

# WU?<sup>@</sup>therep

## ONE MAN, TWO GUVNORS

by **Richard Bean**

Based on *The Servant of Two Masters*,  
by **Carlo Goldoni**

With music by **Grant Olding**

Directed by **Edward Stern**

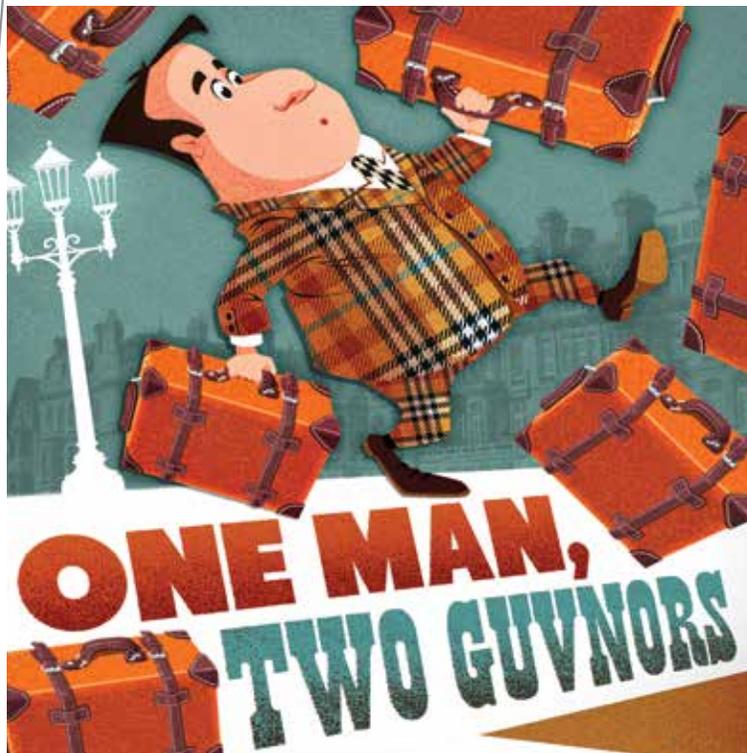
### CONTENTS

- 2 The 411
- 3 A/S/L & RBTL
- 4 FYI
- 6 F2F
- 7 HTH
- 8 B4U
- 10 IRL



MAJOR SPONSORS:

**Ann & Hugh Scott**



# the 411

At The Rep, we know that life moves fast—okay, really fast. But we also know that some things are worth

slowing down for. We believe that live theatre is one of those pit stops worth making and are excited that you are going to stop by for a show. To help you get the most bang for your buck, we have put together **WU? @ THE REP**—an IM guide that will give you everything you need to know to get at the top of your theatergoing game—fast. You'll find character descriptions (**A/S/L**), a plot summary (**FYI**), biographical information (**F2F**), historical context (**B4U**), and other bits and pieces (**HTH**). Most importantly, we'll have some ideas about what this all means **IRL**, anyway.

## CU@therep!



### The Teacher's Lounge

In an effort to make our educational materials accessible to students and easy for educators to incorporate into the classroom, our study guide is written in a student-oriented format. We hope that you will circulate this guide among your students in the weeks preceding your visit to The Rep, encouraging them to browse it before and after class and as time allows, using it as a launch point for both pre- and post-performance discussions. You may also want to visit our website, [www.repstl.org](http://www.repstl.org), for additional information including activity suggestions and behind-the-scenes information. Any materials, either from this guide or from our website may be reproduced for use in the classroom.

**NEATO!**

As always, we appreciate your making live theatre a part of your classroom experience and welcome your feedback and questions.

## WELCOME!

The desire to learn, insatiable when awakened, can sometimes lie dormant until touched by the right teacher or the right experience. We at The Rep are grateful to have the opportunity to play a role supporting you as you awaken the desire for learning in your students.

Every one of your students—and most of us for that matter—have done something that seemed like a great idea at the time but ended up getting us into situations we never imagined. *One Man, Two Guvnors* reminds us to laugh at the absurdities in life and to keep on keeping on.

It would be a good idea to take a minute on the bus to give your students these quick theatre etiquette reminders:

- This show has one intermission; there will be time for bathroom breaks before the show and halfway through.
- The actors can hear the audience and appreciate the laughter, gasps and quiet attention to action. However, talking, moving around and eating is very distracting to others and can dampen the energy of what is happening on stage.
- Pictures, phone calls and texting are not allowed at any time during the performance.

Live theatre won't allow your students to take a passive role—they must work with us to create the experience which takes the learning deeper. Our unique ability to fuse words and images onstage allows your students to explore new ideas as well as excites their imaginations. We will do our part so your students will be stirred to understandings and self-awareness while delving into new and familiar worlds. You are doing your part by using The Rep to extend your intellectual and aesthetic curriculum. Thank you!

A handwritten signature in cursive that reads "Marsha".

Marsha Coplon  
Director of Education

#### REP EDUCATION DEPARTMENT

Director of Education  
Associate Director of Education  
Education Programs Manager  
Study Guide Writer

Marsha Coplon  
Sarah Brandt  
April Strelinger  
Laura Schlereth

# A/S/L

**CHARLIE "THE DUCK" CLENCH:** a gangster

**PAULINE:** Clench's daughter who is pretty but dim-witted

**ALAN:** a wannabe actor and Pauline's fiancé

**HARRY DANGLE:** Alan's father and Clench's crooked solicitor

**ROSCOE CRABBE:** a recently murdered gangster who was originally supposed to marry Pauline to settle a debt

**STANLEY STUBBERS:** an upper-class criminal who is Rachel's lover and Roscoe's murderer

**RACHEL CRABBE:** Roscoe's identical twin sister who is currently posing as him

**FRANCIS HENSHALL:** a scheming assistant who is employed by both Crabbe and Stubbers but doesn't want either to know about the other

**LLOYD BOATENG:** a Jamaican ex-con who now runs a pub called The Cricketers' Arms and is friends with Charlie

**DOLLY:** Charlie's secretary with whom Francis begins a flirtation

**GARETH:** head waiter at The Cricketers' Arms

**ALFIE:** an 87-year-old waiter who is hard of hearing and nearly blind

# RBT

## QUESTIONABLE MORALITY

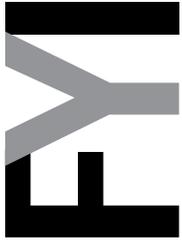
It seems like almost none of the characters in this play would win a Good Citizen Award any time soon. Rachel and Francis are both guilty of fraud. Stanley is guilty of homicide—though he claims it was self-defense. Charlie is a gangster and Dangle is his lawyer who keeps depraved characters out of prison. But the crooked characters always seem more interesting! In dramas, this theme would provide for some powerful character development, but in comedies it often sets the scene for silliness right off the bat.

## FORGIVENESS

The two romantic relationships in this play are really put to the test, and both require forgiveness. Even though Stanley killed Rachel's brother, she says: "My brother Roscoe is dead. My boyfriend killed my twin brother, yeah. I should hate Stanley for that. But I love him." And even though Alan rebuffed Pauline and didn't rush to stop her when she threatened to kill herself, Pauline tells him after he begs for her forgiveness: "I do forgive you, Alan. That's what love is, innit." It seems that no matter how badly a character screws up, there's always a chance for a happy ending for those truly in love!

## EMPLOYMENT

This theme is right in the play's title. The main story revolves around the fact that a man has gotten himself two bosses, and much of the play's comedy is a result of his wacky attempts to serve them both. In fact, many of the relationships in the play are boss/employee. Charlie employs Dolly as his bookkeeper and Dangle as his lawyer. Gareth and Alfie work for Lloyd legitimately but then work for Francis when he needs their help. Rachel used to work for Lloyd, the basis of their strong friendship. Playwright Richard Bean says he enjoys stories revolving around work because they involve the individual engaging with society and create strong themes of ambition, need and hierarchy, among many other things, which can provide for some great tragedy, or in this case, hilarious comedy.



## SPOILER ALERT!

IT'S APRIL 1963 in Brighton, and family and friends are gathered together to celebrate the engagement of young couple Pauline and Alan. Pauline's father, Charlie, decides to give a toast in which he expresses his sadness over the fact that his estranged wife isn't there to celebrate—as she now lives in Spain—but he makes a point to sincerely thank his solicitor and also Alan's father, Harry Dangle, who has kept Charlie out of prison. He then turns it over to Alan, a wannabe actor with a flair for the dramatic, who declares his undying love for his fiancée in a poetic and bird-themed metaphor the dim-witted Pauline doesn't quite understand. But nonetheless, they are young and in love, and everyone is happy to celebrate.

BUT LLOYD, A CLOSE FRIEND of Charlie's, is a bit confused. Last week he received an invitation to a different engagement party for Pauline and a man named Roscoe Crabbe. Charlie explains that Roscoe, a universally disliked criminal, was recently killed in a knife fight, and it was only going to be a "marriage of convenience" anyway—Charlie owed a debt to Roscoe's father. Just then a man named Francis shows up to the party saying that Roscoe is very much alive. Suddenly, in walks Roscoe's twin sister, Rachel, who is dressed up like a man, convincing everyone that she's Roscoe. Charlie regrettably says the engagement between Pauline and Roscoe is back on. Both Pauline and Alan are heartbroken and plead with Charlie to change his mind. When he refuses, Alan storms off.

PAULINE ALSO RUNS OFF and Charlie follows to comfort her. While they're gone, Francis flirts unabashedly with Charlie's bookkeeper Dolly, while Rachel recognizes Lloyd from when she used to work for him. Trusting him, she confesses her disguise and tells Lloyd that the police are looking for her as well as her boyfriend, Stanley, who was the one who killed Roscoe in the knife



fight. Rachel says she knows she should hate Stanley, but it's true love, and the two are planning to escape to Australia together. However, they need cash. Remembering part of Roscoe and Charlie's deal was that Charlie would pay his debt on the day of the engagement, Rachel decided to dress up as Roscoe; she just has to keep the ruse up until she gets her hands on the money. Lloyd recommends that Rachel and Francis stay at his pub, The Cricketers' Arms, while they wait for the money to come through.

LATER AT THE PUB, Francis is scrounging around for food, when in walks Stanley, who immediately hires Francis as his assistant to help him in the unfamiliar surroundings. Francis eagerly agrees, as he's desperate for cash, not thinking about the potential complications of having two guvnors. Unaware Rachel is staying at that very pub and posing as Roscoe, Stanley sends Francis to the post office because Rachel was supposed to leave a letter for him telling where to meet her for a rendezvous. When Francis leaves to fetch the letter, Alan arrives to the pub and asks Stanley if Roscoe Crabbe is there as he's been told this is where "the cur" is staying. Thinking he killed Roscoe, Stanley is confused but then concludes Roscoe must have survived the stabbing and will likely be seeking revenge. He immediately becomes afraid for his and Rachel's safety.

FRANCIS RETURNS from the post office having picked up not only a letter addressed to Stanley but also one addressed to Rachel, who, as Roscoe, ordered Francis to pick up all letters addressed to either of the twins. Stanley immediately sees the letter addressed to his beloved and grabs it from Francis, who is failing miserably at having two bosses. To avoid being found out, Francis tells him that letter is for the boss of a made-up friend named Paddy. Stanley reads this letter, which is from Rachel's best friend

Jackie, and now thinks she must be the boss of "Paddy."

LATER ON,  
Rachel is meeting  
Charlie for lunch

in one room while Stanley plans on eating in a room nearby. Convinced he can make this work without either of his guvnors finding out, Francis enlists the help of two pub staffers: Gareth, the head waiter who is in his 30s, and his assistant Alfie, an 87-year-old World War I vet who's hard of hearing and nearly blind. Charlie and Rachel soon show up and end up taking the room that was meant for Stanley. This causes loads of confusion for everyone and a circus of shenanigans ensues, but somehow Francis makes it through lunch without Rachel or Stanley finding out he's serving both of them.

MEANWHILE, RACHEL SEES how heartbroken Pauline is, so she empathetically confides in her and tells Pauline that she can marry Alan so long as she can keep the secret just a little bit longer. Alan soon arrives at Charlie's house with a knife, threatening to fight him if Charlie won't free Pauline from the Roscoe deal. Knowing that they actually don't have anything to worry about, Pauline tries to calm Alan down. Thinking that she no longer loves him and is now loyal to Roscoe, Alan rebuffs her saying she's played him "like a penny whistle." Extremely distressed, Pauline threatens to commit suicide. When Alan doesn't immediately stop her, she runs off feeling heartbroken and betrayed.

LATER, FRANCIS tells convoluted lies to Stanley and Rachel, making each think the other is dead. Overcome with grief, Rachel inadvertently reveals her disguise to both Charlie and Francis. Later, both Rachel and



Stanley arrive at the same pier to jump off, thinking they have nothing left to live for. Luckily, before they jump, they

spot each other and realize they're both very much alive. Still not understanding Francis' scheme, Stanley and Rachel both blame his made-up friend "Paddy." They then summon Francis to see if he knows where Paddy is. While speaking to them, Francis schemes his way into some money so that he can buy two tickets to Majorca—one for him and one for Dolly. Just then, the cops show up and with no one present being rule-abiding citizens as of late, they all scatter.

EVENTUALLY, EVERYONE ends up at Charlie's house, and Alan begs Pauline's forgiveness. Although reluctant at first, Pauline admits she's truly in love with Alan and forgiveness is a part of that package. Then Rachel, Stanley, Lloyd and Francis show up. Rachel apologizes for conning everyone and announces that she and Stanley are going to get married, and she's going with him to the police so that he may confess to Roscoe's murder but plead self-defense. Charlie forgives Rachel, congratulates her on her engagement, and offers Dangle's services to Stanley saying he's sure to get him off. It seems like everyone else is going to get the happy ending they wanted until Francis' secret is finally revealed. At first, Rachel and Stanley are furious that Francis lied to them, but being recently guilty of fraud and homicide, they decide they don't have much room to judge, so they each forgive Francis and give him time off to take Dolly to Majorca. Overjoyed with the way everything's turned out, everyone sings together in happiness.





## ABOUT THE PLAYWRIGHT: RICHARD BEAN

BORN IN HULL, ENGLAND, in 1956, Richard Bean has described his hometown, which was a hub for the fishing industry at the time and also the setting for two of his plays *Under the Whaleback* (2003) and *Toast* (1999), as “a big industrial, rough, smelly town of about 300,000 people.” When he was young, he worked in a bread plant before he left to study social psychology at Loughborough University. During that time, he immersed himself in a self-taught literary education. He became especially infatuated with Henry Miller’s semi-autobiographical work *Tropic of Capricorn* (1939), which describes the author’s experience working in personnel for a telecoms company. Having worked in personnel and training departments in large factories for much of his life, Bean said he was corrupted by the book, leading him to feel subconscious and no longer able to do his work.

THIS LED TO HIM to try his hand at stand-up comedy, which became his profession for the next six years, though he’s admitted that his material was better than his actual performance skills. His eventual transition to playwriting began when he attended a naturalistic production of the play *The Changing Room* (1971) by David Storey. Although he said he found the experience boring at the time, “theatre magic” eventually crept in. “I couldn’t get it out of my head,” he said. “And then I realized how I might dramatize my year’s work at a mass production bread factory. And thus, the play *Toast* was created.”

UNSURPRISINGLY considering his standup comedy roots, Bean once stated that he tries to “tell tragedies with comedy.” With *Toast* he aspired to entertain with a tale of sincere humanity. “It’s dangerous territory because too many laughs and one’s writing will be dismissed as an entertainment,” he has said. “But I started out as a stand-up so I love

that audience can respond, to prove they’re awake.

IN 2011, BEAN wrote his biggest hit to date, *One Man, Two Guvnors*, which he has described as “a slightly saucy, non-ironic, in yer face gaggy comedy.” The play won popular and critical acclaim and is distinguished with such heavyweight awards as the 2011 Evening Standard Award and 2011 Critics’ Circle Award for Best Play. Its New York production was awarded the 2012 Outer Critics’ Circle Award for Outstanding New Broadway Play.

WHAT’S NEXT for Bean? A lot of varied projects. His new government satire, *Great Britain*, premiered at The National Theatre in June; *Pitcairn*, a new play about the Mutiny on the Bounty, is running at Shakespeare’s Globe; and *Made in Dagenham*, a musical about striking female machinists at Ford Motor Company in 1968, is scheduled to hit London’s Adelphi Theatre in October.

### MORE WORKS BY RICHARD BEAN

*The Heretic*

*The House of Games*

*The Big Fellah*

*Pub Quiz is Life*

*England People Very Nice*

*The English Game*

*Up On Roof*

*In the Club*

*Honeymoon Suite*

*The God Botherers*

*The Mentalists*

*Mr. England*





**GUVNOR:** a British, more fun slang term for "boss"

**SADIST:** someone who enjoys being cruel or inflicting pain—not someone to trust with your pet bunny

**"GOD SAVE THE QUEEN":** an anthem sung in the Commonwealth British territories to celebrate the current reigning monarch; the words are adapted to the current monarch's gender, i.e. replacing "Queen" with "King" or "she" with "he," which is a good thing or else Prince Charles would feel very awkward when he takes over

**MINDER:** someone whose job is to look after someone or something—a word of advice: never hire a sadist to be your minder

**SOLICITOR:** a lawyer or attorney

**ECLIPSE:** to overshadow, which literally happens during a solar eclipse when the moon, jealous of the Earth's natural spotlight, moves between us and the sun, blocking the sun

**ETHEREAL:** otherworldly

**NEMESIS:** an archenemy, i.e. Superman and Lex Luthor, Katniss and President Snow, the Cardinals and the Cubs

**BOLLOCKS:** British for rubbish or nonsense

**DISCREET:** subtle or inconspicuous

**CASHIER'S CHECK:** a check issued by a bank that's as good as cash; **NEVER** give a cashier's check to a nemesis

**FUZZ:** slang for the police

**LAIRY:** cunning or crafty

**FISH AND CHIPS:** don't expect Lays or Doritos with this dish; it's an English cuisine consisting of battered fish and French fries

**BATMAN:** no not the caped crusader in this reference; rather it's a soldier assigned to an officer as a servant

**GRAFT:** British slang for work or labor

**LACKEY:** a minion or flunky, though they'd probably like to refer to themselves as an "executive assistant"

**CUR:** a cowardly person who is considered on the same level as a dog, unless of course you're a dog-lover, then perhaps it would be considered on the same level as a cat

**Ol:** a cry usually meant to attract attention, how the British usually say Hey!

**PACEMAKER:** an electronic device surgically implanted beneath the skin to help provide a normal heartbeat

**ROZZER:** British slang for the police

**QUE SERÁ, SERÁ:** Spanish for "whatever will be, will be"—an expression that essentially says "relax"

**DAFT:** silly and/or stupid

**VAGARIES:** unpredictable or erratic actions

**MAU MAU:** a rebel group in Kenya who were involved in a military conflict that took place in between 1952 and 1960



# BU

## THE SERVANT OF TWO MASTERS AND THE ART OF COMMEDIA DELL'ARTE

### THE BEGINNINGS OF COMMEDIA DELL'ARTE

Did you know that *One Man, Two Guvnors* is actually a modern English adaptation of an 18th century Italian play called *The Servant of Two Masters*? Written by Venetian playwright Carlo Goldoni, *The Servant of Two Masters* is a classic example of *commedia dell'arte*, a style of theatre that is mostly characterized by its improvisation and exaggerated "stock characters," stereotypical fictional characters who represent a cliché personality, i.e. the ditzy blonde or the school rebel. The characters would wear masks and costumes to easily distinguish themselves and use exaggerated gestures and mannerisms to tell the story.

*Commedia dell'arte* emerged sometime during the 15th century in northern Italy and was typically performed by traveling troupes of players, many of whom became international celebrities. The plot was typically basic, sometimes based on Greek or Roman mythology, and often revolved around young lovers, the *innamorati*, whose love was being threatened by one of the elders, the *vecchi*, such as a disapproving parent or jealous admirer. The most popular characters in *commedia dell'arte* were the servants, the *zanni* (from which the word "zany" is derived), whose cleverness and/or buffoonish antics provided most of the play's humor.

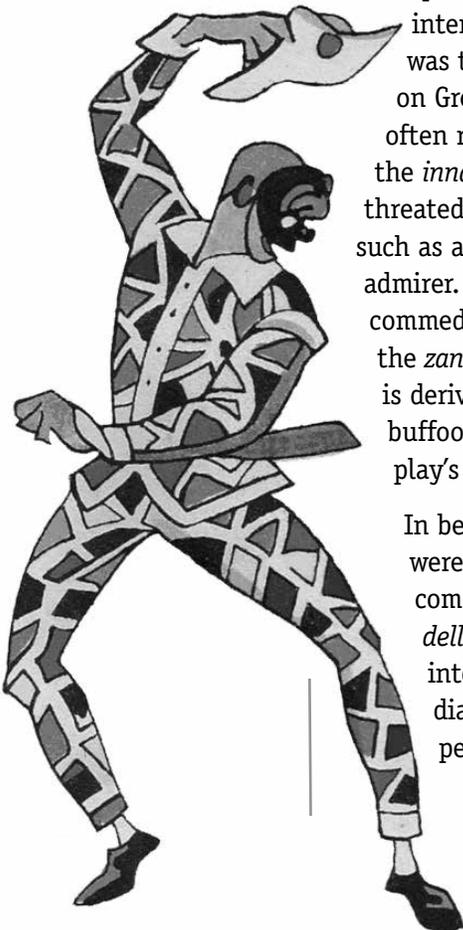
In between the play's scenes, which were often largely improvised, another common characteristic in *commedia dell'arte* plays was the *lazzi*, rehearsed interludes that involved a comic dialogue or a musical or acrobatic performance unrelated to the play's

plot. This allowed the actors, usually those playing the *zanni*, to perform a certain skill; many became so famous for their routines that audiences often expected and requested the actor's trademark *lazzi*.

### CARLO GOLDONI AND THE SERVANT OF TWO MASTERS

One of the most noted contributors to *commedia dell'arte* was playwright Carlo Goldoni, born in Venice in 1707. Goldoni spent his much of his early childhood with his theatre enthusiast grandfather, and as a boy, he often read plays and played with a toy theatre. As a young man, Goldoni earned a law degree at Padua in 1731 and worked as a lawyer for some time in Venice. However, he soon turned back to his first love of theatre and began to write regularly. His early efforts were tragedies in verse and libretti for opera, but Goldoni is most remembered for his contributions to comedy; he eventually created around 100 comedies and several comedic operas.

*The Servant of Two Masters* is one of Goldoni's earliest plays, written in 1743 at the request of actor Antonio Sacchi. The comedy displayed many of the characteristics common in Goldoni's plays, including its Venetian setting and its hero, Truffaldino, being a servant from humble beginnings. The story begins with the joyous engagement of young lovers Silvio and Clarice whose happiness is shattered when Clarice's former fiancé Federigo—bearing a striking





resemblance to his sister Beatrice—appears to have come back from the dead to marry Clarice and collect on the dowry promised to him by her father. However, it's not long before tricks and disguises are revealed to the audience, and it becomes apparent that nothing is as it seems. At the heart of much of the play's confusion is Truffaldino, who in the play's first productions was played by Sacchi. Truffaldino sees an opportunity in other characters' schemes and decides to capitalize on them with a scheme of his own to double his earnings by serving two masters. As one can imagine, hilarity ensues and *The Servant of Two Masters* was regarded as a masterpiece—Mozart was even said to have considered turning it into a comic opera in 1783. It clearly has stood the test of time with its themes and characters being easily adapted into the modern tale *One Man, Two Guvnors*.



## A CAST OF CHARACTERS

*Commedia dell'arte* features numerous types of stock characters whose trademark personality traits appear in nearly every story they're a part of. Goldoni particularly relied on the characters below to tell his tales. Can you match each of them to a character in *One Man, Two Guvnors*?

- IL DOTTORE was one of the *vecchi* and a wealthy, old academic (usually a doctor or lawyer) who is educated and quotes Latin at random and often inappropriate times.
- PANTALONE is a penny-pincher and often a womanizer who represents money in most *commedia* plays and is usually looking to honor a deal he recently made.
- IL CAPITANO is a military man who is boastful of his claimed war victories, though usually reveals his cowardice once his valor is actually tested.
- ARLECCHINO or HARLEQUIN is the poor but light-hearted zanni servant who uses his resourcefulness to trick other characters.
- COLUMBINA is Arlecchino's witty love interest who is also a comedic servant.

## THE MAGIC OF IMPROV

*ONE MAN, TWO GUNVORS* is a play written to make use of improvisational comedy, better known as “improv.” In improv, a performance’s content is created in the moment it’s performed. Without a script, the performers create a scene and, often times, also its settings and characters, which are based off suggestions given by the audience. Typically the suggestions taken are meant to be random. For example, the improvisational “players” may ask for an animal, a place and a time period, which may very well then result in them acting out a scene that involves an orangutan in outer space during the roaring 1920s.

Improv obviously requires an incredible amount of creativity from its performers as well as the ability to think on their feet. So it should come as no surprise that some of Hollywood’s most famous comedians and actors, including Tina Fey, Kristin Wiig and Eric Stonestreet, got their start in improv. There are many improv theatres around the country, but here are some of the more famous ones that each have an impressive list of alumni.



### SECOND CITY

Founded: 1959

Based in: Chicago (original location), Toronto and Los Angeles

Notable alumni: Tina Fey, Steve Carell, Chris Farley, Stephen Colbert, Rachel Dratch, Bill Murray, Amy Sedaris, Gilda Radner

### IO (FORMERLY IMPROVOLYMPIC)

Founded: 1981

Based in: Chicago (original location) and Los Angeles

Notable alumni: Eric Stonestreet, Mike Myers, Vanessa Bayer, Cecily Strong, Vince Vaughn, Jason Sudeikis, Angela Kinsey

### UPRIGHT CITIZENS BRIGADE

Founded: 1999

Based in: New York City (original location) and Los Angeles

Notable alumni: Founders Matt Besser, Amy Poehler, Ian Roberts and Matt Walsh

### THE GROUNDINGS

Founded: 1974

Based in: Los Angeles

Notable alumni: Will Ferrell, Kristen Wiig, Wendi McLendon-Covey, Will Forte, Cheryl Hines, Melissa McCarthy, Lisa Kudrow, Taran Killiam

**CATCHING AN IMPROV SHOW** the next chance you get would totally be worth your while as it’s truly a unique and thrilling form of entertainment. Or have you ever considered taking an improv class? It might seem intimidating at first, but don’t let that stop you from giving it a try! Though it’s something many people have a natural talent for, it’s absolutely a skill that can be learned and honed. Improvisational techniques are used a great deal in drama classes to train actors for live theatre, but they’re also used outside of the performing arts. In fact, improv is often used as a team-building exercise or as a way for people to improve their communications skills. And by encouraging its participants to be present and to live in the

moment, it even offers a totally different but just as important type of Zen than what you might get in a yoga class. So even if you don't envision a life on the stage, it's still worth a try as it can make for a fun and character-building hobby!

In fact in a 2003 editorial for *O Magazine*, Tina Fey recalled that when cleaning out her Chicago apartment in preparation for her move to New York City to work for *Saturday Night Live*, she found an old folder on which she took notes from her time as a student at Second City. Scribbled all over it were "rules of improv" quotes that included: "Greet everything with 'yes.'" "Make statements instead of putting the burden on others with questions." "Stay in the present, as opposed to focusing on the past or future." "The fun is always on the other side of a 'yes.'"

Fey said she realized in that moment that improv taught her so much more than just comedy—it taught her about life. "All those rules and exercises defined us and our outlook on the world," she said. "Life is improvisation. All of those classes were like church to me. The training had seeped into me and changed who I am."



## DID YOU CATCH THAT?

One of the most fun parts about *One Man, Two Guvnors* is its abundance of quick and subtle references to other works of fiction and pop culture. This adds a dash of cleverness and even exclusivity to the play's jokes because not everyone catches them. Can you recall some of these types of jokes? Or were there times when it seems everyone was chuckling at a line you didn't quite get? Well fear not, as many of the references in the play are explained here—go ahead and get in on the joke!

Francis: Change of plan guv. You're actually in that room there. The Compton Room.

Stanley: Why's that?

Francis. There's a honeymoon couple in here.

Stanley: Really?

Francis: A doctor and nurse, they met in Africa.

Stanley: *The Hospital in Buwambo!* A Harlequin romance by Danielle Steele.

*Harlequin Enterprises Limited is a publisher of romance novels, which writer Danielle Steele specializes in. The Hospital Buwambo is a 1957 romance novel by writer Anne Vinton.*

\*\*\*\*

Charlie: He's risen from the dead, has he?

Francis: Yeah. It only took him two days. That's one day quicker than the previous world record.

*It is a part of the Christian belief that, after being put to death, Jesus Christ rose from the dead after three days.*

\*\*\*\*

Alan: An arranged marriage worthy of a Molière farce, contemptible even in the 17th century.

*A farce written by the French playwright Jean Baptiste Poquelin (pseudonym Molière) features highly exaggerated characters and situations—sound familiar?*



12

Driver: I drive a taxi, mate, I ain't Heracles.

Stanley: It's a trunk. No one's asking you to hold up the sky for all eternity!

Driver: Atlas held up the sky. Heracles took over for five minutes so Atlas could go and get the golden apples from the Hesperides' garden.

*Yep, the taxi driver's pretty much got this Greek myth down.*

\*\*\*\*

Charlie: Bugger me, it's Errol Flynn!

*Errol Flynn was an Australian film actor who is famous for his swashbuckling roles in the 1930s, 40s and 50s, most notably as the lead character in *The Adventures of Robin Hood* (1938).*

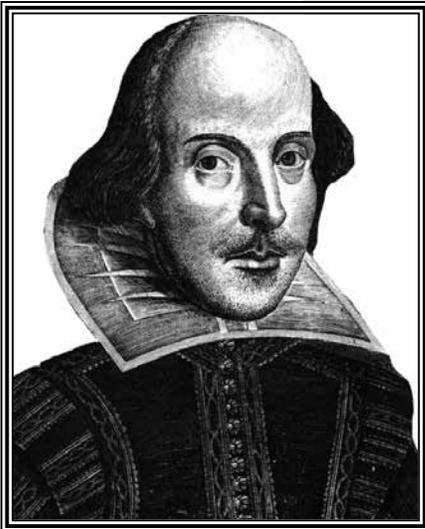
\*\*\*\*

Rachel: I wish I could talk to Jackie, but she doesn't have a telephone at home. I bet one day, in the future, everyone will have their own telephone that they carry around with them. Oh God no, it would be hell wouldn't it? Wherever you are, your mum might ring. Work. People trying to sell you stuff. It might ring in the theatre.

*What do you think the playwright was hinting at with this reference?*

## ODE TO THE BARD

It seems that the playwright is a fan of Shakespeare as two of Alan's over-dramatic lines "The lady doth protest too much methinks" and "Frailty, thy name is woman!" are both lines from *Hamlet*. Hamlet resented his mother for marrying his father's brother so quickly after his father's death—which perfectly represents Alan's distrust and mistaken assumptions of Pauline's character. Besides being guilty of misogyny, Hamlet is also famous for taking a looonng time to execute his plan of revenge, but instead he talks about it for the whole duration of the play, as noted in this exchange:



Charlie: I better go tell Harry Dangle this. His lad'll be chuffed to bits. Unless he's been and gone and done a Hamlet by now.

Francis: What's a Hamlet?

Charlie: An Hamlet is when you flip, kill everyone including yourself.

Francis: That's a bit rash.

Charlie: Not rash enough. The last time I saw it, it took him five hours.

There is also another Shakespeare play that has very similar themes to *One Man, Two Guvvners*. For instance, Stanley kills a close relative of Rachel's in a heated argument, but she can't help but love him anyway. And later a miscommunication leads them both to think the other is dead, so feeling they have nothing left to live for, they both try to commit suicide—though luckily they're stopped before they end up like the pair of star-crossed lovers in Shakespeare's tragedy. This one is a comedy after all!

Can you guess the Shakespeare play?

ANSWER:

*Romeo and Juliet*