

One Man, Two Guvnors

Saturday 19th July 2014 @2.30

Good afternoon ladies and gentlemen and welcome to the Theatre Royal Plymouth for this audio described performance of **One Man, Two Guvnors** - inspired by Carlo Goldoni's 18th century classic comedy, *A Servant of Two Masters*. The play has been written by Richard Bean and directed for **The National Theatre** by Nicholas Hytner.

The production lasts for approximately two hours and thirty minutes - including an interval of 20 minutes. I am Veryan and will be describing the first act of 80 minutes, my colleague, Sylvia will be describing act two, which runs for 50 minutes.

I will now give you information about *One Man Two Guvnors*, including some background to the play, descriptions of the set, characters and costumes, finishing with a list of the cast and production credits.

One Man Two Guvnors was inspired by Carlo Goldoni's 18th century classic comedy, *A Servant of Two Masters*. Richard Bean's play has transferred the characters to 1960's Brighton, picking up on the outrageous comic style of British films of the period like the 'Carry on' series, bawdy and barmy, flamboyant and physical, like the much earlier Commedia dell Arte.

For this production the stage has been transformed into a 1960's Odeon-type theatre. Framing the stage are pale blue glittering tiles, and tapering gold-topped columns on either side, picked out in tiny lights. Three microphone stands are set in the middle of the stage, with a double bass propped up on its side beside the left hand one. Just behind them are garish orange curtains.

The evening is started by a skiffle band that entertains between scene changes, their lyrics introducing the next part of the action. They are *The Craze*, four young men with dark hair slicked back in a wave. They wear dark suits with drainpipe trousers and jackets fastened with a single button. The lead singer plays guitar. There's a second guitarist, a double bass player and a fourth lad plays drums and washboard.

The music ends, and removal men and women in drab brown coats and cloth caps bring in two red-upholstered armchairs. These are placed at the front, angled slightly to face us, with a side table beside the left hand chair. The chairs form part of the living room of a Brighton gangster, **Charlie**, **'The Duck' Clench** and his daughter, Pauline.

Charlie is a retired gangster. In his fifties, Charlie's chunky physique indicates a man who can take care of himself in a fight. His short brown hair is slicked back with Brylcreem and there's still the faintest hint of menace behind the shark-like grin. Charlie wears a suit patterned with wide blue and grey stripes with a white shirt and a maroon tie.

Charlie's beloved daughter **Pauline** is 18 years old and the dumbest of blondes, her peroxidized hair held back under a white Alice band is flicked up at the ends and rigid with hairspray. She has a heart shaped face, wide blue eyes and wears coral lipstick. Pauline's white dress is patterned with enormous red flowers, has a scoop neck, tiny sleeves, and the skirt belled out over a stiff petticoat from a hand-span waist.

The orange curtains lift to reveal a high ceilinged room with a tall narrow bay window at the back, with green patterned curtains almost reaching the floor. The view through the window is of long rows of elegant but rather run-down four-storey Regency houses leading down to the sea. Inside the living room there's a door on either side of the room. The door on the left leads to the hall and front door, while the one on the right leads to other parts of the house. These doors remain in situ throughout the play, changing their function with each scene change.

The room is decorated in 1960's wallpaper, a beige background with large black and white circles the size of dinner plates. In the bay of the window a table is laden with the paraphernalia of a rather half-hearted party, champagne glasses and a plate of pineapple chunks and cheese rammed on to cocktail sticks. A wooden chair stands either side of the table.

To the left of the bay window is a small bookcase holding ornaments, some family photos and tattered books. Hanging on the wall above this is a print of Annigoni's portrait of the young Queen Elizabeth II. She's gazing into the distance, wearing a midnight blue velvet cloak adorned with the silver and diamond star of the Order of the Garter.

Guests at the party are associates of Charlie, and Pauline's fiancé **Alan Dangle**. Alan's in his early twenties, an aspiring actor, tall and slim with dark, wavy hair and a pale, sensitive face. He reaches forward into deep lunges, flinging his arms about in outrageously dramatic gestures. Alan's dressed entirely in black with a polo-necked sweater and leather jacket. His drainpipe trousers accentuate his long legs and his black shoes are extremely pointed.

Harry Dangle, his father, is Charlie's solicitor. Harry's rotund, dapper and faintly sleazy in spite of the expensive black pinstripe suit buttoned across his ample stomach. Harry's brown hair is swept back and his heavy-browed eyes are narrow and wily. He wears heavy sideburns and a thin moustache.

Charlie has an old friend, **Lloyd Boateng**. Also retired from a criminal career, he's now proud owner and chef of a popular pub in Brighton, The Cricketer's Arms. A little younger than Charlie, Lloyd's black - he's from Trinidad - tall and slim with a shaved head and a cheery smile. At the outset, Lloyd wears a cream suit with faint grey pinstripes, buttoned up to high lapels, but later appears in chef's gear of blue and white check trousers and a white jacket.

Also in Charlie's employment is the twenty-something, **Dolly**. She has large protruding breasts and a pronounced behind, her voluptuous curves and hour-glass figure accentuated by a clinging, checked skirt and tight fawn coloured sweater partially covered by a green cardigan slung around her shoulders. She is bright and sparky, with big blue eyes and bright red lipstick and is frequently seen winking and grinning at the audience over her shoulder. The highlights in her dark auburn beehive hairstyle catch the light as she wiggles enticingly on high-heeled shoes.

A young gangster named Roscoe comes looking for Charlie. Roscoe is suspiciously petite and turns out to be **Rachel Crabbe**, Roscoe's twin sister in disguise. Rachel is in her twenties and has an oval face and fierce brown eyes. She wears her mousy brown hair short with stick-on sideboards and a wide brimmed trilby hat perched on the back of her head. She strides about in her charcoal grey suit, white shirt and narrow blue tie, hands in pockets, speaking in a gruff snarl in an effort to appear manly.

She's accompanied by **Francis Henshall**, who's cheeky and chubby. He's about 30, out of a job and hungry, sitting bunched up in his brown check tweed jacket and waistcoat. His trousers are un-matching in a larger brown check and too short exposing an expanse of sock above his tan lace-up shoes. His ginger hair sticks up in a tuft. Francis is the picture of innocence with blue eyes that can turn from puppyish pleading to impish glee in a moment, his grin wide and infectious.

The action moves outside to where the Regency houses line the road. In the distance an unpromising grey sky hangs over a grey sea. On the right, close to us, is the Cricketers - the pub owned by Lloyd Boateng. It has a Victorian exterior with a green painted lower storey and cream painted columns, and a single window above. A bench outside faces us with several pint glasses on it containing murky dregs. To its right a door leads into the pub, with a battered dustbin beside it.

Here we meet **Stanley Stubbers**. Stanley is a lounge lizard from a minor public school. A little older than Francis, Stanley is tall and athletically built. He has curling brown hair, close-set blue eyes and full, sensuous lips. He arrives in blue blazer with silver buttons, a maroon and navy tie, narrow grey cavalry twill trousers, suede shoes and carrying a short grey mac. Stanley strides about confidently, strong on arrogance but weak on ethics.

Inside, the pub lives up to its name. We enter a serving bar in a hallway where food is dished up for private diners. It's papered with dark blue wallpaper with images of cricketers. In the rear wall are two swing doors two metres apart. They lead to the unseen kitchens. To the right is a life-sized plywood cut-out of WG Grace in cricket whites with his distinctive full bushy beard. There's no face though, instead there's just a circular hole for photo opportunities. In the centre of the space is a serving table dressed with green and white tablecloths that reach to the floor. On either side of the hallway is a door, each leading to an unseen private dining room. The door on the left is labelled the Compton room, the door on the right, the Bradman room.

Two waiters are in attendance. The first is **Gareth**. Efficient and streamlined, Gareth is in his forties with a superior expression on his face. He wears a white jacket buttoned up to the neck and black trousers as he oversees operations with a flick of the wrist and a lifted eyebrow.

The second waiter is **Alfie**, an ancient old soul with fading blue eyes and a bewildered look. He has a long cadaverous face, sunken eyes and floppy grey hair with a bald patch. Alfie's arms stick out before him all of a tremble, protruding from a short white jacket that hangs open to reveal a fair-isle patterned pullover and black bow tie. Alfie's black trousers are shapeless and too short. He shuffles along, one foot turned in, his back bowed.

During some scenes the action becomes a very fast moving cross between slap-stick and French farce, making it difficult to keep you fully informed without talking over the constant dialogue and laughter, however, I will try.

Cast and production credits

Characters, in order of appearance

DOLLY is played by Emma Barton

LLOYD BOATENG by Derek Elroy

CHARLIE "THE DUCK" CLENCH – Shaun Williamson

His daughter PAULINE CLENCH by Jasmyn Banks

Charlie's solicitor HARRY DANGLE by David Verrey

Harry's son ALAN DANGLE by Edward Hancock

FRANCIS HENSHALL – will be played by Gavin Spokes

RACHEL CRABBE – Alicia Davies

STANLEY STUBBERS – Patrick Warner

The waiters, GARETH and ALFIE are played by Elliot Harper and Michael Dylan

The ENSEMBLE are Lace Akpojaro, Owen Guerin, Mark Hayden, Katherine Moraz, Catherine Morris and Joseph O'Malley

One Man Two Guvnors has been directed by Nicholas Hytner

The physical comedy director is Cal McCrystal

The Revival Director & Choreographer - Adam Penford

Designer – Mark Thompson

Lighting Designer – Mark Henderson

Music and songs are by Grant Olding

Sound designer is Paul Arditti

And the producer is Pdraig Cusack

The Craze are:

Richie Hart, musical director and bass

Oliver Seymour-Marsh, guitars

Billy Stookes, drums

And Philip Murray Warson, lead vocal and guitar

As the music ends the curtain rises to reveal the living room of Charlies's house in Brighton. It's 1963. Charlie, his daughter Pauline, Harry Dangle and his son Alan, Lloyd, Dolly and other friends are all gathered to celebrate the engagement of Alan and Pauline. Charlie taps a glass for quiet.

Act 2 Programme Notes

Welcome back, my name is Sylvia and I will be describing the second half of this very funny production of *One Man Two Guvnors*'

As the audience return to their seats the 'Craze' will be playing on stage – the drum kit, on a raised platform, is in the centre with two 1960's style microphones on either side a few feet in front.

As the lights come up we are back on a residential street in Brighton. A long vertical sign on the side of the house on the left reads, in capital letters, "Charlie Clench Scrap Metal".

Later, we are outside the Cricketers Arms where we find Francis sitting on the wooden bench. Inside the pub we visit a wide corridor between two bedrooms – the doors on either side. In the facing wall there's a central entranceway with coat hooks on the right, hung with freshly ironed shirts. Two identical large trunks, their lids open, are on the floor side by side. The dark green wallpaper is almost completely covered by photographs and paintings of cricketers. To the left Francis is standing behind an ironing board pressing a shirt. He is wearing a "joke" apron; the top has a bra design and the bottom half a short white pinny with a frilly edge.

The action moves to Brighton's Pier. The street lamps are lit, white ornate wrought iron railings, complete with a strangely immobile seagull, run alongside the sea wall. On the