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‘ALLO ‘ALLO 2 **‘The Camembert Caper’**

Based on the original
BBC TV series written by
Jeremy Lloyd and David Croft

Adapted by David Pibworth,
David Lovesy, and Steve Clark

|| SAMUEL FRENCH ||

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ALLO 'ALLO 2 'THE CAMEMBERT CAPER' was first performed by Milton Keynes Theatre of Comedy at the Chrysalis Theatre, Milton Keynes in September 2013 with kind permission by David Croft. Directed by David Pibworth. The cast was as follows:

THE FRENCH

RENÉ ARTOIS David Lovesy
EDITH Sue Whyte
YVETTE Melanie Best
MIMI Michelle Johnson
MICHELLE OF THE RESISTANCE..... Vicky Amies
MONSIEUR ALPHONSE Gary Martindale
MONSIEUR LECLERC Jon Davis
MADAME FANNY Erika Benning

THE GERMANS

COLONEL VON STROHM Richard Duncombe
LT. GRUBER Chris Tennant
CAPT. GEERING Alex Taylor
HERR FLICK Sean McDermott
HELGA Tracy Butler
GENERAL VON KLINKERHOFFEN Matthew Perris

THE BRITISH

OFFICER CRABTREE Steve Clark
BRITISH AIRMEN Keith Lennox and Neil Harrison

ENSEMBLE Roger Widdecombe, Jen Barber, Emma Dell,
Matt Bayfield, Sandra Cowling, John Hopkins

CHARACTERS

THE FRENCH

RENÉ ARTOIS – Male, our hero. A café owner in war-torn France

EDITH ARTOIS – Female, René's wife

MONSIEUR ALPHONSE – Male, an elderly but wealthy funeral director

MADAM FANNY LA FAN – Female, the bed-ridden, elderly mother of Edith

YVETTE CARTE-BLANCHE – Female, a waitress

MIMI LABONQ – Female, another (shorter) waitress

MICHELLE DUBOIS – Female, an agent for the French Resistance

MONSIEUR LECLERC – Male, the Resistance's forger and master of disguise

THE GERMANS

GENERAL VON KLINKERHOFFEN – Male, the ruthless commander of the district

COLONEL VON STROHM – Male, Commandant of the town of Nouvion

CAPTAIN GEERING – Male, aide to the Colonel

LIEUTENANT GRUBER – Male, a (camp) German tank officer

HERR FLICK – Male, head of the local Gestapo

PRIVATE HELGA – Female, secretary to the Colonel and lover of Herr Flick

THE BRITISH

OFFICER CRABTREE – Male, a British agent (disguised as a Policeman)

FLIGHT LIEUTENANT FAIRFAX – Male, a British airman requiring repatriation

FLIGHT LIEUTENANT CARSTAIRS – Male, a second British airman

RADIO VOICE – Male/Female, the voice of SOE in London.

RADIO VOICE #2 – Male/Female, a second radio voice. Johnson's tailors in Wimbledon.

THE ENSEMBLE

SUPPORTING CHORUS – Male/Female

GERMAN SOLDIERS, MEMBERS OF THE RESISTANCE AND ASSORTED FRENCH PEASANTS

SETTING

The action of the play takes place in and around Café René in Occupied France, World War Two.

ACT ONE

Scene One – René's Café

René, French Peasants, Airmen, Yvette, Crabtree, Michelle, Mimi, Edith, Alphonse

Scene Two – The Colonel's HQ

Colonel, Geering, Gruber, Helga, General

Scene Three – Fanny's Bedroom

Fanny, Edith, René, Mimi, Michelle, Crabtree, Airmen, Radio Voice

Scene Three – Herr Flicks' Dungeon

Flick, Helga

Scene Five – René's Café

René, French Peasants, Mimi, Yvette, Colonel, Geering, Gruber, Edith, Leclerc, Michelle

Scene Six – The Funeral Parlour

Edith, René, Alphonse

Scene Seven – René's Café

René, French Peasants, German Soldiers, Yvette, Mimi, Edith, Colonel, Gruber, Geering, General, Crabtree, Michelle, Flick, Helga, Airmen, Leclerc

ACT TWO

Scene One – René's Café

René, Airmen, Michelle, Crabtree, Mimi, Alphonse, Yvette, Edith, Leclerc

Scene Two – The Colonel's HQ

Colonel, Geering, Gruber

Scene Three – The Railway Station

René, Yvette, Edith, Michelle, Crabtree, Airmen, Leclerc

Scene Four – Herr Flicks' Dungeon

Flick, Helga

Scene Five – The Château

General, Yvette, Helga, Flick, Gruber, René

Scene Six – Fanny's Bedroom

Fanny, René, Edith, Michelle, Crabtree, Leclerc, Radio Voice, Radio Voice 2, Mimi, Gruber

Scene Seven – René's Café

René, Yvette, Mimi, French Peasants, Colonel, Geering, Michelle, Flick, Helga, Edith, Gruber, General, German Soldiers, Fanny, Alphonse, Leclerc, Crabtree, Airmen

ACT ONE

Scene One René's Café

(Sound effects: “Allo, ‘Allo” theme music. Lights up on the café which is open for business. The café has a main door to the town square [with a bell that rings on entry], a door/exit leading to the back room/kitchen and a staircase leading upstairs. There is a bar area and a number of tables and chairs. RENÉ is polishing glasses behind the bar. On a table at the back of the room are four French peasants, two male and two ‘female’ (they are actually the British airmen in disguise). The ‘females’ have their backs to the audience. RENÉ addresses the audience.)*

RENÉ. Ah, I was wondering when you might show up again at the Café René. I bid you welcome, of course, I don't know if you've eaten already but the pâté is particularly good – the camembert however is 'orribly

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warm and runny but I've got a lot to get rid of, so it is of course the 'Dish of the Day'. So why is my cheese so warm? Well, it's because my pantry is also hiding the two escaped British airmen who have not been able to get back to England. If you were party to our earlier adventures, you will remember that we ended the whole escapade with Edith and I as the proud owners of the masterpiece the 'The Fallen Madonna With The Big Boobies' by that master knocker painter Van Klomp. It is now stored in a safe place – sadly it is a *very* safe place because there were so many forgeries made of it no-one is really sure who has the real one anymore.

(During this speech, YVETTE has entered from the back room, and collected empty glasses from the peasant's table. YVETTE approaches RENÉ at the bar.)

YVETTE. *(Seductively.)* Oh René, Madame Edith will be at the market for a little while yet, René, how about we pop in the pantry for a private party?

RENÉ. The café is open, Yvette. I have a business to run.

YVETTE. Oh, my love, how long is it?

RENÉ. *(Puzzled.)* Perhaps less than it was, but the stresses of war do not make it easy.

YVETTE. I mean how long is it since we last spent time alone together? I yearn to feel your powerful embrace once more.

RENÉ. Perhaps later, my sweet. When the café is closed, I might manage a hug on the rug in the snug.

YVETTE. Then later, my Gallic hero. *(YVETTE moves away and continues to tidy.)*

RENÉ. *(To audience.)* My wife Edith still does not suspect that I am having dalliances with my waitress Yvette...

and my other waitress Mimi...there is much going on for a businessman such as myself.

(YVETTE blows RENÉ a kiss as she leaves through the back door.)

Luckily, I am prepared to put in the overtime.

(RENÉ makes to follow YVETTE offstage but is interrupted by the two peasant 'females' pushing their chairs back and standing up in indignation. The two males then stand up and make suggestive actions, and the 'females' both slap the male peasants who leave through the main door.)

What is going on here?

*(The two females turn to reveal they are in fact the **BRITISH AIRMEN, FAIRFAX** and **CARSTAIRS** in disguise.)*

FAIRFAX. I'm not sure what they were suggesting but I certainly haven't done anything like that since Harrow!

CARSTAIRS. Didn't sound like cricket at all, old boy.

RENÉ. *(Unable to understand any of this.)* What are you two idiots doing out here? You're supposed to be hiding in the pantry! What if the Germans were to walk in?

FAIRFAX. What's he saying?

CARSTAIRS. Haven't a clue old boy!

*(MICHELLE enters with **CRABTREE** through the main door. RENÉ jumps at the ringing of the bell.)*

CRABTREE. Good moaning.

RENÉ. Oh my God! I thought that we'd had it then!

FAIRFAX. Carstairs! It's those resistance chappies!

CARSTAIRS. Thank heavens. I thought we'd be hiding in those cheeses forever.

RENÉ. What are you doing here Michelle? And why have you brought this foolish British agent who thinks he can speak French?

CRABTREE. (*To RENÉ.*) Are we a loon? We need to tick with you.

RENÉ. I am as a loon as I can be. What do you want? I have a business to run.

MICHELLE. Listen very carefully, I will say this only once... (*To the BRITISH AIRMEN, in British accent.*) Hello, chaps. Sorry about the delay, but good news! We've got a plan to get you back to Blighty!

RENÉ. Don't just stand there talking English in the middle of wartime France. Go out the back to do your plotting. It's not like I can understand a word you are saying.

(*MICHELLE bundles the two BRITISH AIRMEN offstage through the back door, leaving RENÉ and CRABTREE alone.*)

CRABTREE. We have a plan to send away the airmen.

RENÉ. Oh, well I understand that much better. (*To audience.*) He has a plan to send away the airmen.

CRABTREE. They will float back home in a hot air balloon.

RENÉ. A hot air balloon? Wherever did you get such a thing?

CRABTREE. We made win ourselves. We have the biscuit already.

RENÉ. You 'ave the basket – but what about the balloon?

CRABTREE. We need some things first. We will be in touch shortly.

RENÉ. I see. Well, flying the airmen out in a giant balloon floating over Nouvien shouldn't attract much attention.

CRABTREE. I do not know what you moan.

(**MICHELLE** enters again from the back room.)

MICHELLE. (To **CRABTREE**.) Have you explained the plan to René?

RENÉ. In his own inimitable way. Look, Michelle, I will help the Resistance where I can, unless of course it puts me in physical danger or costs me anything, but why do you insist on using this incompetent British agent?

MICHELLE. In my fight for the freedom of France, I will use any weapons that I can. Officer Crabtree has been a great help ever since he first arrived here in Nouvien.

CRABTREE. (*Reminiscing about his arrival in France.*) Ah yes, I remember it well. It was a dick night, and there was no min.

RENÉ. (*To audience.*) Dark night, no moon.

CRABTREE. I jumped out of a British bummer, which was being chased by some German fartars. Now I am disgeezed as a poloceman so I am able to mauve about with complete frodom.

RENÉ. Good. Feel completely free to leave and take this fanatical female with you.

MICHELLE. René, listen very carefully, I shall say this only once.

RENÉ. What now?

MICHELLE. We will be back here shortly with a list of items we will need for our hot air balloon. You will find these items for us.

RENÉ. And if I don't?

MICHELLE. When the English pilots escape in the balloon, we will use your cowardly corpse for ballast. Come, Crabtree, we must escape like phantoms into the night.

CRABTREE. Forwool René. We will be bick looter.

(MICHELLE and CRABTREE exit through the main door.)

RENÉ. *(To audience.)* And there goes my quiet life again. All I want is a little peace.

(MIMI enters down the stairs. She poses flirtatiously on the bottom step.)

And here she is. Still, whilst no-one else is around... come to me, Mimi!

MIMI. Oh, René!

RENÉ. *(He embraces her.)* Oh, Mimi. *(Stops.)* I thought you had gone into town with Edith?

MIMI. She sent me back early to make the soup. She is still taking tea with Monsieur Alphonse.

RENÉ. Monsieur Alphonse? She sits drinking tea with another man whilst I toil to keep this cafe open. How unfaithful of her. Now, where were we? Ah, Mimi!

MIMI. *(Embracing him again.)* René, when will I ever get over you?

RENÉ. Well, Thursday's are good for me...

MIMI. I cannot hear your heart.

RENÉ. That is because you are listening to my appendix.

MIMI. Will you see me later?

RENÉ. How about you meet me in the coal cellar after dinner.

MIMI. The coal cellar? But I get so dirty in there!

RENÉ. (*Suggestively.*) I know.

MIMI. Naughty boy. And now I will go and make the soup for the diners tonight. Have you a favourite?

RENÉ. Cockaleekie?

(**MIMI** *titters and exits up the stairs.*)

(*To audience.*) One dangerous job and two intimate meetings. Ah well, you have to take the rough with the smooth.

(**EDITH** *enters through the front door with*
MONSIEUR ALPHONSE. **ALPHONSE** *carries*
Edith's bag of grocery shopping.)

Ah, my wife Edith. Things just got a lot rougher!

EDITH. Monsieur Alphonse, you are so gallant. You really did not 'ave to walk me home.

ALPHONSE. Nonsense, Madame Edith. I would not rest until I was certain you had returned unharmed. The streets are not safe for a beautiful woman such as yourself to traverse unaccompanied.

EDITH. You flatter me, Monsieur Alphonse. (*To RENÉ.*) René! Why do you never lavish me with such honeyed words?

RENÉ. I have been stung too often. And who are you, Monsieur, to make such overtures to my wife?

ALPHONSE. I, sir, am Monsieur Alphonse the undertaker. Madame Edith and I were discussing local affairs, we were chatting about this and that, you know how it is.

RENÉ. This and that?

ALPHONSE. *Mostly* that. But it was getting late and I walked her home to ensure she arrived home un-ravaged... (*With pointed contempt*) as any dutiful husband would do.

RENÉ. I have made sure she has stayed un-ravaged for many years, I can assure you of that.

EDITH. (*Sadly.*) It is true.

ALPHONSE. Until we meet again, Madame Edith.

(**ALPHONSE** *kisses* **EDITH's** *hand and exits through the main door.*)

RENÉ. Well, I can only hope you have had a lovely afternoon whilst I've been trying to run a business! Since you left, I have had the airmen running loose and the Resistance have threatened my life if I don't help with some new hare-brained scheme.

EDITH. And have you taken lunch up to my mother?

RENÉ. I did not realise it was on my 'to do' list. I had no idea she ate. I assumed she just lived out of spite. (*To audience.*) Edith's mother is bed-bound in the attic room. We are not the best of friends. Frankly, I have a better relationship with the Gestapo.

EDITH. You lazy, feckless fool! My mother cries out for sustenance and you cannot even fetch her the simplest of meals. Come upstairs with me. Even now we are due to receive a message from British Intelligence so we can check on mamma at the same time.

RENÉ. (*To audience.*) For reasons best known to themselves, the Resistance have built a wireless set into my mother-in-law's bed. Ah well, let us go and see how many other ways I can lay down my life in the name of France.

(**EDITH** *and* **RENÉ** *exit up the stairs. Blackout.*)

Scene Two The Colonel's HQ

(That same day. The COLONEL's office. There is a desk with chair, and two further chairs in front. There is a single door/entrance. There is a military-style map on one wall. The COLONEL appears to be hard at work reading a report in a manila folder with mounting interest, and then drops the folder to reveal he is reading a copy of a risqué magazine; 'Reichstag and Reichhens'. There is a knock at the door and the COLONEL hurriedly hides the magazine under his papers on his desk.)

COLONEL. Enter!

(CAPTAIN GEERING and LIEUTENANT GRUBER enter.)

Ah, Captain Geering, Lieutenant Gruber, come in.

GEERING. You sent for us Herr Colonel?

COLONEL. General Von Klinkerhoffen has returned to Nouvien and I understand he is not in a good mood.

GRUBER. Why is that Herr Colonel?

COLONEL. Because Gruber, he has no doubt heard all about the loss of the painting of 'The Fallen Madonna With The Big Boobies'...

GEERING. Yes, he wanted to get his hands on those boobies.

GRUBER. I never saw the appeal myself!

COLONEL. It is a great shame that the painting has disappeared.

GEERING. It was our retirement fund.

COLONEL. *Our retirement fund Geering? I found it!*

GEERING. Yes. But *we* know about it.

COLONEL. I suggest we just say nothing and try and keep a low profile until he has forgotten about it all.

(**HELGA** enters.)

What is it Helga?

HELGA. (*Shouting.*) General Von Klinkerhoffen!

(**GENERAL VON KLINKERHOFFEN** enters. *The other officers jump to attention.*)

GENERAL. Heil Hitler!

COLONEL. Heil Hitler!

HELGA. Heil Hitler!

GRUBER. Heil Hitler!

GEERING. (*Late.*) 'Tler!

COLONEL. Ah, General, to what do we owe this pleasure?

GENERAL. I understand that we have lost the priceless painting of 'The Fallen Madonna With The Big Boobies' and it is all your fault!

GEERING. It's all our fault?

GENERAL. Ah, so you admit it. I had planned to sell it to fund a life of luxury after the war.

COLONEL. I'm sorry to hear that General, but it was nothing to do with us.

GENERAL. Nonsense. You will pay for your incompetence. To make it up, you must pay me fifty thousand francs by the end of the week, or you will all be sent to the Eastern Front.

COLONEL. Where are we going to find fifty thousand francs?

GENERAL. That is not my problem...it is *your* problem. If you cannot pay then you must find someone else who can.

GEERING. In Nouvien?

GENERAL. You have been too soft with these peasants. This is an occupation not a holiday. I have received word from Berlin that the Führer plans to reinforce this district in case of invasion. (*He indicates with a wooden pointer on the map on the wall.*) In this area we are deploying a regiment of artillery. In one month there will be over two thousand men camping here.

COLONEL. (*To GRUBER.*) Make a note of that, Gruber...

GRUBER. I already have.

GENERAL. Now get me that money. You have until Saturday night. Heil Hitler!

ALL. Heil Hitler!

GEERING. (*Late again.*) 'Tler!

(*The GENERAL exits.*)

COLONEL. What are we going to do? You heard the General. I don't want to end up on the Eastern Front.

GEERING. I have heard that the weather is terrible. The troops are forced to huddle together at night to keep warm.

GRUBER. That doesn't sound *too* terrible.

HELGA. I have a suggestion, Herr Colonel. We could insist that René in the café finds the money for us, after all, we know he has connections with the Resistance.

GEERING. Good idea.

GRUBER. But what if René refuses to help?

COLONEL. Simple. We say that we will tell the General that René is hiding the British airmen. And Helga, not a word of this to Herr Flick of the Gestapo.

HELGA. Of course not, Herr Colonel, although if he chooses to interrogate me, I may be forced to reveal it. He can be very persuasive.

COLONEL. You will just have to resist him. Geering, Gruber and I will visit René in his cafe...

GRUBER. I'm not too sure about this Colonel and I am very busy today...

COLONEL. ...Where we shall probe him. Yes, we shall pump him dry...

GRUBER. ...Although there's nothing that can't wait...

COLONEL. ...Of any money that he may have.

GRUBER. (*Slightly disappointed.*) Yes...yes...of course.

(*Blackout.*)

Scene Three Fanny's Bedroom

(Later the same day. Lights up in Fanny's bedroom. There is a large bed with an iron bedframe, a bedside table, a window and a single door/entrance. FANNY is in the bed with her ear trumpet. Unseen by the audience, the British airmen are hidden under/behind the bed.)

FANNY. Edith! Edith! Oooh, I am so ill!

(FANNY realises no-one is listening and leans over and picks up her knitting from the side table. She starts knitting furiously, muttering. RENÉ and EDITH enter. EDITH carries a bowl of soup.)

Edith, Edith, I am so ill and old...

RENÉ. Shut up and knit you old bat.

EDITH. Do not call my Mamma an old bat!

RENÉ. She *is* an old bat.

EDITH. That is not the point.

FANNY. What are you saying? I cannot hear.

RENÉ. Be quiet will you, we are awaiting an urgent message from London.

(The bed nobs light up. Sound Effects: Buzzing in time with the flashing!)

FANNY. Oh the knobs! The flashing knobs!

(This frightens FANNY who screams and jumps at the noise and her knitting is thrown to the floor.)

Oh my knitting, my stitching!

(FANNY leans over the bed to retrieve the knitting and lets out a fart. Sound effects: fart sound. She retrieves the knitting and holds it up in horror.)

I've dropped one.

RENÉ. Oh dear me, yes you have.

EDITH. Get the radio, René.

RENÉ. I cannot lift the bed with my back. You lift it.

EDITH. I cannot lift the bed!

RENÉ. Where are those airmen when you need them?

(The BRITISH AIRMEN pop up from under/ behind the bed wearing night dresses.)

BRITISH AIRMEN. Hello!

RENÉ. Right you two, lift the bed up.

CARSTAIRS. What?

RENÉ. Lift the bed up.

FAIRFAX. What's he saying?

CARSTAIRS. No idea old boy.

RENÉ. Lift the bed up.

(RENÉ does it with actions showing them how to do it.)

CARSTAIRS. Ah, morning exercises.

(The BRITISH AIRMEN both do some exercises.)

FAIRFAX. Up down, up down.

RENÉ. What are you doing you silly people? Lift the bed up!

*(The **BRITISH AIRMEN** finally realise what **RENÉ** wants and lift up the bed. **FANNY** falls out with a thud.)*

EDITH. Be careful with Mamma. She is a weak and ill old lady.

*(**FANNY** pops up and clobbers **CARSTAIRS** with her ear trumpet and collapses back down again.)*

RENÉ. A weak and ill old lady when it suits her.

*(**RENÉ** takes the radio from under the bed and switches it on. Sound effects: Static and whistling.)*

RADIO. *(In a French accent.)* Nighthawk, Nighthawk, London calling. Are you receiving me? Over.

RENÉ. *(To **RADIO**.)* Yes, yes Nighthawk receiving London loud and not very clear. Over.

FANNY. Help me. Help me!

RENÉ. *(To **FANNY**.)* Shut up!

RADIO. I beg your pardon? Over.

RENÉ. *(To **RADIO**.)* Not you, sorry. I was talking to the mother-in-law. Over.

RADIO. Ah, right! Now please listen. Abandon the hot air balloon escape, I repeat abandon the hot air balloon escape. The airmen will be picked up at the airstrip north of the town tomorrow. Do you understand? Over.

RENÉ. *(To **RADIO**.)* Yes. Received and understood. Over.

RADIO. Good luck Nighthawk.

RENÉ. *(To **RADIO**.)* What with the escape or the mother-in-law?

RADIO. Both. Over and out.

(RENÉ puts the radio back under the bed and the BRITISH AIRMEN drop the bed.)

FANNY. Help me back into bed.

EDITH. We will Mamma, we will.

(EDITH and the BRITISH AIRMEN help her back into bed.)

FANNY. What is going on?

EDITH. Mamma, we are carrying out important work.

FANNY. I can't hear you. I can't hear him. I can't hear anything!

(RENÉ, fed up with FANNY's shouting, looks around for the ear trumpet. MIMI enters just as RENÉ stands up with the ear trumpet.)

RENÉ. I have the horn, I have the horn.

MIMI. Oh René!

(MIMI hugs RENÉ. He pushes her off with a worried glance to EDITH, and hands the trumpet to FANNY.)

RENÉ. Get off. Get off. What do you want Mimi?

MIMI. Michelle of the Resistance is here to receive the message from London.

RENÉ. Oh, show her in.

(MICHELLE enters with CRABTREE.)

MICHELLE. Have you the message?

RENÉ. Yes I have the message. The hot air balloon escape is abandoned.

CRABTREE. Oh, that is a sham. I have managed to get my hands on many pairs of knockers, bug and smell. I have had my hands full, I can tell you.

RENÉ. Knockers?

CRABTREE. Knockers. Knockers made of sulk.

MICHELLE. Why is the escape abandoned?

RENÉ. I am not privy to such information. I merely risk my life each day to pass on messages. All I know is that London told us to take the airmen to the airstrip north of the town tomorrow, which is very dangerous I might say.

MICHELLE. No, no, we will cunningly disguise them. What do we do once they are there?

RENÉ. I do not know. That is why it is all so dangerous.

CARSTAIRS. I think I heard the word dangerous in there somewhere. (*To CRABTREE.*) What's dangerous?

CRABTREE. (*To the BRITISH AIRMEN in a British accent.*) There's been a change of plan. The hot air balloon is off!

FAIRFAX. Oh that's a shame. I've never been in a hot air balloon.

CRABTREE. (*To the BRITISH AIRMEN in a British accent.*) You are being taken to the airstrip, but you will have to wait a bit longer.

CARSTAIRS. Oh no. We really need to be going. If we stay much longer we may be caught by the Gestapo, and we don't want that.

FAIRFAX. No, we don't. We've known brave men who have shot themselves before that.

RENÉ. (*To CRABTREE.*) What are they going on about now?

CRABTREE. They are seeing that they know brave men who have shot themselves.

RENÉ. Well I can't argue with that.

MICHELLE. René, hide them for another day. I will then return and disguise them and we will slip away.

RENÉ. Good.

CRABTREE. Well, I thonk it is time for us to pish off.

RENÉ. Just what I was thinking.

(Blackout.)

Scene Four Herr Flick's Dungeon

*(That evening. The Gestapo HQ. There is a desk and chair and a further chair in front, an assortment of torture equipment on the walls and a single entrance/door. **FLICK** and **HELGA** are seated at the desk playing cards. **HELGA**'s cards are down, but **FLICK** is still holding his cards. On the desk between them is a Gestapo pen and pencil set. There is also a telephone.)*

FLICK. How dare you try to bluff a senior Gestapo officer with a pair of tens? I have won. *(He puts his cards face down on the table.)*

HELGA. Am I allowed to see your hand, Herr Flick?

FLICK. No. You have lost. I get your Gestapo pen and pencil set. *(He grabs the set and slides it to his side of the desk.)*

HELGA. You have cleaned me out Herr Flick. If we play another round I will have nothing left to give you.

FLICK. Indeed.

HELGA. And I must admit it was not the activity I was expecting when you told me I should play my cards right.

FLICK. I needed the distraction. The British airmen, who are still hiding in Nouvien, are preying on my mind. If they are not caught soon I will be forced to send my Tracker badge back to the Hitler Youth.

HELGA. Then let me distract you further. General Von Klinkerhoffen is about to receive a large sum of money from the Colonel. It is my belief we may be able to take this money for ourselves.

FLICK. *Ourselves?*

HELGA. *Yourself, of course, Herr Flick. Then we can run away together and make love on the beaches of the Caribbean.*

FLICK. Quite impossible, Helga. The heat makes my leather coat too tight. But I can see us in a modest Alpine lodge overlooking the Matterhorn.

HELGA. Oh, Herr Flick, the thought of you as a lonely goatherd is driving me wild with desire. May I kiss you?

FLICK. You may. But just a quick one.

(They clinch. HELGA kisses him passionately. As ever, there is no response from HERR FLICK.)

That will do. This is a Gestapo office, not a bawdy house. Where is this money coming from?

HELGA. Colonel von Strohm is asking René at the Cafe René to raise it and then the Colonel will give it to the General to compensate him for the loss of 'The Fallen Madonna With The Big Boobies'.

FLICK. We also lost out on this painting. Helga. We will intercept this money ourselves. To that end, I will keep a watchful eye on René to see how he will produce this money.

HELGA. Perhaps it will come directly from selling his meals in the café.

FLICK. That would be a lot of knockwursts.

HELGA. I'm telling the truth, Herr Flick.

(Sound effects: Flick's phone rings. FLICK answers abruptly.)

FLICK. Flick the Gestapo. *(Pause.)* No, I said Flick, the Gestapo. Clean out your ears, Von Smallhausen.