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THE INFORMATION IN THIS PACK**

## **Audition Pack**

### ***Boeing Boeing* by Rowntree Players**

Directed by Hannah Shaw

## **Key Information**

**Audition Date:** 13th April 2026

**Callback:** 17th April 2026

**Venue:** Door 84, Lowther Street, York, YO31 7LX

**Performance Dates:** Thursday 23rd – Saturday 25th July 2026

**Rehearsal Schedule:** *TBC*

## **About Rowntree Players**

Rowntree Players is York's longest-running community theatre company, based at the Joseph Rowntree Theatre. Dedicated to creating high-quality, accessible productions that celebrate both classic and contemporary theatre, Rowntree Players brings together actors, creatives, and technicians from all walks of life, united by a shared love for community live performance.

## **About the Production**

Marc Camoletti's *Boeing-Boeing* is the ultimate high-energy farce. It follows Bernard, a suave architect living in Paris, who has a "foolproof" system for juggling three different fiances, who are all air hostesses. By tracking their flight schedules, he makes sure their paths never cross.

However, the "jet age" catches up with him. Faster engines and a change in weather bring all three women to his apartment at the same time, spiralling into a breathless evening of slamming doors, narrow escapes, and a desperate struggle to keep the system from crashing.

At its heart, *Boeing Boeing* is a masterclass in comic timing. It pokes fun at vanity, the chaos of romance, and the sheer exhaustion of living a double (or triple) life. It is fast, physical, and absolutely joyful.

## **Directorial Vision**

While we are staying faithful to the script's structure and its Parisian setting, we are bringing a modern, inclusive energy to the rehearsal room. We want this production to feel like a whirlwind. The apartment is a pressure cooker, and as Bernard's "system" fails, the speed and desperation of the characters should provide the heart of the comedy.

We are particularly interested in the **physicality** of the piece. This play is heavily reliant on confidence in movement, reactions, and the "near-miss." We want our audience to be on the edge of their seats, laughing at the impossibility of the situation.

In the spirit of Hannah's previous work, we are **open to gender-swapped interpretations** of these roles. Whether it's a female Bernard managing three male pilots, or a different configuration of the "friend" and "housemaid" roles, we are looking for the best comedic chemistry and the most interesting dynamics.

**We require accents to be portrayed as accurately as possible, rather than stereotypical and caricature.**

## Character Breakdown

*We welcome actors of all genders, backgrounds, and identities to audition for any role. Specific accents are required for this show. They will be outlined below.*

### **Bernard/Bernadette (American accent) Late 20s - Mid 30s**

Someone who thinks they are the smartest person in the room. They are charming, organised, and utterly convinced their "polygamous" system is a work of genius. As the play progresses, they move from cool composure to total, sweating panic.

PLEASE PREPARE SIDE 1 + 2

### **Robert/Roberta (American accent) Late 20s - Mid 30s**

Bernie's old friend from the provinces. They are the "innocent" who gets swept up in the chaos. Initially shocked by Bernie's lifestyle, they soon find themselves acting as a frantic co-pilot. Requires excellent physical comedy skills.

PLEASE PREPARE SIDE 1

### **Bertha/Bertie (French/American accent) 30+**

The long-suffering housekeeper. They are the engine that keeps the apartment running. Cynical, dry, and perpetually annoyed by the changing menus and photographs. They have the best one-liners in the play. Must be comfortable with French words.

PLEASE PREPARE SIDES 3

### **Gloria/Dorian (American accent) Late 20s - Mid 30s**

One of Bernard's/Bernadette's fiances. They are optimistic, modern, and incredibly fast-talking.

PLEASE PREPARE SIDE 5

### **Gabriella/Gabriel (Italian accent) Late 20s - Mid 30s**

Sophisticated, stylish, and deeply romantic, but with a sharp, suspicious edge. They are the most observant of the three and the first to notice when something in the apartment feels "off."

PLEASE PREPARE SIDE 6

### **Gretchen/Garhett (German accent) Late 20s - Mid 30s**

Intense, disciplined, and formidable. They oscillate between extreme, poetic devotion and terrifyingly efficient outbursts of anger. When they are happy, they are a ray of sunshine; when thwarted, they are a thunderstorm.

PLEASE PREPARE SIDE 4

## Side/Scene Breakdown

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## AUDITION SIDE #1 – BERNARD, GLORIA

**GLORIA.** You see – she doesn't like me.

**BERNARD.** Darling!

**GLORIA.** She doesn't. Whenever I get home she's always on edge. While I'm here, she's kind of okay. But when it's time to go, she's downright hostile.

**BERNARD.** Well, she's sad you're going?

**GLORIA.** Because I'm your fiancée?

**BERNARD.** Of course.

**GLORIA.** Oh. And if I was here all the time, she'd be all right?

**BERNARD.** Absolutely! Then we'd all be happy.

**GLORIA.** I'd better get dressed quickly, or I'll miss the plane.

**BERNARD.** That would be bad.

**GLORIA.** No, it would be terrible.

**BERNARD.** Terrible. Tell me, darling, when do you get back?

**GLORIA.** Well – it's Saturday today. I'll be in New York at 17:08, then San Francisco – but straight there and straight back.

**BERNARD.** And when will you be back here in Paris?

**GLORIA.** We arrive back in Paris Monday evening. And off again on Wednesday.

**BERNARD.** Monday. Monday. Monday. (*taking out notebook*) What time on Monday, darling?

**GLORIA.** 18:30 local time.

**BERNARD.** Excellent. So whatever happens in San Francisco, you'll be back in Paris on Monday?

**GLORIA.** That's right.

**BERNARD.** Good. Good. Good. Good. Good.

**GLORIA.** It's so sweet how you always have to write it down.

**BERNARD.** So, I don't get it mixed up.

**GLORIA.** Get what mixed up?

**BERNARD.** My arrangements. My business arrangements. I'm a busy man. I've got work to do. I want to make sure that it's all done by the time you get back here so I can spend Monday to Wednesday with you.

**GLORIA.** You're a genius.

## AUDITION SIDE #2 – ROBERT, BERNARD

**BERNARD.** Well, if you want to be technical I suppose you could say we're engaged. Yes.

**ROBERT.** Then you're going to get married.

**BERNARD.** No.

**ROBERT.** Look, Bernard, I'm set to tell you, if you're engaged, you're going to get married. It's not only technical, it's logical! Isn't it?

**BERNARD.** It is not. And anyway, why do you want to get married? Do you love this girl?

**ROBERT.** I don't know. I'm not raving mad about her. I don't write poems or refuse to eat or any of that sort of thing. But it would be nice. I mean, think of the social advantages. They're not to be sneezed at are they?

**BERNARD.** I can't think of *one*. Still, if you have to get married, get married my way.

**ROBERT.** Your way?

**BERNARD.** Polygamy.

**ROBERT.** Polygamy?

**BERNARD.** It's the ideal life – pleasure, variety... it's fabulous. You ought to try it!

**ROBERT.** Polygamy? You mean lots of wives?

**BERNARD.** Not wives, fiancées. You have all the advantages of married life with none of the drawbacks. Fiancées are much friendlier than wives. And you don't need all that many. I do very well with three.

**ROBERT.** Three?

**BERNARD.** Three is the ideal number. Less than three would be monotonous. More than three is way too tiring. Three is the dream.

### **AUDITION SIDE #3 – BERTHE, ROBERT**

**ROBERT.** Goodness, me! If you don't mind me saying, you're not very welcoming to your boss's guests, are you?

**BERTHE.** I'm only telling you for your own good. Just you wait and see, people coming and going all the time. You'd have been better off at the station and there'd have been more room for your bags!

**ROBERT.** I'm a guest. I have been invited, you know.

**BERTHE.** It's not a hotel.

**ROBERT.** It all seems beautifully organised to me.

**BERTHE.** Organised. That's just it. It's too organised. Shall I tell you what I think?

**ROBERT.** Well – I don't know.

**BERTHE.** It's not human! That's what I think. It's all very well for Bernard giving out invitations, left, right, and center, but I have to do all the work. What with you and your luggage and now Germany.

**ROBERT.** What about Germany?

**BERTHE.** She's just rung to say she's on her way.

**ROBERT.** Well, that's all right, isn't it? Gabriella has just taken off.

**BERTHE.** I know, but Germany wants to stay for three days. She just said it to me, thinking it'll be a nice surprise for Monsieur.

**ROBERT.** For me?

**BERTHE.** No. For Monsieur. My Monsieur.

**ROBERT.** You have a Monsieur?

**BERTHE.** Of course I have a Monsieur.

**ROBERT.** Oh, I see.

**BERTHE.** My boss, I mean.

**ROBERT.** Oh, Bernard. Right.

**BERTHE.** *(under her breath)* Ces Américains...

**ROBERT.** So, what does it matter if she stays three days?

**BERTHE.** There may be *(she looks for the word.)* friction... Well, it's nothing to do with me, of course. But Mademoiselle Gloria – that's the American –

**ROBERT.** Yes, I know. I've seen that one.

**BERTHE.** Well, she's due back on Monday.

**ROBERT.** Yes. Well, that's all right. It's only Saturday. Bernard will have plenty of time to work something out. Where shall I put my bags?

**BERTHE.** You put them where you like.

No, not that one. That's Monsieur and his wives' bedroom. So, not that one.

Not there, there won't be enough room there. Over there if you like. It's quieter on the courtyard. Oh, just make yourself at home.

## **AUDITION SIDE #4 – BERTHE, GRETCHEN**

**GRETCHEN.** You can't realise how marvellous it is to be back. It seems ages since I've seen him. Though I think of him all the time. In Melbourne. In Ankara, in Colombo, I am always dreaming of our little flat, and my little Bernard sitting here all alone thinking of me.

**BERTHE.** It's beautiful.

**GRETCHEN.** And when we're up about nineteen or twenty thousand feet, roaring away at six hundred miles an hour, and if I've nothing special to do, do you know I creep back into the luggage hold.

**BERTHE.** Good heavens above.

**GRETCHEN.** I'm all alone there, you see. And I look out of the porthole and stare at the stars dancing and the moon out there in the sky. And I say to myself that my Bernard is looking at them too. And I feel as though we are looking into each other's eyes across the layers of plants and meteorites and the nebulae. I'm madly romantic, you see.

## AUDITION SIDE #5 – ROBERT, GLORIA

**GLORIA.** Nowadays, women can get a divorce in six weeks – for mental cruelty. And that means alimony.

**ROBERT.** What happens if the men don't pay it?

**GLORIA.** Jail.

**ROBERT.** Jail?

**GLORIA.** So to avoid going to jail, they pay up and to pay up, they have to work. They have to produce. This ensures a stable economy. And that's why America is such a great country.

**ROBERT.** Poor Bernard.

**GLORIA.** Why?

**ROBERT.** You're going to marry him.

**GLORIA.** I can't.

**ROBERT.** Why not?

**GLORIA.** We'd have to live in Paris and the women here don't have the same setup. No, I'll just have to find someone back home. Economics, you see. But I'll always love Bernard.

**ROBERT.** So you'll marry a guy but not necessarily love him?

**GLORIA.** How could I? How can you love someone who spends his whole life working?

**ROBERT.** It's not impossible.

**GLORIA.** Oh! Say that again.

**ROBERT.** What.

**GLORIA.** "It's not impossible."

**ROBERT.** Why?

**GLORIA.** Your lips are just so cute when you say that.

**ROBERT.** Really?

**GLORIA.** Truly... Say it again.

**ROBERT.** What was it again?

**GLORIA.** It's not impossible.

**ROBERT.** It's not impossible.

**GLORIA.** Oh, your mouth really is a gorgeous shape.

**ROBERT.** Really?

**GLORIA.** Yes... say it again!

**ROBERT.** Again?

**GLORIA.** Yes, please. For me.

**ROBERT.** It's not impossible.

**GLORIA.** There they go again. It's like a tiny flower opening.

## AUDITION SIDE #6 – ROBERT, GABRIELLA

**GABRIELLA.** Where is he?

**ROBERT.** Who?

**GABRIELLA.** Where is Bernardo?

**ROBERT.** How should I know? Didn't you take him with you to the countryside?

**GABRIELLA.** What is it with this countryside craze? All through the journey, all through the meal, all Bernardo would do was babble about fresh air and chestnut trees. He went on and on just as if he was trying to hide something.

**ROBERT.** Really? What could he have to hide, do you think?

**GABRIELLA.** That's just it! I know he has nothing to hide! I know him... But this insistence is infuriating. The more people tell me to do something the less I want to do it. That's how I am. It's my nature!

**ROBERT.** Yes, of course.

*(She wanders towards the door.)*

That's my room.

**GABRIELLA.** What?

**ROBERT.** My room.

**GABRIELLA.** Oh, of course, I'm sorry. I don't know where I am anymore. I'm so annoyed.

**ROBERT.** Don't be annoyed.

**GABRIELLA.** He got on my nerves so much. I didn't even finish dinner! I went out for some air and when I went back into the restaurant he'd gone! Don't you think that's outrageous?

**ROBERT.** Yes, yes, absolutely! Well, perhaps he needed some air too. And perhaps after you went back and left again, he went back and he's waiting for you there... all alone at the restaurant... because he loves you...

**GABRIELLA.** But I love him too! Anyway, we wouldn't have these problems if we were together all the time. I know he's here, all alone, when I'm at the other end of the world... I wonder what he's doing, I worry...

**ROBERT.** But he worries too. I'm sure that's why he wants to take you off to the country, to sort out all the worrying!

**GABRIELLA.** It would be so simple if only he'd marry me!

## **Audition Details**

Please prepare the extract(s) provided for your chosen character(s).

Please be prepared to read opposite another actor during callbacks.

If you'd like to be considered for multiple roles, you may prepare more than one extract.

We'll provide sides at the audition but recommend you read the full play beforehand, if you can.

Time slots will be provided for your audition once registration is complete.

You are not expected to be off book for the audition materials, but please be as prepared and familiar with the material as possible – this will work to your benefit.

## **Rehearsals & Commitment**

Rehearsals will begin in late April 2026, with a regular weekly schedule to be confirmed once casting is complete. Please be prepared to rehearse on Monday evenings 7:45-10pm and Sunday mornings 10am-2pm.

Please make us aware of any known rehearsal or performance conflicts prior to the audition.