

**Group: Alton Operatic and Dramatic Society**

**Show: 'Allo 'Allo**

**Venue: Alton Assembly Rooms**

**Date: 8 November 2023**

**Director: Miles Eden**

**Co Director: Pippa Mills**



**'ALLO 'ALLO'** by Jeremy Lloyd and David Croft based on characters created for the very successful TV comedy. Set in Nouvion in occupied France in the second world war, it tells of the resistance's attempts to 'get one over' on the occupying troops. It is a hilarious farce with a ridiculous - and almost impossible to follow - plot. This involves many copies of the painting 'The Fallen Madonna with the Big Boobies' by Van Clomp, a plot to assassinate Hitler and countless other sub-plots.

**THE PROGRAMME:** was glossy A5 and photos of the cast, unusually, in their costumes with their biographies and a note from the Chair, Director and Co-Director. There were details of the cast and production team, information regarding becoming a member and a page devoted to other local productions

**SCENERY/SET/PROPERTIES:** The set was built and beautifully decorated as a typical French café complete with bar, chairs, tables and wall decorations even down to the red checked tablecloths. There were doors leading to upstairs, to the larder/cellar and the street. The props were numerous and well sourced and used by the cast. These included the bird/radio, 'bread' rolls for Edith's rollers and the paintings and knockwurst.

**COSTUMES:** The costumes were amazing. There were a multitude of military uniforms for the various ranks and Rene's trademark apron was very in keeping with his character. There were period dresses for Edith. Mimi and Yvette were well dressed as maids and Crabtree looked an authentic French policeman. Michelle was suitably garbed in her raincoat and beret as were the two RAF airmen who popped up, occasionally, from behind the bar! Bertorell's feathered hat deserves special mention as does Helga's mousetrap suspenders but perhaps they should be listed under props!

**LIGHTING, SOUND AND SPECIAL EFFECTS:** The lighting was good and well controlled throughout. The sound quality was variable with the volume dipping occasionally and this made some of the dialogue difficult to hear and understand. Screens were used either side of the stage to indicate a location change such as Herr Flick's office, the cinema and Colonel Von Stromms's office.

**THE PRODUCTION:** This was an excellent example of ensemble performance. AODS succeeded in casting actors who - on the whole - were remarkably similar in looks and accents, to their TV counterparts. This was either by good luck, cosmetics and wigs or hard work! All the elements that make the tv programme so funny and popular were present in this stage show from the ridiculous accents, the relationship between Herr Flick and Helga, Crabtree's strangled English accent as well as Gruber's unrequited affection from Rene. Rene's romances with Yvette and Mimi brought forth many

laughs as did the off key singing of Edith's. Everyone clearly enjoyed their roles and this added to the enjoyment for the audience. Under the direction of Miles Eden and fantastic support from the creative and production team, this was a very polished production that was full of fun and laughter.

**Chris Horton,**  
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