

one man two guvnors script

one man two guvnors script is a highly acclaimed play script adapted by Richard Bean from the classic Italian comedy "Servant of Two Masters" by Carlo Goldoni. This comedic masterpiece combines farce, physical humor, and sharp dialogue to create a memorable theatrical experience. The script has been widely studied and performed, praised for its witty character interactions and intricate plot that revolves around mistaken identities and dual obligations. Understanding the one man two guvnors script offers insight into modern adaptations of classical works, theatrical structure, and character development. This article explores the origins, plot, characters, and performance aspects of the one man two guvnors script, providing a comprehensive overview for theater enthusiasts, students, and professionals alike. Following this introduction, the article presents a detailed table of contents for easy navigation.

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Origins and Adaptation of the Script

The one man two guvnors script is an adaptation by playwright Richard Bean of the 18th-century Italian comedy "Servant of Two Masters" by Carlo Goldoni. Bean's version modernizes the setting to 1960s England, specifically Brighton, while retaining the original's comedic structure and farcical elements. The adaptation maintains the core concept of a servant juggling duties for two masters, creating a series of humorous misunderstandings and complications.

Richard Bean's adaptation emphasizes British humor and cultural references, making the script accessible and engaging for contemporary audiences. This update includes idiomatic expressions, period-specific music, and situational comedy that reflect the social and cultural atmosphere of the time. The script's language and character interactions have been carefully crafted to balance homage to the original with innovative theatrical techniques.

Plot Overview and Structure

The one man two guvnors script follows the story of Francis Henshall, a hapless but resourceful man

who finds himself employed by two different masters simultaneously without either knowing. The plot unfolds as Francis attempts to keep his two jobs secret, leading to a cascade of comedic situations involving mistaken identities, romantic entanglements, and slapstick mishaps.

The script is structured into two acts, each advancing the narrative with escalating tension and humor. The first act establishes the premise and introduces the main characters, while the second act focuses on the resolution of conflicts and the final revelations. The pacing of the play is brisk, with rapid-fire dialogues and carefully timed physical comedy sequences.

Act One: Setup and Conflict

In the opening act, Francis Henshall is hired by two men: Roscoe Crabbe, who is actually his disguised friend, and Stanley Stubbers, who is in hiding. Francis must manage the demands of both without arousing suspicion. The act introduces other key characters, including the love interests and antagonists, setting up the complex web of relationships.

Act Two: Resolution and Revelations

The second act intensifies the confusion as both masters come into contact, secrets threaten to unravel, and Francis's juggling act becomes increasingly difficult. The script leads to a comedic climax where identities are revealed, misunderstandings are cleared, and the characters reach a satisfying conclusion.

Main Characters and Their Roles

The one man two guvnors script features a cast of colorful characters who contribute to the comedic chaos. Understanding these characters is essential to appreciating the script's humor and dynamics.

- **Francis Henshall:** The protagonist and servant to two masters, known for his quick wit and physical comedy.
- **Roscoe Crabbe:** Francis's first master, who is actually a woman disguised as a man.
- **Stanley Stubbers:** Francis's second master, a man in hiding from the law.
- **Rachel Crabbe:** Roscoe's sister and Francis's love interest.
- **Dolores:** A singer and object of Stanley's affection.
- **Alan Dangle and Harry Dangle:** Comic characters who add to the farce and confusion.

Thematic Elements and Style

The script of *One Man Two Guvnors* blends themes of social class, identity, and deception with a comedic tone. It explores the lengths to which individuals go to maintain their social standing and personal desires, often through disguise and subterfuge. The play's style is rooted in the tradition of *commedia dell'arte*, featuring exaggerated characters and physical humor.

Additionally, the script incorporates elements of slapstick, verbal wit, and audience interaction, creating a lively and engaging theatrical experience. The themes are conveyed through fast-paced dialogue, situational irony, and humorous misunderstandings that underscore the human tendency toward folly and resilience.

Performance History and Reception

The *One Man Two Guvnors* script premiered in 2011 at the National Theatre in London and quickly gained critical acclaim for its inventive adaptation and energetic performances. The play's success led to international tours and a Broadway production, further cementing its reputation in contemporary theater.

Critics have lauded the script for its clever writing, comedic timing, and effective modernization of a classical work. The play's accessibility and humor have contributed to its popularity among diverse audiences, from theater aficionados to casual viewers.

Analysis of the Script's Language and Humor

The language of the *One Man Two Guvnors* script is characterized by its colloquial British English, puns, and playful wordplay. Richard Bean's dialogue captures the rhythm and tone of 1960s England, enhancing authenticity and comedic effect. The humor relies heavily on misunderstandings, double entendres, and character-driven jokes.

The script also uses repetition and timing to maximize comedic impact, with Francis's monologues and asides providing insight into his thoughts and increasing audience engagement. The humor is accessible yet sophisticated, appealing to a wide range of theatergoers.

Use of Physical Comedy and Stage Directions

Physical comedy is a cornerstone of the *One Man Two Guvnors* script, with stage directions that emphasize slapstick, pratfalls, and exaggerated movements. The script allows actors to showcase their physicality, making the play as visually entertaining as it is verbally witty.

Stage directions specify timing for entrances, exits, and comic business that heighten the farcical nature of the play. This physicality complements the verbal humor, creating a dynamic and immersive experience for audiences. The interplay between text and movement is crucial in realizing the script's full comedic potential.

Frequently Asked Questions

What is 'One Man, Two Guvnors' about?

'One Man, Two Guvnors' is a comedy play by Richard Bean, adapted from the Italian commedia dell'arte play 'Servant of Two Masters.' It follows Francis Henshall, a man who tries to work for two employers simultaneously without either finding out, leading to humorous situations.

Where can I find the script of 'One Man, Two Guvnors'?

The script of 'One Man, Two Guvnors' is available for purchase from various publishers such as Samuel French or Methuen Drama. It may also be available in libraries or authorized online platforms.

Who wrote the script for 'One Man, Two Guvnors'?

The script was written by British playwright Richard Bean.

Is the 'One Man, Two Guvnors' script suitable for amateur theatre productions?

Yes, the script is popular among amateur theatre groups due to its comedic elements and engaging characters. However, it requires a cast comfortable with physical comedy and timing.

What is the setting of the 'One Man, Two Guvnors' script?

The play is set in 1963 in Brighton, England, which influences the style, music, and cultural references throughout the script.

Are there any notable differences between the 'One Man, Two Guvnors' script and the original play it is based on?

Yes, Richard Bean's adaptation modernizes the setting to 1960s England and incorporates British humor, music, and culture, while maintaining the core plot of the original Italian commedia dell'arte play 'Servant of Two Masters.'

Can the 'One Man, Two Guvnors' script be used for educational purposes?

Yes, the script is often used in educational settings to teach comedy, timing, and classical adaptation in theatre courses.

Does the 'One Man, Two Guvnors' script include music or songs?

While the script itself focuses on dialogue and stage directions, productions often include live music

or songs inspired by 1960s British music to enhance the atmosphere.

Is the 'One Man, Two Guvnors' script under copyright?

Yes, the script is protected by copyright, and performance rights must be obtained from the appropriate licensing agencies before staging the play.

Additional Resources

1. *"One Man, Two Guvnors" by Richard Bean*

This is the original play script of "One Man, Two Guvnors," a modern adaptation of the classic Italian comedy "Servant of Two Masters." Set in 1960s England, it follows Francis Henshall, a man juggling two employers without either knowing. The play is known for its slapstick humor, witty dialogue, and physical comedy, making it a favorite in contemporary theatre.

2. *"Commedia dell'Arte: An Actor's Handbook" by John Rudlin*

This book explores the traditional Italian theatrical form that inspired "One Man, Two Guvnors." It provides insights into the stock characters, improvisation techniques, and physical comedy that are essential to the commedia style. Actors and directors will find valuable tools for understanding the roots of the play's humor and performance style.

3. *"British Farce: A History and Performance Guide" by Peter Rogers*

A comprehensive look at British farce, this book traces its development and hallmark features. It discusses how plays like "One Man, Two Guvnors" fit into the tradition of fast-paced, exaggerated comedic theater. With practical performance advice, it's useful for those studying or staging farcical plays.

4. *"Richard Bean: Plays One" by Richard Bean*

This collection features several of Richard Bean's plays, including "One Man, Two Guvnors." It offers readers insight into Bean's writing style, thematic concerns, and comedic approach. The introduction and notes provide context about the playwright's inspirations and theatrical contributions.

5. *"Physical Comedy for the Stage and Screen" by Dudley Riggs*

Focusing on the art of physical humor, this book breaks down techniques used in slapstick and comedy performances. It's particularly relevant for actors performing in "One Man, Two Guvnors," where physicality is key to the humor. The book includes exercises and examples to develop timing and movement.

6. *"Theatre Histories: An Introduction" by Phillip B. Zarrilli*

This text offers a broad overview of theatre history, including the evolution of comedic forms. It situates plays like "One Man, Two Guvnors" within the larger context of theatrical traditions and innovations. Readers gain a deeper understanding of how historical performance styles influence modern scripts.

7. *"Modern British Drama: The Twentieth Century" by David Edgar*

This book surveys significant British plays and playwrights of the twentieth century, setting the stage for contemporary works like "One Man, Two Guvnors." It examines themes, social commentary, and stylistic trends prevalent in British drama, helping readers appreciate the cultural

backdrop of Bean's work.

8. *"Acting Comedies" by Michael Earley*

A practical guide for actors, this book covers techniques specific to performing comedy on stage. It addresses timing, character development, and audience interaction, all crucial elements in a successful production of "One Man, Two Guvnors." The exercises help actors hone their comedic skills.

9. *"Adapting Classics for Modern Theatre" by Sarah Bay-Cheng*

This book explores the challenges and creative decisions involved in adapting classic works for contemporary audiences. Since "One Man, Two Guvnors" is an adaptation of a commedia dell'arte play, this text provides valuable perspectives on maintaining relevance while honoring the source material. It includes case studies and theoretical frameworks for adaptation.

One Man Two Guvnors Script

One Man, Two Guvnors: A Comprehensive Guide to Staging Richard Bean's Farcical Masterpiece

Forget flat performances and confused audiences! Are you struggling to bring the riotous energy of Richard Bean's One Man, Two Guvnors to life on stage? Do you find yourself overwhelmed by the play's intricate plot, demanding characters, and fast-paced comedic timing? Are you unsure how to effectively utilize the physical comedy, seamlessly integrate the music, and create a truly memorable theatrical experience? This comprehensive guide will equip you with the tools and knowledge you need to conquer these challenges and deliver a production that will have your audience rolling in the aisles.

By: Barnaby Finch, Expert Theatre Director & Dramaturg

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One Man, Two Guvnors: A Comprehensive Guide to Staging Richard Bean's Farcical Masterpiece

Introduction: Understanding the Comedic Genius of One Man, Two Guvnors

Richard Bean's *One Man, Two Guvnors* is a modern comedic masterpiece, a vibrant adaptation of Carlo Goldoni's *Servant of Two Masters*. Its success hinges on a perfect blend of slapstick, witty dialogue, and meticulously crafted characters. Understanding the play's comedic DNA is crucial for a successful production. This involves recognizing the different types of comedy at play: farce, situational comedy, character comedy, and wordplay. The play relies heavily on mistaken identities, improbable situations, and rapid-fire dialogue, all contributing to the frenetic energy that defines the production. A director needs to appreciate this comedic architecture to ensure the pacing is tight, the jokes land, and the audience is constantly engaged. This introduction lays the groundwork for understanding the play's unique comedic structure and how to effectively translate it to the stage.

Chapter 1: Analyzing the Play's Structure and Plot: Unraveling the Complexities of the Narrative and its Comedic Timing

The plot of *One Man, Two Guvnors* is famously convoluted. This intricacy is part of its charm, but it requires careful analysis to ensure clarity for both the actors and the audience. This chapter will dissect the play's structure, scene by scene, identifying key plot points, pivotal moments of comedic escalation, and the cause-and-effect relationships that drive the narrative forward. We'll examine how the overlapping storylines create comedic friction and how the timing of revelations and misunderstandings fuels the laughter. Detailed analysis of the script will be undertaken, focusing on identifying crucial moments that need precise comedic delivery. Furthermore, exercises to improve comedic timing, such as working with pauses and emphasizing specific words, will be discussed. This will include techniques like beat work and exploring the rhythm of the dialogue to ensure a seamless and engaging performance. The importance of clear transitions between scenes and maintaining the play's relentless pace will also be addressed.

Chapter 2: Character Deep Dive: Exploring the Nuances of Each Character, Their Motivations, and Comedic Potential

Each character in *One Man, Two Guvnors* contributes to the overall comedic effect. This chapter will offer a detailed exploration of each character, analyzing their motivations, relationships, and comedic traits. We will investigate how their quirks and flaws contribute to the play's humorous situations. For instance, Stanley's desperation, Roscoe's blustering, and Rachel's determination all contribute to the chaotic energy of the play. Understanding the subtle differences in their personalities is crucial for actors to accurately portray them and contribute meaningfully to the ensemble performance. The chapter will offer exercises to help actors develop their characters, considering their physicality, vocal delivery, and comedic timing. We'll also explore how the actors can utilize improvisation techniques to enhance their comedic potential within the framework of the script.

Chapter 3: Mastering the Physical Comedy: Techniques and Exercises for Achieving Believable and Hilarious Physical Gags

Physical comedy is the backbone of *One Man, Two Guvnors*. This chapter will delve into the art of physical comedy, providing practical techniques and exercises to help actors achieve believable and hilarious physical gags. We will explore different types of physical comedy, including slapstick, mime, and character-driven physicality. We'll analyze specific examples from the script, demonstrating how physical actions can heighten the comedic effect of dialogue and create memorable moments. This will involve discussions on safety techniques, proper training to avoid injury, and effective rehearsal strategies for integrating physical comedy seamlessly into the performance. This section will also cover the importance of clear communication and coordination between actors, essential for executing complex physical routines effectively.

Chapter 4: Integrating Music and Rhythm: Understanding the Role of the Music in Driving the Comedy and Enhancing the Production

The music in *One Man, Two Guvnors* is not merely background noise; it's an integral part of the play's comedic energy. This chapter will analyze the role of the music, exploring how it contributes to the play's rhythm and pacing. We will discuss how to select appropriate musical pieces that complement the action and enhance the comedic mood. The chapter will include considerations of

the use of live music versus recorded tracks, the importance of musical cues for scene changes, and how music can be used to create a sense of place and atmosphere. Furthermore, we'll address the technical aspects of integrating music into the production, such as coordinating sound cues with stage action and ensuring clear sound quality.

Chapter 5: Directing the Ensemble: Guiding Actors Through the Fast-Paced Dialogue and Intricate Scene Work

Directing *One Man, Two Guvnors* requires a skillful hand in managing a large ensemble cast. This chapter will provide practical guidance on directing actors through the rapid-fire dialogue and intricate scene work. We will focus on rehearsal techniques, collaborative approaches to character development, and conflict resolution. This will include strategies for maintaining the pace, coordinating entrances and exits, and emphasizing the timing of comedic delivery. We will also address techniques for working with actors of varying experience levels and ensuring a unified ensemble performance. The chapter explores the importance of clear communication, trust, and collaboration between the director and the actors to achieve a cohesive and engaging production.

Chapter 6: Designing the Production: Creating a Visually Stunning and Thematically Appropriate Set, Costumes, and Lighting

The design elements of *One Man, Two Guvnors* contribute significantly to its comedic effect. This chapter will explore the design process, focusing on creating a visually stunning and thematically appropriate set, costumes, and lighting. We will discuss how design choices can enhance the comedic atmosphere, highlight key moments, and create a sense of place and time. The chapter will delve into the collaboration between the director and the design team, stressing the importance of a unified vision. Specific examples of successful design choices from various productions will be analyzed, offering inspiration and practical guidance.

Chapter 7: Marketing and Promotion: Reaching Your Target Audience and Creating Buzz Around Your Production

A successful production needs effective marketing and promotion. This chapter will equip you with

the tools and strategies to reach your target audience and create excitement around your production of One Man, Two Guvnors. We will explore various marketing channels, including social media, print advertising, and online platforms. We'll discuss the importance of creating compelling marketing materials, such as posters, flyers, and website content. Furthermore, the chapter will cover strategies for generating pre-show buzz, managing press and media relations, and engaging with potential audiences. The importance of targeted marketing to reach specific demographics will be emphasized, with examples of successful marketing campaigns for theatrical productions.

Conclusion: Putting it All Together and Achieving Theatrical Success

Bringing One Man, Two Guvnors to life on stage is a rewarding but challenging endeavor. This conclusion summarizes the key concepts discussed in the book, emphasizing the importance of a holistic approach to staging the play. It reinforces the need for a strong understanding of the comedic structure, meticulous character development, seamless integration of physical comedy and music, and a cohesive design vision. Finally, it reiterates the crucial role of collaboration and teamwork in achieving a successful and hilarious theatrical experience that will leave your audience delighted.

FAQs

1. What is the best way to approach the fast-paced dialogue in One Man, Two Guvnors? Focus on clear articulation, precise timing, and collaborative rehearsal to ensure everyone stays on track.
2. How can I ensure the physical comedy doesn't overshadow the plot? Careful choreography and rehearsal will ensure the physical comedy enhances, not detracts, from the narrative.
3. What are some key elements to consider when designing the set for this play? The set should be versatile and adaptable, reflecting the chaotic and unpredictable nature of the story.
4. How can I incorporate the music effectively without overwhelming the audience? Choose music that complements the mood and action without distracting from the dialogue.
5. What kind of actors are best suited for this play? Actors who are comfortable with physical comedy, quick wit, and ensemble work are ideal.
6. How do I manage the many characters and their intricate relationships? A detailed character breakdown and thorough rehearsal process are key to managing the complexities.
7. What marketing strategies are most effective for attracting an audience to this type of play?

Highlight the comedic elements, the fast pace, and the star power of your cast.

8. How can I ensure the comedic timing is perfect throughout the play? Rehearse extensively, focusing on rhythm, pauses, and comedic beats.

9. What are some common pitfalls to avoid when staging *One Man, Two Guvnors*? Avoid rushing the dialogue, neglecting the physical comedy, and underestimating the complexity of the plot.

Related Articles

1. Analyzing the Farcical Elements in *One Man, Two Guvnors*: A deep dive into the play's use of farce, including mistaken identities and improbable situations.

2. The Importance of Ensemble Acting in *One Man, Two Guvnors*: Exploring the collaborative nature of the play and the importance of a strong ensemble cast.

3. Designing Costumes for *One Man, Two Guvnors*: A guide to creating visually appealing and thematically appropriate costumes.

4. Mastering the Physical Comedy Techniques of *One Man, Two Guvnors*: A detailed exploration of physical comedy techniques with examples from the play.

5. Directing the Fast-Paced Dialogue of *One Man, Two Guvnors*: Strategies for managing the play's rapid-fire dialogue and maintaining clarity.

6. Creating a Thematically Appropriate Set for *One Man, Two Guvnors*: Designing a set that complements the play's comedic tone and setting.

7. The Role of Music in Enhancing the Comedy of *One Man, Two Guvnors*: Analyzing the use of music in driving the comedic energy and atmosphere.

8. Marketing a Production of *One Man, Two Guvnors*: Effective strategies for reaching your target audience and creating buzz.

9. A Comparative Analysis of *One Man, Two Guvnors* and *Servant of Two Masters*: Exploring the similarities and differences between Bean's adaptation and Goldoni's original play.

one man two guvnors script: *One Man, Two Guvnors* Richard Bean, 2012-06-18 Fired from his skiffle band, Francis Henshall becomes minder to Roscoe Crabbe, a small time East End hood, now in Brighton to collect £6,000 from his fiancée's dad. But Roscoe is really his sister Rachel posing as her own dead brother, who's been killed by her boyfriend Stanley Stubbers. Holed up at The Cricketers' Arms, the permanently ravenous Francis spots the chance of an extra meal ticket and takes a second job with one Stanley Stubbers, who is hiding from the police and waiting to be re-united with Rachel. To prevent discovery, Francis must keep his two guvnors apart. Simple. Based on Carlo Goldoni's classic Italian comedy *The Servant of Two Masters*, in this new English version by prize winning playwright Richard Bean, sex, food and money are high on the agenda.

one man two guvnors script: May I Have Your Attention Please? James Corden, 2011-09-29 THE SUNDAY TIMES BESTSELLING AUTOBIOGRAPHY So... the story of my life. I've often thought about this moment, about what it would be like to write my memoirs. I always thought it would make me feel important. It doesn't. If anything it makes me feel a little strange. The truth is, I should never have been this famous guy. I wasn't the cool, clever, good-looking boy at school. But I always dreamt of it, hoped for it, longed for it: throughout school when I was disruptive, in my teens when I tried to form my own boy band and through hundreds of auditions for parts which were met with constant rejection. Until finally I co-wrote Gavin and Stacey. And my whole life changed... This is that story. The story of how I found myself here, talking to you.

one man two guvnors script: The Acid Test Anya Reiss, 2012-08-24 This has been the worst day of my life. So can you please get drunk with me? Dana, Ruth and Jess down shots to console the heart-broken, to comfort the anxious and just pass the time. Kicked out from the family home Jess's dad, Jim, invades the party with just as much recklessness as the girls. As the night passes and vodka bottles are emptied, Friday night in becomes high drama. An unruly new comedy asking if age equals maturity, Acid Test opened at the Royal Court in May 2011.

one man two guvnors script: Jack Absolute Flies Again Richard Bean, Oliver Chris, 2022-10-20 July 1940. After an aerial dog fight, Pilot Officer Jack Absolute flies home to win the heart of his old flame, Lydia Languish. Back on British soil, Jack's advances soon turn to anarchy when the young heiress demands to be loved on her own, very particular, terms. Richard Brinsley Sheridan's classic comedy of manners, The Rivals, is given an uproarious Battle of Britain update by Richard Bean and Oliver Chris. In 2011, Richard Bean became the first playwright to win the Evening Standard Award for Best Play for two plays, The Heretic and One Man, Two Guvnors. This edition was published to coincide with the world premiere at the National Theatre, London, in July 2022.--Amazon.com.

one man two guvnors script: The Hypocrite Richard Bean, 2017-02-28 A riotous new comedy from award-winning playwright Richard Bean, author of One Man, Two Guvnors. April 1642. Sir John Hotham, Governor of Hull, is charged by Parliament to secure the arsenal at Hull and deny entry to King Charles I. If only it were that simple. With a Royalist siege outside the city walls and the rebellion of the mob within, Civil War seems inevitable and losing his head more than probable.

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one man two guvnors script: Shakespeare in Love Lee Hall, Declan Donnellan, Marc Norman, Tom Stoppard, 2017 Young Will Shakespeare has writers block... the deadline for his new play is fast approaching but he's in desperate need of inspiration. That is, until he finds his muse - Viola. This beautiful young woman is Will's greatest admirer and will stop at nothing (including breaking the law) to appear in his next play. Against a bustling background of mistaken identity, ruthless scheming and backstage theatrics, Will's love for Viola quickly blossoms and inspires him to write his greatest masterpiece.

one man two guvnors script: QLab 4 Jeromy Hopgood, 2017-10-30 Used from Broadway to Britain's West End, QLab software is the tool of choice for many of the world's most prominent sound, projection, and integrated media designers. QLab 4: Projects in Video, Audio, and Lighting Control is a project-based book on QLab software covering sound, video, lighting, and show control. With information on audio, video, and lighting system basics and the more advanced functions of QLab such as show control, network capabilities, projection mapping, video effects, and cue cart

integration, each chapter's specific projects will allow you to learn the software's capabilities at your own pace. In addition to the text, a companion website hosts project files, instructional videos, and more.

one man two guvnors script: Frankenstein, based on the novel by Mary Shelley Nick Dear, 2011-02-17 Slowly I learnt the ways of humans: how to ruin, how to hate, how to debase, how to humiliate. And at the feet of my master I learnt the highest of human skills, the skill no other creature owns: I finally learnt how to lie. Childlike in his innocence but grotesque in form, Frankenstein's bewildered creature is cast out into a hostile universe by his horror-struck maker. Meeting with cruelty wherever he goes, the friendless Creature, increasingly desperate and vengeful, determines to track down his creator and strike a terrifying deal. Urgent concerns of scientific responsibility, parental neglect, cognitive development and the nature of good and evil are embedded within this thrilling and deeply disturbing classic gothic tale. Mary Shelley's Frankenstein, adapted for the stage by Nick Dear, premiered at the National Theatre, London, in February 2011.

one man two guvnors script: Last Train to Nibroc Arlene Hutton, 2000 THE STORY: In December 1940, an east-bound cross-country train carries the bodies of the great American writers Nathanael West and F. Scott Fitzgerald. Also on board is May, who shares her seat with a charming young flyer, Raleigh. Religious and bo

one man two guvnors script: A Devil Inside David Lindsay-Abaire, 2000 THE STORY: Mrs. Slater has waited fourteen long years to tell her son, Gene, the truth. And when he wakes up on his twenty-first birthday, she greets him with the customary banners and good wishes, and then gets to the point. Your father was murde

one man two guvnors script: The Mad Ones Kait Kerrigan, Brian Lowdermilk, 2019-09-18 Mad to live, mad to talk, mad to be saved... 18-year-old Samantha Brown sits in a hand-me-down car with the keys clutched in her hand. Caught between a yearning for the unknown and feeling bound by expectation, she telescopes back to a time before her world had fallen apart. As she relives her senior year, we meet Sam's well-intentioned helicopter mother Bev and her high school sweetheart of a boyfriend Adam, but it's her painfully alive best friend Kelly that haunts her. Kelly was everything Sam is not - impetuous and daring. She pushed Sam to break rules and do the unexpected. When Kelly's killed in a car wreck, Sam loses not only her best friend but also the part of herself that was learning to be brave. Now, Sam has to make a decision. Will she follow her mother's dreams for her, or will she summon the courage to drive away from her friends and family into a future she can't imagine?

one man two guvnors script: My Lucky Star Joe Keenan, 2009-02-28 In this hilarious, laser-sharp comedy, the Emmy-winning writer and producer of Frasier sends up Hollywood pretense higher than it's ever been sent before.

one man two guvnors script: Balancing Acts Nicholas Hytner, 2017-11-14 From the Tony Award and Laurence Olivier Award-winning former director of London's National Theatre--this is a fascinating, candid, eloquent memoir about his career directing theater, producing films and opera, and working closely with some of the world's most celebrated actors. The list of Nicholas Hytner's accomplishments is long and distinguished: as Artistic Director of London's National Theatre from 2003-2015, he directed and produced a great number of their most popular and memorable plays and musicals, many of which have come to Broadway: *Carousel*, Richard Bean's *One Man, Two Guvnors*, David Hare's *Stuff Happens* among them. He directed both the London and Broadway productions of *Miss Saigon*, each of which ran for ten years. He directed Alan Bennett's *The Madness of George III* on both stage and screen. In short: He is one of today's most successful and admired theatrical impresarios. In *Balancing Acts*, Hytner gives us a detailed behind-the-scenes look at his creative process. From reviving classic musicals and mastering Shakespeare to commissioning new plays, he shows theater making to be a necessarily collaborative exercise, and he writes insightfully about the actors and playwrights he's worked with: Derek Jacobi, Richard Griffiths, Helen Mirren, Maggie Smith, Michael Gambon, Harold Pinter, and Tom Stoppard among them. With a cultural range that spans from *The Mikado* to *The Lady in the Van*, *Balancing Acts* is not only a

memoir but a gathering of illuminating notes on the art of directing and a thoughtful meditation on the purpose of theater.

one man two guvnors script: *The Servant of Two Masters (Il Servitore di Due Padroni)* Carlo Goldoni, 2022-08-16 DigiCat Publishing presents to you this special edition of *The Servant of Two Masters (Il Servitore di Due Padroni)* by Carlo Goldoni. DigiCat Publishing considers every written word to be a legacy of humankind. Every DigiCat book has been carefully reproduced for republishing in a new modern format. The books are available in print, as well as ebooks. DigiCat hopes you will treat this work with the acknowledgment and passion it deserves as a classic of world literature.

one man two guvnors script: Carlo Goldoni's The Servant of Two Masters Carlo Goldoni, 2004 THE STORY: A cross between traditional Italian commedia and postmodern vaudeville, this new version of Goldoni's classic pits the madcap servant Truffaldino against masters, mistresses, lovers, lawyers and twenty-seven plates of meatballs. Imagine

one man two guvnors script: *The Water Bears* Kim Baker, 2021-09-14 A quirky, empowering story about a boy recovering from a bear attack with the help of his friends and, maybe, some magic. For fans of *Unusual Chickens for the Exceptional Poultry Farmer* by Kelly Jones and *The Canning Season* by Polly Horvath. Newt Gomez has a thing with bears. Having survived a bear attack last year, he now finds an unusual bear statue. Newt's best friend thinks the statue grants wishes. But even as more people wish on the bear and their wishes come true, Newt is not a believer. But Newt has a wish too: while he loves his home on eccentric Murphy Island, he wants to go to middle school on the mainland, where his warm extended family lives. There, he's not the only Latinx kid, and he won't have to drive the former taco truck--a gift from his parents--or perform in the talent show. Most importantly, on the mainland, he never has bad dreams about the attack. Newt is almost ready to make a secret wish when everything changes. Tackling themes of survival and self-acceptance, Newt's story illuminates the magic in our world, where reality is often uncertain but always full of salvageable wonders.

one man two guvnors script: The Nap Richard Bean, 2018-09-04 Dylan isn't your typical snooker player. He's a vegetarian, for starters. This is the biggest week of his life and everybody wants a piece of him - his ex-con Dad, local gangster Waxy Chuff and the snooker corruption squad. *The Nap* is a laugh out loud comedy thriller about love, honour and not getting snookered. It centres around Dylan Spokes, a professional snooker player, born and raised in Sheffield. Dylan is preparing for a big match, but not only are his friends and family getting in the way, but he is visited by police investigating match fixing. *The Nap* is a farce by award-winning playwright, Richard Bean, with plenty of sharp lines, jokes and an array of hilarious characters. The play includes a live snooker match, with comic commentary. It opened at the Sheffield Crucible in 2016 and later on Broadway by the Manhattan Theatre Club.

one man two guvnors script: Things I Know to be True Andrew Bovell, 2017-06 A complex and intense portrait of the mechanics of a family-and a marriage- through the eyes of four siblings struggling to define themselves beyond their parents' love and expectations. Bob and Fran have worked hard to give their four children the opportunities they never had. Now, with the kids ready to make lives of their own, it's time to sit back and smell the roses. But the change of the seasons reveals some shattering truths, leaving us asking whether it's possible to love too much.

one man two guvnors script: *Anton in Show Business* Jane Martin, 2000 This madcap comedy follows three actresses across the footlights, down the rabbit hole, and into a strangely familiar Wonderland that looks a lot like American theatre - the resemblance is uncanny! As these women pursue their dream of performing Chekhov in Texas, they're whisked through a maelstrom of good ideas that offer unique solutions to the Three Sisters' need to have life's deeper purpose revealed. In the tradition of great backstage comedies, *Anton in Show Business* conveys the joys, pains, and absurdities of putting on a play at the turn of the century. -- Publisher's website

one man two guvnors script: *Drama at Inish* Lennox Robinson, 1953

one man two guvnors script: *The Musical Theatre Writer's Survival Guide* David Spencer,

2005 Award-winning musical dramatist and teacher David Spencer provides a guide-to-the-game that helps you negotiate aspects of the musical theatre business and more.

one man two guvnors script: A Beginner's Guide to Populism Andy Moseley, 2019-07-24 Political satire about a little village that didn't want to be part of a big city. The residents of Little Middleton are up in arms about proposals that will spell the end of their village. Following the announcement of plans to create Middleton Garden City, Antonia Morgan takes on the cause of the villagers, not because she believes in their cause, she just thinks it will win her votes and guarantee her place in political history. Things don't quite go to plan, but by the time she finally realises the damage and chaos that she's unleashed and tries to change course, it is too late. The cause had been hijacked by the local loud mouth Brian Barber, a man who everyone had previously thought was just the village idiot in love with the sound of his own voice. After declaring independence for the village, he calls a motion of no confidence in the leader, and gets the angry villagers calling for her head on a plate, before removing her and installing himself as the leader of the village, willfully taking it into political isolation, food shortages and the collapse of the local economy, rather than have any outsiders have say in its future. A Beginner's Guide to Populism premiered at The Cockpit, London in 2017 as part of the Voila! Europe Festival. The plays dark comedy now serves as a chillingly accurate prediction of what was to follow in UK political history. 'There is a plethora of political satire and critique being produced at the moment, and so finding a unique take on it is hard. 'A Beginner's Guide of Populism' is able to take a fairly worn out topic and give it a fresh face, it's incredibly refreshing and thought provoking, and somehow manages to be funny too! Part of the cleverness of this play was echoing the current political situation, but not copying it. In this way they are able to demonstrate the dangers without being clichéd.' Eleanor Gunn - EdFringe Review.com Expertly conceived, written and executed by a team who plainly have an eye for the socio-political zeitgeist. Echoes of the present resonate throughout - references to sex pests, contempt for experts, the invitation to build a wall - all delivered with wry humour and witty lines. A thoroughly entertaining play, brilliantly executed and cleverly written.' Ian Hamilton - Buxton Fringe Review 'A timely production. It lampoons populism and its insular message with great verve, but without offering simple solutions. The writing is pointed and telling, and manages to note many of the strategies feeding the rise of populism without feeling didactic. The us-and-them divisions are nicely drawn, as what makes an outsider so becomes ever more ludicrously defined.' Stephen Walker - Fringe Guru

one man two guvnors script: The Columnist David Auburn, 2012-04-24 A new play from the Pulitzer- and Tony Award-winning author of *Proof*, about a newspaper columnist in midcentury America, who is beloved, feared, and courted in equal measure at the nexus of Washington life. Based on the real-life story of Joe Alsop.

one man two guvnors script: Writing Musical Theater A. Cohen, S. Rosenhaus, 2016-04-30 This guide to the modern musical covers the entire process of creating a show, from finding and working out the initial idea, through to the ways in which writers can market a finished show and get it produced. For the interested theatregoer and writers, it is written in a lively and user-friendly style and illustrated with numerous examples.

one man two guvnors script: National Theatre , 2017-09 Synopsis coming soon.....

one man two guvnors script: Dark Attractions Brian Woolland, 2004-09-16 This book offers a major critical appraisal of playwright Peter Barnes. It argues that many of his plays have remarkable contemporary relevance, and are formally far more innovative than has hitherto been recognised.

one man two guvnors script: The Ultimate Musical Writer's Planner Holly Reed, 2020-08-10 The Ultimate Musical Writer's Planner is an all-in-one workbook to help you brainstorm, develop, plan and calendar your new musical. You'll find guides on outlining story structure and character development, charts for determining vocal ranges and rhyme patterns, checklists for readings and marketing, goal planning sheets, a monthly planning calendar, and much, much more. It's a 240+ page musical planner and workbook to take you from concept to stage. Sections Include: Getting Started, The Book & Story Structure, Character Development, Writing the Script, Music &

Songwriting, Development & Readings, Submissions & Marketing, Setting Goals, Monthly Planner, Contacts & Important Info, Recommended Resources, and Notes & Brainstorming. Writing a musical isn't easy, and it can take years of work to successfully move it from idea to stage. This workbook will help you feel less overwhelmed and hopefully trigger some important ideas. It may even one day become a treasured memento of the journey.

one man two guvnors script: *Under the Whaleback* Richard Bean, 2003 It's the worst job in the world and only those what is born to it, what has gorrit in the blood, can do it. Three generations of Hull men struggle with the legacies left to them by their fathers. A powerful and moving story of fate, choices and men at work, *Under the Whaleback* opened at the Royal Court Theatre in August 2002.

one man two guvnors script: Shakespeare in Love (High School Edition) Lee Hall, Marc Norman, Tom Stoppard, 2019-03-08 Young Will Shakespeare has writers block... the deadline for his new play is fast approaching but hes in desperate need of inspiration. That is, until he finds his muse - Viola. This beautiful young woman is Will's greatest admirer and will stop at nothing (including breaking the law) to appear in his next play. Against a bustling background of mistaken identity, ruthless scheming and backstage theatrics, Will's love for Viola quickly blossoms and inspires him to write his greatest masterpiece.

one man two guvnors script: *Cherish* Ken Duncum, 2005-04-01 The interpersonal conflicts waged between two struggling gay couples and the children they share are charted in this tragic play about the sobering incompatibility of good intentions and the cold reality of human needs.

one man two guvnors script: *The Massive Tragedy of Madame Bovary* John Nicholson, Javier Marzan, 2016 Peepolykus bring their exhilarating combination of verbal slapstick, visual surprise and anarchic comedy to Gustave Flaubert's seminal nineteenth-century masterpiece *Madame Bovary*. Laugh and cry in equal measure as Emma Bovary chooses the wrong husband. Lose yourself in mesmeric love scenes featuring a procession of devastatingly attractive men. Rail at the fate of women in a patriarchal society, if you will. Prepare yourself for vermin, moustaches, wild animals, lots of French people and a nun. Written for a bijou cast of four playing multiple roles, *The Massive Tragedy of Madame Bovary* was a co-production between Peepolykus, Liverpool Everyman & Playhouse, the Nuffield in Southampton, Bristol Old Vic and the Royal & Derngate in Northampton. It premiered at the Everyman in Liverpool in 2016 before touring to all those other places too. Like their tremendously popular *Hound of the Baskervilles*, Peepolykus's *Bovary* offers abundant opportunities for comedy and slapstick - plus some massive tragedy - to any theatre company or drama group looking for a loving derailment of a classic novel.

one man two guvnors script: Enron Lucy Prebble, 2016-01-28 The only difference between me and the people judging me is they weren't smart enough to do what we did. One of the most infamous scandals in financial history becomes a theatrical epic. At once a case study and an allegory, the play charts the notorious rise and fall of Enron and its founding partners Ken Lay and Jeffrey Skilling, who became 'the most vilified figure from the financial scandal of the century.' This Student Edition features expert and helpful annotation, including a scene-by-scene summary, a detailed commentary on the dramatic, social and political context, and on the themes, characters, language and structure of the play, as well as a list of suggested reading and questions for further study and a review of performance history. Mixing classical tragedy with savage comedy, *Enron* follows a group of flawed men and women in a narrative of greed and loss which reviews the tumultuous 1990s and casts a new light on the financial turmoil in which the world finds itself in 2009. The play was Lucy Prebble's first work for the stage since her debut work *The Sugar Syndrome*, winner of the George Devine and Critic's Circle Awards for Most Promising New Playwright. Produced by Headlong, *Enron* premiered at Chichester's Minerva Theatre on 11 July 2009 and opened at the Royal Court Theatre, London, in September, before transferring to London's West End and to Broadway in 2010.

one man two guvnors script: *Richard Bean Plays 6* Richard Bean, 2020-11-26 The sixth collection of plays from award-winning playwright Richard Bean, including the world-conquering hit

One Man, Two Guvnors, as well as Young Marx, his riotous take on Karl Marx's life in London, which launched London's new Bridge Theatre and The Hypocrite, a historical-farcical romp that lit up Hull's year as City of Culture. One Man, Two Guvnors Based on Carlo Goldoni's classic Italian comedy The Servant of Two Masters, sex, food and money are high on the agenda. Winner of the both 2011 Evening Standard Theatre Best New Play & Critic's Circle Best New Play awards. Young Marx Creditors, spies, rival revolutionary factions and prospective seducers of his beautiful wife all circle like vultures. His writing blocked, his marriage dying, his friend Engels in despair at his wasted genius, his only hope is a job on the railway. But there's still no one in the capital who can show you a better night on the piss than Karl Heinrich Marx. The Hypocrite April 1642. Sir John Hotham, Governor of Hull, is charged by Parliament to secure the arsenal at Hull and deny entry to King Charles I. If only it were that simple. With a Royalist siege outside the city walls and the rebellion of the mob within, Civil War seems inevitable and losing his head more than probable.

one man two guvnors script: *Waiting for Waiting for Godot* Dave Hanson, 2017-10-03 Two hapless understudies occupy their time backstage, trying to understand art, life, theatre and their precarious existence within it. Described as "delectable" by The New York Times and "gleefully absurd" by Time Out New York this hilariously witty comedy ponders Beckett, showbiz and just what on earth it's all about. Turns out, the only people who truly understand Beckett's Waiting For Godot, are the understudies.

one man two guvnors script: *Julius Caesar. King Lear* William Shakespeare, 1809

one man two guvnors script: *The Knight of the Burning Pestle* Francis Beaumont, 1898

one man two guvnors script: *Theatrical Worlds (Beta Version)* Charles Mitchell, 2014 From the University of Florida College of Fine Arts, Charlie Mitchell and distinguished colleagues from across America present an introductory text for theatre and theoretical production. This book seeks to give insight into the people and processes that create theater. It does not strip away the feeling of magic but to add wonder for the artistry that make a production work well. -- Open Textbook Library.

one man two guvnors script: *Curtain Up on Murder* Bettine Manktelow, 1998-01-01 A stage adaptation of Thomas Hardy's Far From the Madding Crowd. Bathsheba Everdene, a young, spirited farm-owner, is beloved of three men: Gabriel Oak, a stoical shepherd, William Boldwood, a neighbouring farmer, and the dashing but irresponsible Captain Troy.

one man two guvnors script: *Passing Places* Stephen Greenhorn, 1998 Passing places: a road movie for the stage.

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