Rickmansworth Players Audition Pack

‘Allo ‘Allo

A comedy by Jeremy Lloyd and David Croft (by permission of Samuel French)

Director: Clare Gold (Contact: clare.ashcroft@sky.com / 07834 041780)

Audition Pack contains:

- SHOW SYNOPSIS
- SHOW DATES / PRODUCTION WEEK
- AUDITIONS DATES / REHEARSALS
- CHARACTER DESCRIPTIONS
- CREATIVE AND PRODUCTION TEAM INFO
- PRODUCTION / MEMBERSHIP FEES
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SHOW SYNOPSIS

Based on the hugely popular TV series this hilarious comedy comes straight from the pen of the original script writers Jeremy Lloyd and David Croft and closely follows the TV show’s original format featuring all the most popular characters.

This stage version of ‘Allo ‘Allo follows the adventures of René Artois, a hapless café owner in Nazi-occupied France, and his wife, Edith, who entertains their patrons with her special brand of “cabaret”.

René has to keep many secrets; he has concealed a priceless portrait in a knockwurst sausage on behalf of the Nazis (but plans to keep it for himself), he is reluctantly hiding two British Airmen for The French Resistance, and there will be big trouble if his wife discovers his amorous affairs with his young waitresses.

Matters come to a head with the news that the Führer is to visit the town, and the café becomes filled with tricksters intending to impersonate or assassinate Hitler. René will need all the wit he can muster to save his café and his life!

SHOW DATES / PRODUCTION WEEK

Venue: The Pump House, Watford

6 Performance Dates: Tuesday 2nd May - Sat 6th May, 2017 at 7.30pm + Saturday matinee at 2.30pm

Technical and Dress Rehearsals: Sunday 30th April & Monday 1st May

N.B. All cast will be required to attend Tech / Dress and all performances!!
AUDITIONS & REHEARSALS
Meet the Director and audition preparation at St John’s Ambulance, Berry Lane, Mill End, on the following dates:

- **Launch night:** Monday 9\(^{th}\) January 8-10pm
- **Pre-audition Workshop / Script work:** Thursday 12\(^{th}\) January, 8-10pm
- **Auditions:** Sunday 15\(^{th}\) Jan 2017 (times tbc)
- **Recalls (if needed):** Monday 16\(^{th}\) January, 2017 - 8-10pm
- **Rehearsals will be on Monday and Thursday evenings, 7.45 - 10pm, at St John’s Ambulance Hall or Mill End Community Centre. There will be some Sunday rehearsals later in the process.**

*Please submit your audition forms (with photo) no later than Thursday 12\(^{th}\) January to Clare Gold and we will let you know your audition call time ASAP.* The audition form is at back of audition pack.

Scripts will be used in auditions, you may be called or recalled to read alongside other people. To give yourself the best chance, please try to memorise the dialogue however it is also fine to bring the script with you (especially if you are being considered for multiple roles). Script excerpts will be available online by request or printouts will be available at pre-audition meets.

If you would like to audition but cannot attend these dates please contact Clare Gold as soon as possible - clare.ashcroft@sky.com / 07834 041780.

N.B. A reminder that anyone wishing to audition must be a paid-up member of the society, please contact our membership secretary Colette Sharp for details: colette.sharp@rickmansworth-players.org.uk

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**Before auditioning, please consider the necessary level of commitment required.**

*Please clearly declare any rehearsal dates you cannot attend on your audition form - this is important so that we can plan the rehearsal schedule efficiently and avoid wasting anyone’s time.*

*Once the rehearsal schedule has been published please do not request any further absences unless there are exceptional circumstances.*

*We want this process to be rewarding and fun therefore regular attendance and punctuality to rehearsals is essential.*

*Please note that not everyone will be called to every rehearsal and we will endeavour to use your time as efficiently as possible!*
CHARACTER DESCRIPTIONS - Roles available: 10 Male, 5 Female, + M/F Extras/Pianist.

Set in Nouvien, Northern France during the 1940’s German occupation. This is a classic fast-paced farce with lots of cultural clichés, physical comedy, visual gags, sexual innuendo and broad characterisations. Sounds good right!??

The characterisations pose an interesting challenge for the actors. As the show is based on a well-loved series, we are looking for skilled comic actors who can emulate the original roles but without too much mimicry. Even though the characters are larger than life, it is important to find the truth in the character, make the part your own but still retain the original flavour of the show. The characters should be played without any sense of irony in order to get the most out of the comedy.

Obviously we are looking forward to hearing your various German, French and Franglais accents! Those auditioning for Edith, Yvette and Mimi - we will need to hear a little singing (good, bad or otherwise) and see some movement / dance, this will form part of your audition. Please see individual role descriptions for more info.

MALE ROLES:

RENÉ ARTOIS

Male, middle-aged French Café Owner, playing age 40-60. This is the central role, René is on stage most of the time and drives the show’s narrative. René is the only character to frequently break the 4th wall to speak directly to the audience. René is a self-confessed coward who tries to remain impartial whilst always protecting his own best interests. He is a harangued but charismatic everyman and despite a rather ordinary appearance seems to have an irresistible allure, particularly to his two young waitresses and also to Gruber, a friendly German Office who likes to frequent the café. This is a physical role which will involve lots of sexual innuendo and a number of amorous scenes!

COLONEL KURT VON STROHM

Male, playing age 40-60, German. The Colonel is the corrupt town commandant who likes to line his own pockets with stolen Nazi treasures. He is a frequent visitor to the café where he seeks favours from the waitresses. He also forces René to conceal stolen artefacts for him and in return keeps secret the knowledge that René is hiding the British airmen in his basement. He is greedy, vain and self-serving yet remains quite likeable despite all of this. Ideally, the Colonel should be played by someone who is stocky and balding. The Colonel wears a “wiglet” for a large part of the play. Sings/speaks a line in one of Edith’s cabaret songs.

CAPTAIN ALBERTO BERTORELLI

Male, playing age 20-50, Italian. Bertorelli is a flamboyant, bombastic Italian captain attached to the German forces. He believes himself to be very charming and has a keen eye for the ladies, but he loves nobody more than he loves himself. Bertorelli is over-the-top in both his speech and physicality. Bertorelli is in league with Colonel Von Strohm and also plans to profit from undeclared stolen Nazi goods. He sings / speaks a line in one of Edith’s cabaret songs and has to impersonate Hitler in Act 2.
HERR OTTO FLICK

Male, playing age 20-50, German, preferably blonde but not essential. Herr Flick is an agent of the Gestapo. He walks with a limp and uses a stick as a walking aid/weapon! He is reportedly Himmler’s godson and aspires to be like his Nazi hero. Flick is entirely emotionless and cold, yet still manages to demonstrate a repressed /mildly sadistic passion for his assistant Helga. Flick is nearly always seen in long leather coat, pin stripe suit, leather gloves and glasses. In this show he plays the violin, dances a tango (stiffly) and also disguises himself as a sexy cinema usherette. Please do let us know when auditioning if you are adept at any of these skills!

LIEUTENANT HUBERT GRUBER

Male, German, playing age 20-60. Gruber is a kindly German officer, who doesn’t much enjoy his official duties (with the possible exception of time spent in his “little tank”). Gruber does enjoy his visits to the café though, and lives in hope of expanding his relationship with René, with whom he feels he has a special bond! Gruber frequently walks in on René in a variety of compromising or embarrassing positions. The subtext of course is that Gruber is hopelessly in love with René, which should be played with subtlety and not overtly camp.

GENERAL LUDVIG VON SCHMELLING

Male, German, playing age 40-60. General Von Schmelling does not appear in the TV show but is a similar character to General Von Klinkerhoffen. He is a senior officer who takes his military duties very seriously indeed. He is a strict, authoritative figure who takes a very dim view of the Resistance, and corruption within his own ranks. Everyone is terrified of him, with the exception of Herr Flick. Schmelling is supposed to have a wooden leg and he could also wear an eye patch.

OFFICER CRABTREE

Male, British, disguised as a French “poloceman”, playing age between 20-50. A gem of a part, this character has some of the most popular catchphrases from the series, e.g. “Good moaning! I was just pissing by...” etc. Crabtree is a British undercover agent posing as a very sombre French policeman. His knowledge of French is very weak and he often uses the wrong vowel sounds leading to comical misunderstandings! The actor taking this role would ideally be tall and slender. This is a physical role and will involve some compromising positions!

ROGER LECLERC

Male, French, playing age 60+ (can be aged up for the part). An elderly forger and escaped convict he now works for the French Resistance. Leclerc appears in a variety of different disguises (all unconvincing)! In the TV series, Leclerc was also the pianist who accompanies Edith in the café so if there is an actor who can also play piano to a high standard then that could be a big advantage. Otherwise we will hire a piano player as an extra and separate these roles.
RAF AIRMEN: FLIGHT LIEUTENANTS FAIRFAX AND CARSTAIRS

2 x Male Roles, British. Fairfax and Carstairs are the British Airmen in hiding in René’s café, awaiting repatriation with the help of The French Resistance. Should be played as the quintessential “chocs away” happy-go-lucky Brits. Whilst these roles are very memorable from the series, there are relatively few lines for these parts in the stage show. The airmen pop out of various hidden locations on the set. We may build these roles further to include between-scene sketches as well (TBC). These parts can be doubled with a backstage role and would require relatively little rehearsal.

FEMALE ROLES

EDITH ARTOIS

Female, French, playing age 40-60. Demanding but faithful wife of René Artois. Despite being a terrible singer, Edith believes that she is a musical star and regularly performs a cabaret at the café which is usually badly received by the patrons. Edith has 2 musical numbers in the show, which need to be comically off-key! Edith is very gullible, passionate and long-suffering. For the audition, as well as script work we will ask you to perform a short burst of a song of your choice, preferably with some movement as well. The song can be anything, perhaps something like “Falling In Love Again” or “Happy Birthday”. Your challenge is to try to make us laugh - singing out of tune won’t be an issue but a bonus!

YVETTE CARTE-BLANCHE

French waitress, tall and attractive, ideally brunette. Playing age 18-40. Yvette is a good looking waitress who is having a passionate affair with René. She hopes to elope with him one day. As a side-line Yvette & Mimi “entertain” soldiers in one of the upstairs rooms of the café. Yvette also takes part in the grand cabaret so she needs to be able to sing and dance. As part of the audition for this role, we will ask you to perform a short burst of a song of your choice, something like Happy Birthday, in a comedic sexy style with some movement as well.

MIMI LABONQ

French waitress, short, cute and ideally blonde. Playing age 18-40. Mimi Labonq is a feisty waitress and secret assassin working for the French Resistance. Mimi is also having a passionate affair with René unbeknownst to Edith or Yvette. She is tempestuous and fiery and often has to be held back from attacking German visitors in the café. As a side-line Yvette & Mimi “entertain” soldiers in one of the upstairs rooms of the café. Mimi also takes part in the grand cabaret so she needs to be able to sing and dance. As part of the audition for this role, we will ask you to perform a short burst of a song of your choice, something like Happy Birthday, in a comedic feisty style - please think about adding with some movement as well.
MICHELLE DUBOIS
French, local leader of the Resistance Movement, playing age 20-40, preferably dark-haired. Catchphrase: “Listen very carefully, I will say this only once”. Michelle has persuaded a reluctant René to help them hide 2 British Airmen in the cellar. She frequently appears in disguise and is highly passionate about her cause. Speaks with a French accent except when talking to the British Airmen when she adopts an exaggerated upper class English accent.

PRIVATE HELGA GEERHART
German, playing age 20-40, preferably blonde. Attractive, Aryan looking secretary to General Von Strohm. Helga is in a strange sadomasochistic relationship with Herr Flick. Helga has to strip down to her sexy lingerie in one scene. She also will be performing a very uptight tango in another scene. Helga is clipped and severe but a sexy seductress lurks underneath her harsh exterior.

PLUS 4 x Extra actors (Male or female) to appear in various café scenes and also double as crew.

An accomplished pianist will be needed for the 2 café cabaret scenes, some incidental music and the Tango. This role can be merged with the character of Leclerc.

We are also looking for an Accordion Player to play incidental music during scene changes and the interval.

CREATIVE AND PRODUCTION TEAM INFO

Director - Clare Gold
Clare studied Drama & Theatre Arts at University Of Canterbury and specialised in Directing in her final year. Clare has directed, acted and worked behind the scenes in a variety of productions over the years, she most recently directed The Producers (2014) and Scrooge (2015) for Rickmansworth Players at Watersmeet. Clare loves comedy, enjoys a good belly laugh and is looking forward to having a lots of fun with the 'Allo ‘Allo cast and crew!
Production Roles (still to be filled)

We already have lots of fantastic people signed up to the ‘Allo ‘Allo production team but we are still looking for more volunteers for key roles and to join publicity team and backstage crew. Please get in touch with Philip Rae (philip.rae@energizer.com) if you would like to find out more.

- Production Manager
- Stage Manager - FILLED - Lauren Robson
- Costume & Wardrobe Manager
- Publicity Manager - FILLED - Amber Vassiliou, more publicity team members still wanted.
- Construction Team - WANTED Set Building Team - please contact Steve Webb
- Lighting - FILLED - Dave Beattie
- Production Assistant
- Props Manager - To note for Props for this production will require minimal sourcing
- Sound Manager
- Crew - PLEASE CONTACT Lauren Robson

Current Fees

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<thead>
<tr>
<th>Full Membership Fees</th>
<th>£30</th>
<th>Payable before auditioning for a role in the production</th>
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<tbody>
<tr>
<td>Entitles members to perform in Rickmansworth Players productions for one year, take part in social activities, receive the newsletter for one year and vote at the AGM</td>
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<tr>
<th>Student/Youth Membership Fees(16+yrs)</th>
<th>£15</th>
<th>Payable before auditioning for a role in the production</th>
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<th>Performance Fees</th>
<th>£35</th>
<th>Payable immediately on accepting a role in the production</th>
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<td>Covers the cost of rehearsals for the current production including the provision of refreshments. Additionally this will give cast members access to all of the production photographs at no extra cost.</td>
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Any variances or negotiation with regard to fees must be discussed and agreed with the Treasurer
RICKMANSWORTH PLAYERS AUDITION FORM

‘ALLO ‘ALLO, a comedy play by Jeremy Lloyd and David Croft

**Auditions:** Sun 15th January, 2017 - St John’s Ambulance Hall, (times TBC)

**Production Week:** Sun 30th April – Sat 6th May, 2017 at The Pump House

Name:

Address:

Home phone: Mobile:

Email:

Roles auditioning for: Will you consider other roles? Y / N

Previous Dancing / Singing experience / special skills?

Please state any rehearsal dates you cannot attend or any other productions you may be rehearsing including the name of the company and dates of the performances?:

Rehearsals will commence on Thursday 19th January and will be held every Monday and Thursday until the show, starting at 7:45pm and ending at 10pm. Rehearsals will be held at St John’s Ambulance Hall or Mill End Community Centre. There will be some Sunday rehearsals leading up to the show, dates will be confirmed at a later date. Please note cast members may not be called for every rehearsal. All cast members will be expected to participate in the wider preparations for the production as well as being on stage, particularly in the publicity effort.

I confirm that I have read the attached conditions (above & overleaf) and agree to be bound by them.

Signed: ____________________________________________________________

Date: ______________________________________________________________

Please return this section to the Director (Clare Gold) or Rickmansworth Players rep by 12/01/17.
Conditions of Performance with Rickmansworth Players
If successful in securing a role in the Rickmansworth Players production of ‘Allo ‘ Allo you will be expected to abide by the following conditions. Some of these conditions have direct parity with current Rickmansworth Players rules. All references to the Directorial Team, are deemed to include all or one of the following: the Director, Musical Director and Choreographer. Signing and dating the audition form confirms acceptance of these Conditions of Performance.

A. Attendance
1. A timetable will be circulated taking into account all pre-booked holidays noted on this application form. Performers will therefore be expected to attend all rehearsals for which they are required, except in extraordinary circumstances.
2. Performers will be expected to arrive punctually and promptly to all rehearsals for which they are required.
3. If performers are absent from three (consecutive) or six (in total) rehearsals they may, at the wish of the Directorial Team after discussion with the Chairman, be dropped from the cast. No absences will be permitted in the last month of rehearsal (except with the agreement of the Director) 
4. Performers will abide by the wishes and requests of the Directorial Team at all times.
5. Any complaint or grievance should be raised with the Directorial Team in the first instance. If the matter is not resolved to the performer’s satisfaction, it may be raised for discussion and subsequent decision by the Rickmansworth Players Executive Management Team.

B. Rules
1. During any rehearsals within the performance venue, as well as the week of the production, the performer will comply with the Stage Management rules and the rules of the venue at all times.
2. By signing the audition form you are agreeing that you have read and will abide by the Society’s Child Protection Policy.

C. Liabilities
Performers will be liable for the full replacement cost of the following, if the items are not returned in the required timescale:
1. Libretto and Musical Scores. A cheque deposit will be required in return for a score. These shall remain the property of Rickmansworth Players (whilst on hire) and shall be returned to the Production Assistant before the last performance. All markings (made in a soft pencil only) must be removed before return. The PA will then destroy the cheque deposit.
2. Costumes. These may be hired, manufactured or provided for the performer’s use and must be returned to a member of the Wardrobe Team after the last performance.

D. Fees: Within timescale listed overleaf:
1. A performer will be eligible to audition for a role in the production, only if they pay the membership fee, in force at the time of acceptance.
2. Performance fees are due as soon as a part is accepted and no more than three weeks later. If performance fees are late, with no feasible explanation, then a performer may lose their right to perform.

E. Image rights
1. Rickmansworth Players will have the right to use all recordings (still, video and audio) made during this production (rehearsals, performances and publicity events) in any way it so decides to publicise both this production and any future activity of the society in any media which it sees fit.