

A comedic farce, *Boeing Boeing* promises laughs and a lot of action...



BOEING BOEING



Audition Announcement

10th September 7pm - 9.30pm

16th September 7pm - 9.30pm

20th September 10am - 1pm

Neston Community & Youth Centre, Burton Road

Performance Dates
12th-15th May 2027

Neston Players presents
BOEING BOEING
by Marc Camoletti
Translated by Beverley Cross & Francis Evans

This amateur production of *BOEING BOEING* is presented by arrangement with Concord Theatricals Ltd.
on behalf of Samuel French, Ltd. www.concordtheatricals.co.uk

Contents of the Audition Pack

- **Welcome**
- **The Director**
- **Audition Form**
- **Rehearsal & Performance Schedule**
- **Audition Dates and Information**
- **Presentation — Copy of the PowerPoint which is available on the Neston Players website, including themes, tone, and character insights.**
- **Audition Pieces**

Welcome to the *Boeing Boeing* Auditions

Ladies and gentlemen, step right into the stylish world of the Swinging Sixties, where the cocktails are crisp, the colours are bold, and the jet-set life is positively *dizzying*. We are delighted that you've joined us as we prepare to take off with our next production — a high-flying farce packed with glamour, chaos, and mile-a-minute mischief.

This audition pack will give you everything you need to climb aboard: character notes, audition pieces, and a glimpse into the creative vision behind our show. Expect doors that slam, secrets that tangle, and comedy that relies on sharp timing, bold choices, and a wonderfully connected ensemble.

Our directing team — Director Fleur Smith and Assistant Director Cheryl Barker — are ready to welcome performers who bring energy, imagination, and a sense of fun. Whether you're a seasoned flyer or stepping onto the stage for the first time in a while, we're excited to see what you bring to this gloriously chaotic 1960s romp.

So, fasten your seatbelts, adjust your necktie or pillbox hat, and prepare for take-off. We can't wait to see you shine.

The Director – Fleur Smith

For over twenty years, **Fleur Smith** has been a spirited and versatile presence across Wirral and Merseyside theatre, bringing colour, character, and musicality to stages from *Oklahoma!* to *A Man for All Seasons*. Her roles have ranged from the vivacious Lady Battersby in *Me and My Girl* to the poised and principled Lady Alice More with Neston Players, alongside performances in *Hi-De-Hi*, *Dad's Army*, *Big Band and Broadway*, and *Forties to Noughties*. Whether in ensemble or solo work, Fleur brings a warm theatrical intelligence and a deep love of storytelling to every production.

With directing experience rooted in her teaching career, Fleur has long championed rehearsal rooms that are imaginative, supportive, and full of creative spark. Now taking the helm of one of her favourite plays — the gloriously chaotic, champagne-bright farce *Boeing Boeing* — she steps into the director's seat with a flair perfectly suited to the swinging 60s. Assisted by seasoned director **Cheryl Barker**, Fleur leads a team ready to embrace the crisp timing, bold characters, and jet-set glamour that make this comedy soar.

Comedy is where Fleur truly thrives. She delights in theatre that relies on rhythm, ensemble trust, and the delicious precision of farce — the kind of comedy where doors slam, secrets unravel, and timing is everything. Her rehearsal style emphasises collaboration, confidence, and joyful experimentation, ensuring actors feel empowered to play boldly while staying tightly connected as a cast. She believes great comedy lands best when performers feel relaxed, supported, and ready to revel in the delightful chaos of the script.

As a director, Fleur's priority is simple: **to create a rehearsal room buzzing with 1960s energy — stylish, playful, and full of fun — while bringing out the very best in every performer.**

Assistant Director – Cheryl Barker

Cheryl Barker brings extensive directing experience and a sharp eye for character-driven comedy and Drama. Her credits include *The Crucible* (H & T Productions.) For Neston Players *The Importance of Being Earnest*, praised for its crisp wit and elegant pacing, and *Witness for the Prosecution*, where she co-directed shaping its intricate storytelling.

She has also written and directed the festive comedy *Carol Twist Hates Christmas*, and co wrote and co directed Neston Players self penned play *For The Love Of It*, showcasing her instinct for comedy and character.

As **Assistant Director** for *Boeing Boeing*, Cheryl supports **Fleur Smith** in crafting a fast-moving farce set in the glamorous jet age. She fosters rehearsal rooms where actors feel safe to explore and discover the comic heartbeat of each moment, bringing steady insight and stylish humour to the process.

Together, **Fleur and Cheryl** form an energetic, collaborative team ready to deliver a production bursting with 1960s charm, crisp timing, and high-flying comedy.

AUDITION FORM

Boeing Boeing by Marc Camoletti Translated by Beverly Cross & Francis Evans

Please print and complete in block capitals

Performer InformationFull Name:

Preferred Name (if different):

Age (optional):

Pronouns:

Address:

Phone:

Email:

Role Preferences

You may tick more than one:

☐ Bernard☐ Robert☐ Any Role☐ Berthe☐ Gloria☐ Gabriella☐ Gretchen

Would you accept a different role if not cast in your preferred one?

☐ Yes☐ No**Experience**Recent Productions / Roles:

Training (acting, voice, movement):

Skills & Notes

Tick any that apply:

☐ Physical comedy☐ Dance / MovementOther:

☐ Accents☐ Improvisation**Medical or access needs we should be aware of:**

AvailabilityRehearsals are twice weekly -Tuesday & Thursday Evenings (Starting Tuesday 26th January 2027)Additional Sunday afternoon rehearsals in the last month (11th, 18th, 25th April and 2nd May)Show week runs Saturday 8th May to Sunday 16th May 2027 (attendance required for all).

Please list below any dates you are NOT available during the above period:

Consent

I confirm the information provided is accurate and I agree to be contacted regarding casting.

Signature:

Date:

Rehearsal and Performance Schedule

Boeing Boeing - 2027

**For your information, this is the planned rehearsal and performance schedule.
Please check carefully that you can commit to the show before auditioning.**

Day	Date	Month	Time	Venue	Scenes/Pages
Tuesday	26th	January-27	7.30pm- 10pm	Neston Methodist Church Hall	
Thursday	28th	January-27	7.30pm- 10pm	Neston Methodist Church Hall	
Tuesday	2nd	February-27	7.30pm- 10pm	Neston Methodist Church Hall	
Thursday	4th	February-27	7.30pm- 10pm	Neston Methodist Church Hall	
Tuesday	9th	February-27	7.30pm- 10pm	Neston Methodist Church Hall	
Thursday	11th	February-27	7.30pm- 10pm	Neston Methodist Church Hall	
Tuesday	16th	February-27	7.30pm- 10pm	Neston Methodist Church Hall	
Thursday	18th	February-27	7.30pm- 10pm	Neston Methodist Church Hall	
Tuesday	23rd	February-27	7.30pm- 10pm	Neston Methodist Church Hall	
Thursday	25th	February-27	7.30pm- 10pm	Neston Methodist Church Hall	
Tuesday	2nd	March-27	7.30pm- 10pm	Neston Methodist Church Hall	
Thursday	4th	March-27	7.30pm- 10pm	Neston Methodist Church Hall	
Tuesday	9th	March-27	7.30pm- 10pm	Neston Methodist Church Hall	
Thursday	11th	March-27	7.30pm- 10pm	Neston Methodist Church Hall	
Tuesday	16th	March-27	7.30pm- 10pm	Neston Methodist Church Hall	
Thursday	18th	March-27	7.30pm- 10pm	Neston Methodist Church Hall	
Tuesday	23rd	March-27	7.30pm- 10pm	Neston Methodist Church Hall	
Thursday	25th	March-27	7.30pm- 10pm	Neston Methodist Church Hall	
Tuesday	30th	March-27	7.30pm- 10pm	Neston Methodist Church Hall	
Thursday	1st	April-27	7.30pm- 10pm	Neston Methodist Church Hall	
Tuesday	6th	April-27	7.30pm- 10pm	Neston Methodist Church Hall	
Thursday	8th	April-27	7.30pm- 10pm	Neston Methodist Church Hall	
Sunday	11th	April-27	2pm-6pm	Neston Civic Hall	
Tuesday	13th	April-27	7.30pm- 10pm	Neston Methodist Church Hall	
Thursday	15th	April-27	7.30pm- 10pm	Neston Methodist Church Hall	
Sunday	18th	April-27	2pm-6pm	Neston Civic Hall	
Tuesday	20th	April-27	7.30pm- 10pm	Neston Methodist Church Hall	
Thursday	22nd	April-27	7.30pm- 10pm	Neston Methodist Church Hall	
Sunday	25th	April-27	2pm-6pm	Neston Civic Hall	
Tuesday	27th	April-27	7.30pm- 10pm	Neston Methodist Church Hall	
Thursday	29th	April-27	7.30pm- 10pm	Neston Methodist Church Hall	
Sunday	2nd	May-27	2pm-6pm	Neston Civic Hall	
Tuesday	4th	May-27	7.30pm- 10pm	Neston Methodist Church Hall	
Thursday	6th	May-27	7.30pm- 10pm	Neston Methodist Church Hall	
Saturday	8th	May-27	10am-8pm	Neston Civic Hall	GET IN
Sunday	9th	May-27	2pm-10pm	Neston Civic Hall	GET IN/TECH
Monday	10th	May-27	5.30pm-10pm	Neston Civic Hall	TECH
Tuesday	11th	May-27	5.30pm-12am	Neston Civic Hall	DRESS REHEARSAL
Wednesday	12th	May-27	5.30pm-12am	Neston Civic Hall	PERFORMANCE
Thursday	13th	May-27	5.30pm-12am	Neston Civic Hall	PERFORMANCE
Friday	14th	May-27	5.30pm-12am	Neston Civic Hall	PERFORMANCE
Saturday	15th	May-27	5.30pm-1am	Neston Civic Hall	PERFORMANCE
Sunday	16th	May-27	2pm-7pm	Neston Civic Hall	GET OUT

Audition Information

Auditions will take place on:

- **Thursday 10th September — 7:00pm to 9:30pm**
- **Wednesday 16th September — 7:00pm to 9:30pm**
- **Sunday 20th September — 10:00am to 1:00pm**

Any mop-up auditions will be held on a 1:1 basis, with a cut-off of Friday 25th September.

Venue: Neston Community and Youth Centre, Burton Road, Neston

Please arrive ready to begin auditions at the stated start time so we can try different actors in different combinations.

When you arrive, you will be asked to complete an audition form with your personal details.

Audition Pieces and Presentation

The **audition scenes** included in this pack explore a variety of character combinations, allowing us to see how different actors work together and how the dynamics of the play come to life.

The **PowerPoint Presentation** (see Neston Players website) offers an in-depth look at the play, its themes, and each of the principal characters. It provides helpful context to support your preparation and gives insight into the world of the production.

BERNARD, GLORIA, BERTHE- SCENE 1

(BERNARD and GLORIA are breakfasting.)

GLORIA. Bernard darling, do you think I've time to eat another pancake?

BERNARD. (looking at his watch) I should think so - if you hurry. Berthe!

GLORIA. I adore pancakes for breakfast, don't you?

BERNARD. Not especially.

GLORIA. But back home, in America, all our dieticians agree that a big breakfast prevents neurosis all day long.

BERTHE. (entering) Did you call, Monsieur?

BERNARD. Another pancake, Berthe.

BERTHE. For Mademoiselle?

GLORIA. Please, Bertie.

BERTHE. And more of that "red stuff" to pour on it?

GLORIA. Yes, please. But it's not "red stuff," it's ketchup - very good for the complexion.

BERTHE. Well, I don't know what it's for, but I suppose it's all right. I don't like the look of it myself, but then I'm not here to reform the world.

BERNARD. Well, that's a relief. So, just get busy with the pancake.

BERTHE. Right. But don't blame me if it makes her ill.

BERNARD. Are you going to eat it?

BERTHE. No.

BERNARD. So, there's no need to argue about it. Just hurry up - Mademoiselle Gloria hasn't got much time.

GLORIA. Please Bertie, do hurry. I will miss my plane.

BERTHE. All right. I'm going. But it isn't easy, you know.

BERNARD. What? What? What is it now?

BERTHE. Nothing...nothing...

(She exits to the kitchen.)

GLORIA. That woman's always in such a bad mood.

BERNARD. Is she?

GLORIA. It's getting annoying.

BERNARD. No. It's just her way. Don't worry about it.

GLORIA. I do worry. If it goes on like this we'll just have to get rid of her, honey.

BERNARD. Berthe, why?

GLORIA. I don't think she likes me.

BERNARD. Now, darling, of course she likes you. It's just all this food you eat. It seems to upset her. It gives her a kind of indirect indigestion.

ROBERT, GLORIA – SCENE 2

GLORIA. This is unbelievable! Is it the man or the woman who gives orders in the home?

BERTHE. It's the man.

ROBERT. It's the man.

GLORIA. No it's not! It's the woman!

ROBERT. Oh, come on!

GLORIA. And I happen to be the mistress of this house.

ROBERT. No comment.

GLORIA. Where I come from, the woman of the house gives the orders. And the man keeps his mouth shut. He obeys with no argument.

ROBERT. No argument?

GLORIA. No argument! The man makes the money and the woman is the brains. That's how it is in New York, so let me go into my bedroom and you go in the one opposite!

ROBERT. Well, we happen to be in France here, aren't we, Berthe?

BERTHE. Yes. We most certainly are.

ROBERT. Well, in France, it's the man who gives the orders.

(ROBERT slaps GLORIA's bottom.)

Sorry about that.

GLORIA. You're wrong. Look, I'm starving. But as soon as I've had a coffee and something to eat you and I are going to have a little talk, and I'll bet you fifty bucks that you're going to agree with me before you're very much older.

BERNARD, BERTHE- SCENE 3

BERNARD. What's for lunch?

BERTHE. The American's flying out?

BERNARD. Yes. Well?

BERTHE. I'm waiting for my orders. Monsieur has his timetables. And the menus change according to the timetables. All the time! They change. They change round all the time.

BERNARD. All right. Take it easy. Now then, Mademoiselle Gabriella will be here for lunch.

BERTHE. Ah! Well, that's all right then. Think I can cope with that one. But it isn't easy you know. I find it very difficult to keep track of them all. I don't know how you manage it. It isn't easy.

BERNARD. I know it isn't easy. You don't have to keep reminding me.

BERTHE. Well, as long as you appreciate me. That's all I ask, just a little appreciation. So what do you want for lunch?

BERNARD. You're the cook. You please yourself.

BERTHE. Mademoiselle Gabriella? What about saltimbocca alla romana?

BERNARD. We had a saltimbocca last Saturday.

BERTHE. Of course we did. Mademoiselle Gabriella was here last Saturday. She liked it. She told me so.

BERNARD. All right, you win. Saltimbocca alla romana.

BERTHE. And what about dinner? A nice roast? Lamb, per-haps?

BERNARD. Roast Lamb? Yes, excellent.

BERTHE. With olives?

BERNARD. (gets his notebook out) Yes - er, no, no, wait a minute. Can't be done.

BERTHE. No olives?

BERNARD. No. No roast lamb either. That was close, Berthe. You see it's Mademoiselle Gabriella for lunch, but it's Mademoiselle Gretchen for dinner. She arrives at 19.06.

BERTHE. I see. No need to say any more. No roast lamb. Back to sauerkraut and frankfurters.

BERNARD. I'm afraid so. Sorry about that.

BERTHE. Just one thing after another. I don't know.

(BERTHE exits.)

BERNARD, ROBERT- SCENE 4

BERNARD. Well, let's have a quick drink shall we? Whisky?

ROBERT. Whiskey, at this time of day?

BERNARD. Why not?

ROBERT. Okay let's go. What a lovely girl. Hey Bernard, what a fantastic view you've got from up here, Bernard. You can see all Paris. (approaches forestage and surveys auditorium)

BERNARD. It's all right.

ROBERT. Are you still in the architect business?

BERNARD. Still at it - you know. It's good to see you again, Robert, it really is. Tell me again, what brings you to Paris?

ROBERT. Well, you always said, "Come and see me when I'm fixed up in Paris," and here you are, all fixed up, so here I am.

BERNARD. Good old Robert.

ROBERT. And if you give me the address of your realtor, I'm going to fix myself up too, Bernard - I want a place just like this. Same layout, same fantastic view, I need a place because I'm going to get married.

BERNARD. You're not!

ROBERT. I am.

BERNARD. Who are you engaged to?

ROBERT. No one, not yet. But I know a girl over here you see, well, we're vaguely acquainted. She's one heckuva girl. I haven't actually asked her yet. In fact, I'm not completely sure where she lives, but I should think it'll be all right. I'd like to get married, I can't go on living alone much longer.

BERNARD. You look perfectly all right to me.

ROBERT. Of course I'm all right. So are you for that matter.

BERNARD. You're still young.

ROBERT. Well, so are you. You're young, you're in good shape, and you're going to get married.

BERNARD. I certainly am not.

ROBERT. Not? But I thought - well, this charming T.W.A. girl, just now - she said you were engaged. Wait a minute, you agreed with her. I heard you.

BERNARD. Well, if you want to be technical I suppose you could say we were 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 fabu-lous. You ought to try it!

BERTHE, ROBERT- SCENE 5

(Afternoon. There is no one on stage. Door #1 is open. From there we here the sound of a vacuum cleaner. The telephone rings. The vacuum cleaner stops. BERTHE enters and answers phone.)

BERTHE. Hello. Yes, that's right. No, he isn't here at the moment. It's Berthe. Oh! It's you, Mademoiselle Gretchen! You're in Paris? Already! Oh you are early. Yes. Three days! Oh I see, right, right. Well, then, see you later. Mon Dieu! Trois jours avec |'Allemagne...

(She hangs up then exits #1 just as the doorbell rings; BERTHE re-enters and makes an exclamation in French.)

Who can that be? All this coming and going. It's no life for a maid, no life for anyone. (She answers door.)

ROBERT. (off) It's only me.

BERTHE. (off) Oh. It's you, Monsieur. (She enters.)

(ROBERT enters with cases.)

ROBERT. Could you?

BERTHE. No, I couldn't.

ROBERT. There was a line a mile long at the station. You have to wonder why there are so many people in Paris. It's much more peaceful back at home in Wisconsin.

BERTHE. It wouldn't be so crowded in Paris if the Americans didn't keep piling in.

ROBERT. No, I suppose not.

BERTHE. And what do you want with all these bags? I thought you were only here on a visit.

ROBERT. I always believe in being prepared.

BERTHE. I hope you're not going to stay too long.

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 organized to me.

BERTHE. Organized. That's just it. It's too organized. 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 Monsieur Bernard giving out invitations, left, right, and centre, 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? Mademoiselle 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.

BERTHE, GRETCHEN- SCENE 6

GRETCHEN. Bernard lebling!

(GRETCHEN enters. She is in her Lufthansa uniform and is dragging a large laundry bag.)

Berta!

BERTHE. Ah, Oh! Mademoiselle Gretchen. You're here already.

GRETCHEN. Ja. I came as fast as I could. If you only knew how happy I am to be home.

(She kisses BERTHE on the lips.)

BERTHE. I can see that.

GRETCHEN. Herr Bernard isn't in?

BERTHE. No, no. He's gone out - on business.

GRETCHEN. Oh!

BERTHE. But he'll be back in a minute.

GRETCHEN. Are you sure?

BERTHE. Oh yes. It's nothing very serious. He went out just before you telephoned.

GRETCHEN. And is he happy?

BERTHE. He's marvellously happy. You know how he looks forward to seeing you.

GRETCHEN. Do you think he loves me as much as I love him?

BERTHE. Well, now, that I don't know. I mean, how could I know a thing like that?

GRETCHEN. Doesn't he talk about me when I'm not here?

BERTHE. Oh, yes, he never stops talking about you, but I can't tell you if he loves you as much as you love him, if I don't know how much you love him.

GRETCHEN. But Berthe, darling, you know I adore him.

BERTHE. Well, that's all right, then. He adores you too.

GRETCHEN. And I've got three whole days this time. Isn't that wunderbar?

(She throws her laundry bag and other belongings out Door #1.)

BERTHE. Wunderbar.

GRETCHEN. Herr Bernard will be pleased.

BERTHE. I can't wait to see his face.

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 planets and meteorites and the nebulae. I'm madly romantic, you see.

BERTHE. I can see you are. Madly.

ROBERT, GRETCHEN – SCENE 7

ROBERT. If it hadn't been for that sauerkraut, I would have enjoyed myself very much tonight.

GRETCHEN. Why?

ROBERT. Well, Bernard wasn't here, it was just the two of us and it was very nice -

GRETCHEN. Oh please don't waste your efforts.

ROBERT. Oh, don't get angry. Come on, give me a little smile. You know you're really very pretty for a Ger...

GRETCHEN. For a German girl? Is that it? Is that what you were going to say?

ROBERT. No, no, not at all! You've misinterpreted me.

GRETCHEN. Do you really think I can't see what you're up to? All through dinner you never stopped winking at me...and those bizarre and cryptic little smiles...

ROBERT. Not at all!

GRETCHEN. Don't deny it! You're wooing me scandalously! You are hanging round me like...a caveman round his fire...

ROBERT. I can't help it if I like you so much.

GRETCHEN. That's no reason. And even if you do like me so much, I don't like you...so goodnight.

GABRIELLA, BERNARD – SCENE 8

BERNARD. Eh? Oh, yes! Let's go! (opening Door #4)

GABRIELLA. Go where?

BERNARD. To dinner, al fresco.

ROBERT. Yes....under a tree.

GABRIELLA. No, I'd rather stay here. I've told you.

BERNARD. But what for? I'd like to take you out. I need the fresh air.

GABRIELLA. Then you go and get it. Your friend can keep me company.

ROBERT. What me and you? Out of the question.

GABRIELLA. What do you mean me and you? Out of the question?

ROBERT. I've got to go out too! And I've got a terrible tummy ache.

GABRIELLA. Well, you'd better go and get some fresh air with Bernardo. I'm staying here.

BERNARD. Darling, don't you ever want to do anything else but sit at home and slop around in slippers?

GABRIELLA. Look, I cover three hundred thousand miles a year. It's a change to slip around in sloppers. I like it. You -

BERNARD. This is no time -

GABRIELLA. Don't muddle me.

ROBERT. Think of all that lovely fresh air.

GABRIELLA. We fly at twenty thousand feet. I get enough fresh air. For once I've got a night at home and this is where I'm going to stay.

BERNARD. But, darling -

GABRIELLA. No, I won't listen to another word. I've made up my mind.

GABRIELLA, ROBERT – SCENE 9

(GABRIELLA bursts onto the stage.)

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 Door #1.)

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

(She sits stage right of coffee table and absentmindedly uses tissues that have been left by Gloria on the table.)

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. (throwing himself on the coffee table to cover the contents of Gloria's flight bag) 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 all be so simple if only he'd marry me!

ROBERT. Simple, yes, absolutely!

GABRIELLA. I mean it's really too stupid when two people are in love to spend all that time apart.

ROBERT. Stupid.

GABRIELLA. Never mind, when we're married it'll all change. Right, well, goodnight, little Roberto...