensees to also work from the original cast recording in order to capture the arrangements correctly as well as the feel of the music. The cast recording is available from the National Theatre in London: www.nationaltheatre.org.

ONE MAN, TWO GUVNORS was presented on Broadway at the Music Box Theater, opening on April 18, 2012. It was directed by Nicholas Hytner; the physical comedy director was Cal McCrystal; the production design was by Mark Thompson; the lighting design was by Mark Henderson; the sound design was by Paul Arditti; the original music was by Grant Olding; and the production stage manager was William Joseph Barnes. The cast was as follows:

FRANCIS HENSHALL James Corden
STANLEY STUBBERS Oliver Chris
RACHEL CRABBE.....Jemima Rooper
ALFIE Tom Edden
HARRY DANGLE Martyn Ellis
LLOYD BOATENG.....Trevor Laird
PAULINE CLENCH..... Claire Lams
CHARLIE CLENCH Fred Ridgeway
ALAN DANGLE..... Daniel Rigby
DOLLY..... Suzie Toase
GARETH Ben Livingston
ENSEMBLEEli James, Sarah Manton, Stephen Pilkington,
David Ryan Smith and Natalie Smith

CHARACTERS

FRANCIS — Essex boy. (Truffaldino.)

STANLEY STUBBERS — mid-20s. Home counties, privately educated. (Florindo Aretusi; 2nd Master.)

RACHEL CRABBE — mid-20s. London. (Beatrice Rasponi; 1st Master.)

HARRY DANGLE — 60s. Crooked solicitor. Rottingdean/tries to be posh Brighton. (Lombardi.) Partner in Dangle, Berry and Bush Solicitors.

CHARLIE “THE DUCK” CLENCH — 50s. Brighton based but originally London. (Pantalone.)

LLOYD BOATENG — a friend to Clench. 50s. Ex-London/Jamaican. (Brighella.)

PAULINE CLENCH — his daughter. Brighton. (Clarice.)

ALAN — the son of Dangle. (Silvio.)

DOLLY — an employee of Clench. 30s. Brighton. (Smeraldina.)

Waiters/Porters as required.

NOTE ON TEXT — I’m not using continental scene changes; i.e., the scene doesn’t change on the entrance of a new character; rather scene changes are restricted to time and location changes.

ONE MAN, TWO GUVNORS

ACT ONE

Pre-Show

A skiffle band plays for approximately 10 minutes.

Pre-show set:

- 1. I.O.U.*
- 2. Just My Luck*
- 3. Columbina River*
- 4. Brighton Line*

Scene 1

As the audience take their seats, the skiffle band plays. Lights down. 1963, April, mid-morning. A room in Charlie's house in Brighton. A framed photo of Queen Elizabeth II at coronation upstage. Charlie, Harry Dangle, Alan Dangle, Pauline, Lloyd, Dolly. Hardly anything remains from a buffet of typically English party food. Maybe one lone cheese and pineapple on a stick, and some peanuts. A party can of beer, etc. All very lively and jolly, with the skiffle band playing, laughter, drinks, dancing. The song finishes. Pauline and Alan kiss. They toast "Pauline and Alan." Charlie taps a glass for quiet.

DANGLE. Happy engagement! Pauline and Alan!

ALL. Pauline and Alan.

DOLLY. Come on Charlie! Give us a speech!

LLOYD. Speech!

CHARLIE. I've only ever spoken three times, formally, in public, in my life, and each time I've been banged up by the judge straight afterwards! For twenty years, me and Pauline's mother, Jean, were happy, and then, unfortunately, just by chance, we met each other. *(Alternative: Me and Pauline's mum, had seven happy years of marriage, and at the end of the day, seven out of thirty-six ain't bad.)*

ALL. *(Laughter.)*

CHARLIE. I done me best bringing up Pauline, on me own, after her muvver ... *(Chokes.)* sorry...

LLOYD. — Doin' well Charlie.

CHARLIE. — I've had to be her dad and her mum after her muvver ... *(Chokes.)*

PAULINE. — It's alright Dad.

CHARLIE. — After her muvver left me and went to live in Spain. It's a disappointment that Jean can't be here in Brighton at her daughter's engagement party, and a shame she can't even afford a stamp for a card neither. But I'm not gonna go on about it. I'd like to thank Alan's father, my solicitor.

DANGLE. *(Coming forward.)* *Ecce homo!*

CHARLIE. No Latin! Please! I have enough difficulty understanding you when you're speaking English. But, seriously, wivout Harry, I wouldn't be here today, I'd be behind bars, where, let's face it, by rights, I oughta be. Over to you Alan. *(Charlie steps back. Applause for Charlie. Alan kneels, with a flourish, before Pauline.)*

ALAN. Pauline, I give you my hand. *(Alan holds out an upturned, closed, cupped hand towards Pauline.)*

DOLLY. *(Aside.)* He wants to be an actor.

ALAN. Captive within my hand, is a bird. This bird is my heart.

PAULINE. *(To Dolly.)* Is it a real bird?

DOLLY. No. It's a metaphor.

PAULINE. *(Excited.)* Oh! Lovely!

ALAN. I offer you the whole of my life, as your husband.

DOLLY. *(Aside.)* Ooh! I could do with a bit of this myself. *(Pauline opens his hand and takes out the imaginary bird, and presses it to her heart.)*

PAULINE. I accept your bird heart thing, and I promise to look

after it properly. (*Pauline kneels, and offers her hand to Alan.*) I got a bird in my hand an' all. — This bird is *my* heart, the only one I've ever had. (*Alan mimes taking the bird and presses it through his rib cage into his heart. They kiss passionately. Silence. A bit embarrassing. It is broken by the pop of a champagne cork.*)

DANGLE. May I propose a toast. To love! In Latin —

CHARLIE. — Oh no!

DANGLE. *Ars amandi!*

PAULINE. Not Mandy! Pauline.

ALAN. (*To Pauline.*) "*Ars amandi*," is the art of love.

PAULINE. I don't understand.

ALAN. (*Aside.*) This is why I love her. She is pure, innocent, unsoiled by education, like a new bucket.

LLOYD. To love!

ALL. To love! (*They toast. The doorbell rings.*)

CHARLIE. Dolly, get the door.

DOLLY. Bookkeeper? Or butler? Make your mind up.

CHARLIE. And if it's carol singers tell them to piss off. It's only April. (*Dolly exits.*)

LLOYD. You're Charlie's solicitor? (*They shake hands.*)

DANGLE. Harry Dangle. Dangle, Berry and Bush. My card.

LLOYD. (*Reading.*) No win, same fee?

DANGLE. That's us.

LLOYD. Charlie tells me you're good.

DANGLE. Put it this way, I got the Mau Mau off. Are you a friend of the Duck?

LLOYD. Yes, Me and Charlie go way back. (*Aside.*) Brixton Prison.

PAULINE. Dad! We're gonna go up to my room, to play some records.

CHARLIE. Do I look like I just came down in the last shower? No! Mingle! (*Lloyd takes Charlie to one side. Gets out invitation.*)

LLOYD. Man! What's going on! Last week I gets this invitation to an engagement party —

CHARLIE. — Put that away.

LLOYD. — Of Pauline Clench and Roscoe Crabbe, which was a shock because I always thought Roscoe was, you know, homosexual.

CHARLIE. That was the whole point, it was a gonna be a marriage of convenience.

LLOYD. But today and it's a different groom man!

CHARLIE. Because Roscoe's dead. Pauline and this Alan wanted to get engaged, so I thought —

LLOYD. — I've paid for the sausage rolls so why waste them?!

CHARLIE. Exactly! (*Enter Dolly, looking serious.*)

DOLLY. Some geezer from London. Says he's Roscoe's minder.

LLOYD. Can't be much of a minder, Roscoe's dead.

CHARLIE. Is he a face? Does he look handy?

DOLLY. To be honest, he looks a bit overweight.

CHARLIE. Check him out, Lloydie, see if he's tooled up.

LLOYD. Charlie, I don't work for you no more.

DOLLY. Leave it to me, boys. (*Dolly exits.*)

DANGLE. More guests?

CHARLIE. Roscoe Crabbe's minder.

DANGLE. But I was led to understand there was a knife fight and Roscoe Crabbe was mortally wounded?

CHARLIE. No! He was killed.

LLOYD. Good riddance!

CHARLIE. The cops are looking for his twin sister, Rachel, and her boyfriend.

DANGLE. Because?

LLOYD. Revenge! The boyfriend testified against Roscoe in court. Put him away for four years. Man! It's obvious! Who is Roscoe gonna get into a fight with on his first day of freedom?

CHARLIE. (*To Dangle, unnecessarily.*) Rachel's boyfriend. (*Enter Dolly.*)

DOLLY. He's clean. Shall I let him in?

CHARLIE. (*Nods.*) Yeah. (*Exit Dolly.*) What can I do?

LLOYD. She's a smashing girl, is Rachel! Nothing like that vicious little toerag of a brother!

CHARLIE. I think Roscoe was a bit whatsaname — you know, what's that word for someone who likes inflicting pain?

LLOYD. Police officer.

CHARLIE. No!

DANGLE. Sadist.

CHARLIE. That's Roscoe.

LLOYD. Unusual for twins to have such different personalities.

CHARLIE. (*To Dangle.*) They was identical twins, you see, Roscoe and Rachel.

LLOYD. Roscoe was a boy, and Rachel is a girl!

CHARLIE. So?

DANGLE. Identical means identical.

CHARLIE. What I want to know is, if Roscoe's dead, what's his

minder doing on my doorstep? *(Enter Dolly. Followed by Francis. Francis is suited and booted, but the suit is too tight, too short. The room freezes. Francis is acting tough. Francis checks the room as if looking for hidden dangers. He's playing the role of hard-man minder. Everyone else is still, waiting for a cue from Charlie. Francis stops under the picture of the Queen. Points to it.)*

FRANCIS. Who's that?

PAULINE. That's the Queen.

FRANCIS. What a beautiful woman. Someone should write a song about her.

PAULINE. "God Save the Queen"?

FRANCIS. That's a good title. *(Francis picks a peanut from a bowl on the side and throws it in the air, catches it in his mouth.)*

PAULINE. This is my engagement party.

FRANCIS. *Your* engagement party? Phew! *(To Dolly.)* Phew 'cause I'm glad it ain't yours — "beautiful eyes."

DOLLY. Thank you.

FRANCIS. Don't ever wear glasses. Even if you need to, you know, for reading.

DOLLY. *(Aside.)* I know exactly what he's after, and if he carries on like this he's gonna get it. *(Francis throws a second peanut and catches that too. To Francis.)* What about glasses for driving?

FRANCIS. Are you one of them women's libbers?

DOLLY. Would that be a problem?

FRANCIS. I like a woman who can drive. That way I can go out, get drunk, and get home without killing anyone. Are you married? To er ...

DOLLY. — I'm single, I'm the bookkeeper here.

FRANCIS. So you're a single, working, driving, bookkeeping woman. That's my type. Do you want to go to Spain for a couple of weeks? Majorca. Think about it. *(Francis throws a third peanut in the air, which forces him to run backwards to catch it. He hits an armchair, goes over with it, and pops up the other side.)* Got it. *(He shows the peanut on his tongue.)*

DANGLE. *(To Charlie.)* This man is a clown. *(Francis turns on Dangle, grabbing his testicles in a squeeze.)*

FRANCIS. Everybody at the circus loves the clowns. So, when you say, "This man is a clown," what you're really saying is, "I love you." Are you Charlie the Duck?

DANGLE. No.

FRANCIS. No?

ONE MAN, TWO GUVNORS

by Richard Bean

5M, 3W, 1 child

Brighton, England. 1963. Change is in the air, and Francis Henshall is looking to make his mark. Fired from a skiffle band and in search of work, he finds himself employed by small-time gangster Roscoe Crabbe, in town to collect a fee from his fiancée's gangster father. But Roscoe is really Rachel, posing as her own dead brother, herself in love with Stanley Stubbers (her brother's killer) who, in turn, becomes our hero's other "guvnor." Fighting a mounting sense of confusion, Francis goes out of his way to serve both bosses. But with the distractions of a pneumatic bookkeeper, a self-important actor, and select members of the criminal fraternity (not to mention his own mammoth appetite) to contend with, how long can he keep them apart? Richard Bean's hilarious comedy received 5-star reviews from every London newspaper and was the hit of the 2012 Broadway season.

"Splendidly silly ... satanic and seraphic, dirty-minded and utterly innocent."
—**The New York Times**

"... lifts audiences from mere happiness to eye-watering, comic hysteria."
—**Variety**

"The most glorious comedy on the planet." —**The Daily Mail (London)**

"If you're not having a good time at this show, you may be on the wrong medication."
—**The Hollywood Reporter**

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