

The  *Other Theatre Company* ^{inc}
PRESENTS...

FAWLTY TOWERS

LIVE AT THE CUBE!

Performances October 6, 7, 8, 13, 14, 15

Three episodes of the classic TV series are brought to life on stage.

Written by John Cleese & Connie Booth.

Music by Dennis Wilson

By Special Arrangement With Samuel French and Origin Theatrical

Auditions

Saturday June 18, Sunday June 19

Thurgoona Community Centre
10 Kosciuszko Road, Thurgoona NSW 2640

Director: Alex 0410 933 582

FAWLTY TOWERS - EPISODE GUIDE

ACT ONE – THE GERMANS

Sybil is in hospital for her ingrowing toenail. “Perhaps they'll have it mounted for me,” mutters Basil as he tries to cope during her absence. The fire-drill ends in chaos with Basil knocked out by the moose’s head in the lobby. The deranged host then encounters the Germans and tells them the “truth” about their Fatherland...

ACT TWO – COMMUNICATION PROBLEMS

It’s not a wise man who entrusts his furtive winnings on the horses to an absent-minded geriatric Major, but Basil was never known for that quality. Parting with those ill-gotten gains was Basil’s first mistake; his second was to tangle with the intermittently deaf Mrs Richards.

ACT THREE – WALDORF SALAD

Mine host's penny-pinching catches up with him as an American guest demands the quality of service not normally associated with the “Torquay Riviera”, as Basil calls his neck of the woods. A Waldorf Salad is not part of Fawlty Towers' standard culinary repertoire, nor is a Screwdriver to be found on the hotel's drinks list...

FAWLTY TOWERS – THE REGULARS

BASIL FAWLTY (John Cleese)

The hotel manager from hell, Basil seems convinced that Fawlty Towers would be a top-rate establishment, if only he didn't have to bother with the guests. They always seem to get in the way and make unreasonable demands. The only guests not greeted with a barrage of insults, are those with a title - Lord, Lady ... An inveterate snob, prepared to brown-nose anyone with a bit of breeding, Basil is unfortunately an appalling judge of character. Besides the guests, the other thorn in Basil's side is his wife Sybil, whom he affectionately refers to as his "little nest of vipers". Her nagging is more than a match for his hysterical rages and sarcastic diatribes. Only Sybil could make you actually feel sorry for Basil.

SYBIL FAWLTY (Prunella Scales)

With her truly distinctive laugh (strangely similar to 'someone machine-gunning a seal') and her endless phone calls to her friend Audrey, Sybil is a worthy opponent for Basil. He can be in full, ranting flow, but one sharp "Basil!" from her is all it takes to bring him to heel. A stranger to menial tasks, Sybil sees her role as socializing with the guests, ordering Basil around and humiliating him in public.

MANUEL (Andrew Sachs)

Manuel, the waiter from Barcelona, is a walking disaster. Hired by Basil because he is cheap, his command of English is so slight that he finds it hard to tell the difference between the words 'Sybil' and 'the bill'. Most of Basil's exasperated commands are met with the plaintive cry: "Que?" Despite being used from time to time as a human battering ram and punch bag, Manuel remains devoted to Basil. Except when his Filigree Siberian hamster is under threat.

POLLY (Connie Booth)

Polly, the waitress, is really an art student, working to supplement her grant. She is the only sane member of the team. With an impressive ability to think on her feet, she is always on hand to help Basil out of his worse scrapes. Whether it's impersonating a poorly Sybil, or explaining away dead bodies hidden in laundry baskets, Basil definitely couldn't cope without her.

Fawlty Towers – The Cube – Wodonga
 October 2016

Total Characters: 32

Male Parts: 18

Female Parts: 14

| Character Lines | Act | Lines | Character | Act | Lines |
|---------------------------|------------|------------|----------------------|------------|------------|
| Basil Fawlty | All | 706 | Sybil Fawlty | All | 196 |
| Manuel | All | 97 | Polly | All | 100 |
| Mr Hamilton | 3 | 127 | Miss Tibbs | All | 14 |
| Major Gowen | All | 105 | Miss Gatsby | All | 9 |
| Terry | 2,3 | 21 | Mrs. Richards | 2 | 120 |
| Mr Johnstone | 3 | 20 | Mrs Hamilton | 3 | 34 |
| Mr Arrad | 3 | 14 | Large woman | 1 | 17 |
| 2nd German | 1 | 13 | Sister | 1 | 16 |
| Doctor | 1 | 11 | Mrs Johnstone | 3 | 13 |
| Mr Sharp | 1 | 10 | Mrs Arrad | 3 | 11 |
| Mr. Firkins | 2 | 10 | Miss Gurke | 3 | 10 |
| 1 st German | 1 | 7 | Miss Hare | 3 | 5 |
| Mr. Mackintosh | 2 | 7 | Mrs Sharp | 1 | 4 |
| Elderly German | 1 | 7 | German Lady | 1 | 4 |
| Mr. Thurston | 2 | 4 | | | |
| Mr. Kerr | 2 | 4 | | | |
| Mr Libson | 3 | 4 | | | |
| Mr. Yardley | 2 | 1 | | | |
| Non Speaking Roles | | | | | |
| Taxi Driver | 2 | - | 2 German Ladies | 1 | - |
| Guests | All | - | Guests | All | - |

FAWLTY TOWERS – A HISTORY LESSON

FAWLTY TOWERS, the classic sitcom created by John Cleese and his then-wife Connie Booth (they split up between the first and second series), lasted only 12 episodes (a series in 1975 and another in 1979) but numbers itself among the most beloved series in British comedy history. The writing, the performances, the sheer manic energy of the series make every episode a classic. It doesn't get much better than this.

From an interview by Kim Howard Johnson: "It was based on a hotel I'd stayed at back when I was filming Python - the manager was just wonderfully rude," Cleese recalls. "He was like Basil, but much smaller, a skinny little guy about five-foot four-inches, with a large wife who dominated him. We reversed the sizes." Sinclair was so rude and graceless that most of the Pythons checked in and then rapidly checked out. Cleese stayed, fascinated. Sinclair told Terry Gilliam off for spearing his meat left-handed, "like an American" (he is an American). "We don't eat like that in this country," he was informed. When Eric Idle returned to the hotel, he found that his bag had been removed and hidden behind a distant wall in the garden: 'We thought it might be a bomb,' the hotelier explained grumpily, when quizzed. "Why would anyone want to bomb your hotel?" asked Eric. "We've had a lot of staff problems lately," was the reply. Mr. Sinclair also threw a bus timetable at another guest after the guest dared to ask the time of the next bus to town. Graham Chapman, described him as "completely round the twist, off his chump, out of his tree." John fell in love with this appalling hotelier (and his formidable wife, Mrs Sinclair), for whom guests were a thorn in the flesh. Thrilled with the comic possibilities of such a combination, he wrote the part and tried out his prototype character in an episode of Doctor In The House in 1971, entitled "No Ill Feeling." Timothy Bateson played the bad-tempered hotelier.

"I had written some Doctor in the House TV shows, and had set one of the episodes at a hotel that had been based on this one. An old friend of mine said to me, 'There's a series in that hotel.' I thought 'Bloody television producer, can't see a program without thinking about a series.' The extraordinary thing was, he was absolutely right. When Connie and I sat down three years later, it was the second or third idea that came into our minds."

Michael Palin, who has kept a journal for many years, confirmed Cleese's account of that legendary hotel in Torquay with his notes:

Tuesday, 12th of May. Our hotel, the Gleneagles, was a little out of Torquay, overlooking a beautiful little cove, plenty of trees around. Eric and John were already there, sitting by the pool. Decor was clean, rooms nice. However, Mr. Sinclair, the proprietor, seemed to view us from the start as a colossal inconvenience. When we arrived back at 12:30 A.M., having watched the night's filming, he just stood and looked at us with the same look of self-righteous resentment and tacit accusation that I've not seen since my father waited up for me fifteen years ago. Graham tentatively asked for a brandy; the idea was dismissed out of hand. And on that night, our first in Torquay, we decided to move out of the Gleneagles.

Back at Gleneagles, avoided breakfast. Graham, Terry and I have been fixed for one night at the Osborne, from then on at the Imperial. Asked Mr. Sinclair for the bill. He didn't seem unduly ruffled, but Mrs. Sinclair made our stay even more memorable by threatening us with a bill for two weeks, even though we hadn't stayed. But off we went, with lighter hearts ..."

There are several advantages to setting a series in a hotel, according to Cleese. "We could have almost anyone we wanted walk in, without trying to find an explanation. Plus, we had our basic regulars. It's

a situation which almost everyone understands. Everyone knows what it's like to walk up to a front desk, what it's like if someone's casual, rude, or inattentive. We didn't have to explain or set anything up. It's all very straightforward and conventional, so we could start right away with the jokes."

John Howard Davies, director of the first series of Fawlty Towers (and a few early Python episodes), and later head of comedy at the BBC, remembers the show: "When I first read the scripts of 'Fawlty Towers' it was one of those rare occasions when I laughed continuously and with mounting delight. Its anarchic and totally individual flavor was and is unique. Certainly they were a joy to direct and produce and gave everybody concerned with the production enormous satisfaction but, probably more to the point, we never stopped laughing from the beginning until the final fade down."

Amusingly in hindsight, certain executives at the BBC didn't like Cleese's concept for the show, and didn't have high hopes for it. Even now, there is a framed memo in the Light Entertainment department: "This is a very boring situation. The script has nothing but very cliched characters and I cannot see anything but disaster if we go ahead with this." The first series in 1975 received respectable but not incredible ratings, but during the repeats, word of mouth (it soon got around that Cleese was up to something brilliantly original) built up audiences to 7 million, and so it was repeated again, this time on BBC 1, and the audience jumped to 12 million viewers. Fawlty Towers was becoming a national obsession. John and Connie were persuaded to write another six episodes for transmission in 1979. When those were subsequently repeated, 15 million folk tuned in gleefully and the show was firmly established as a classic of TV comedy. Deep down in Basil's repressed, irascible, hen-pecked personality, the British people saw something with which they could easily identify and they laughed and laughed at him until the tears rolled down their cheeks.

John and Connie got the scripts right through a combination of inspiration and a lot of hard work. Each episode took six weeks to write, an absurdly long time by TV sitcom standards, when ten days was the norm. For every minute on screen they spent one hour editing - an average of twenty-five hours per show. They tweaked, honed, cut and improved the material. The show's values were essentially theatrical and each episode was a mini-farce. John claimed that some of the best nights in his life had been spent watching French farces at the National Theatre. A great farce, as any theatre director will tell you, is like a precision instrument. The Cleeses took an enormous amount of trouble to prevent the audience from guessing the plot, and so they plotted and plotted, wrote and rewrote, and then rewrote the rewrites. Connie was responsible for Sybil; John did Basil. Then they helped each other out with their respective characters, modifying as they went along. It was a true partnership - a successful one even after their marriage ended.

John took ideas from wherever he found them. For instance, he had a friend - a former employee at the Savoy Hotel - who mentioned that the worst problem the hotel faced was the dead bodies. Guests would frequently die in their beds. In the morning the staff would have to get the body out of the building using the service lift, and without laughing. This inspired Cleese to write the episode, 'The Kipper and the Corpse'. The character of the ajor was also inspired by real life - rosy memories of Cleese's old Latin teacher, whose reading of "Three Men in a Boat" had the class falling about. Real life furnished Cleese and Booth with all the material they needed.

In memory of Ballard Berkeley, who died on Jan. 16, 1988, age 84, and Brian Hall, who died in 1997 of cancer, age 59. And to Donald Sinclair, who died in 1981.

The Other Theatre Company
Fawlty Towers
Rehearsal & Production Dates
June – October 2016

| Date | Time | Event | Venue |
|------------------|------------------------------------|--|----------------------------|
| Saturday 18 Jun | 1.00pm – 5.00pm | Auditions | Thurgoona Community Centre |
| Sunday June 19 | 1.00pm – 5.00pm | Auditions | Thurgoona Community Centre |
| Sunday 26 Jun | 1.00pm – 5.00pm | Auditions (if required) | Thurgoona Community Centre |
| Thursday 7 July | 7.00pm – 9.00pm | Finalise Cast and Production Team / Additional auditions / call backs | Thurgoona Community Centre |
| Sunday 17 July | 2.00pm – 4.30pm | Welcome and Cast Reading – All Episodes | Thurgoona Community Centre |
| Thursday 21 July | 7.00pm – 9.35pm | Cast Reading – All Episodes | Thurgoona Community Centre |
| Thursday 28 July | 7.00pm – 9.30pm | Cast Reading – All Episodes | Thurgoona Community Centre |
| Sunday 31 July | 2.00pm – 4.30pm | Rehearsal / Blocking with Scripts / The Germans x 2 | Thurgoona Community Centre |
| Thursday 4 Aug | 7.00pm – 9.30pm | Rehearsal / Blocking with Scripts / Comm Problems x 2 | Thurgoona Community Centre |
| Sunday 7 August | 1.00pm – 2.00pm 2.00pm – 4.30pm | Production Meeting Rehearsal / Blocking with Scripts / Waldorf Salad x 2 | Thurgoona Community Centre |
| Thursday 11 Aug | 7.00pm – 9.30pm | Rehearsal / Blocking with Scripts / The Germans x 2 | Thurgoona Community Centre |
| Sunday 14 Aug | 2.00pm – 4.30pm | Rehearsal / Blocking with Scripts / Comm Problems x 2 | Thurgoona Community Centre |
| Thursday 18 Aug | 7.00pm – 9.30pm | Rehearsal / Blocking with Scripts / Waldorf Salad x 2 | Thurgoona Community Centre |
| Sunday 21 Aug | 1.00pm – 2.00pm 2.00pm – 4.30pm | Production Meeting Rehearsal / Blocking with Scripts / All Episodes | Thurgoona Community Centre |
| Thursday 25 Aug | 7.00pm – 9.30pm | Rehearsal / Blocking with Scripts / All Episodes | Thurgoona Community Centre |
| Sunday 28 Aug | 1.00pm – 2.00pm 2.00pm – 4.30pm | Production Meeting Rehearsal / Blocking Scripts Down / The Germans x 2 | Thurgoona Community Centre |
| Thursday 1 Sep | 7.00pm – 9.30pm | Rehearsal / Blocking Scripts Down / Comm Problems x 2 | Thurgoona Community Centre |
| Sunday 4 Sep | 2.00pm – 4.30pm | Rehearsal / Blocking Scripts Down / Waldorf Salad x 2 | Thurgoona Community Centre |
| Thursday 8 Sep | 7.00pm – 9.30pm | Rehearsal / Blocking Scripts Down / The Germans x 2 | Thurgoona Community Centre |
| Sunday 11 Sep | 1.00pm – 2.00pm 2.00pm – 4.30pm | Production Meeting Rehearsal / Blocking Scripts Down / Comm Problems x 2 | Thurgoona Community Centre |

**The Other Theatre Company
Fawlty Towers
Rehearsal & Production Dates
June – October 2016**

| Date | Time | Event | Venue |
|------------------------|------------------------------------|---|----------------------------|
| Thursday 15 Sep | 7.00pm – 9.30pm | Rehearsal / Blocking Scripts Down / Waldorf Salad x 2 | Thurgoona Community Centre |
| Sunday 18 Sep | 2.00pm – 4.30pm | Rehearsal / Blocking Scripts Down / All Episodes Video tape Rehearsal (TBC) | Thurgoona Community Centre |
| Thursday 22 Sep | 7.00pm – 9.30pm | Rehearsal / Blocking Scripts Down / All Episodes Review of Video performance | Thurgoona Community Centre |
| Sunday 25 Sep | 1.00pm – 2.00pm 2.00pm – 4.30pm | Production Meeting Full Dress Rehearsal – All Episodes | Thurgoona Community Centre |
| Thursday 29 Sep | 7.00pm – 9.30pm | Full Dress Rehearsal – All Episodes | Thurgoona Community Centre |
| Sunday 2 October | 10.00am-4.00pm | Bump IN | The Cube, Wodonga |
| Monday 3 October | 6.30pm – 10.00pm | Rehearsal on stage | The Cube, Wodonga |
| Tuesday 4 Oct | 6.30pm – 10.00pm | Full Dress Rehearsal - Preview | The Cube, Wodonga |
| Wednesday 5 Oct | 6.30pm – 10.00pm | TBC | The Cube, Wodonga |
| Thursday 6 Oct | Cast - 6.00pm | Performance 1 | The Cube, Wodonga |
| Friday 7 Oct | Cast - 6.00pm | Performance 2 | The Cube, Wodonga |
| Saturday 8 Oct | Cast - 6.00pm | Performance 3 | The Cube, Wodonga |
| Tuesday 11 Oct | 6.30pm – 9.30pm | Rehearsal on Stage | The Cube, Wodonga |
| Thursday 13 Oct | Cast - 6.00pm | Performance 4 | The Cube, Wodonga |
| Friday 14 Oct | Cast - 6.00pm | Performance 5 | The Cube, Wodonga |
| Saturday 15 Oct | Cast - 6.00pm | Performance 6 | The Cube, Wodonga |
| Sunday 16 October | 10.00am-4.00pm | Bump OUT | The Cube, Wodonga |

Thurgoona Community Centre
10 Kosciuszko Road, Thurgoona NSW 2640



The Other Theatre Company

Fawlty Towers

Audition Form

DIRECTOR: Alex Gibbs

0410 933 582

PRODUCER: Miguel de Oliveira

0431 171 863

Audition Dates

Refer to Production Schedule. **Please contact Alex for a booking time.**

Please complete as much of the form as possible, but don't worry if you can't complete all sections or have no previous experience.

(Please print clearly)

Name: _____

Sex: M / F (circle) Hair Colour: _____ Age: _____

Address: _____ Phone (H): _____

Town: _____ Postcode: _____ Phone (W): _____

E-mail: _____ Mobile: _____

What role/s are you auditioning for? _____

Previous Theatre Experience Please complete the following (only the 4 most recent productions) or attach a brief resume.

| | Year | Show | Role | Company |
|---|------|------|------|---------|
| 1 | | | | |
| 2 | | | | |

| | | |
|---|---------------------|------------------------|
| DRAMA / ACTING Trained with: _____ for _____ years _____ for _____ years | Previous Experience | |
| | Principal Roles | Cameo/Minor Roles |
| | Small Speaking Part | No previous experience |

| |
|---|
| Additional Skills Please list any injuries or restrictions which may affect your ability to rehearse or perform |
| _____ |

- As well as performing, cast members may be given the opportunity to help with set construction, prop making.
- There are also a number of roles available as “extras”.
- All cast members are required to become financial members of The Other Theatre Company Inc. A membership form is included in this kit.

| | | |
|---------------|----------------------------|---------|
| Current Fees: | Single | \$20.00 |
| | Concession / Student | \$15.00 |
| | Family (2 adults, 3 child) | \$40.00 |

- All cast will be required to supply their own makeup for the show at their own expense.
- All cast members should be aware that they may be required for publicity and promotional purposes including they distribution of production photos.
- The Other Theatre Company reserves the right to request any cast/production member to withdraw from a production at any given time if their conduct/performance is considered unsatisfactory.
- If you are not cast, would you consider working in wardrobe, backstage, set construction? Yes No

Audition and casting Requirements

All auditionees should familiarise themselves with the play prior to auditioning.

It is encouraged that you audition for more than one role, preferably a main character and minor character. And you may be asked to audition for a role you have not chosen – so be prepared!

You should check the schedule to ensure you are available for all rehearsals and performances. If you have conflicts, please let us know.

Don't be nervous, give it your all, you have nothing to lose and only 20 minutes to make an impression. Prior performance experience is not a hindrance.

Please arrive at 10 mins before your audition time as it will give you time to get into a comfort zone before you audition.

I am aware that, if successful in my audition, I have committed to attend ALL rehearsals and production dates required of me and understand that if my performance during rehearsal is not up to standard, and that my absence from rehearsal without reasonable cause or without advising anyone could necessitate my replacement and withdrawal from the show. I have read this audition form and if I am accepted as a member of the cast I agree to abide by all the above-mentioned conditions.

The Other Theatre Company, in the course of its business, collects certain information relating to member and auditionees. The Other Theatre Company ensures that it will:

1. Keep confidential the data collected and take all steps as may be necessary to safeguard the confidentiality of the data.
2. Not disclose the data to any person unless disclosure is necessary for the provision of the services provided:
 - or has been requested and authorised by the member/auditionee;
 - or is required by law.

Signed: _____ Dated: _____

Parent/Guardian: _____

If auditionee is under the age of 18

MEMBERSHIP INFORMATION



FEES

Membership fees for The Other Theatre Company are set by the Company at the Annual General Meeting. At the time of commencement, the fees are as set out at right.

Membership fees are due to be paid to The Other Theatre Company prior to the commencement of the Annual General Meeting each year to ensure voting rights at the Annual General Meeting.

| | |
|---|---------|
| Single | \$20.00 |
| Student (under 18) | \$15.00 |
| Concession Card Holder | \$15.00 |
| Family (up to 2 adults and up to 3 children under 18 years) | \$40.00 |

PAYMENT OF FEES

Fees can be paid to the Secretary by cash or cheque. Please do not post cash.

MEMBERSHIP ENTITLEMENTS

ID

Each member of The Other Theatre Company will receive a membership card.

COMMUNICATIONS

Current financial members will receive copies of meeting agendas and minutes and any mail outs to members including those on upcoming events.

The Other Theatre Company's Facebook page is accessible to the public and will contain information on upcoming events.

PRODUCTIONS

Membership of The Other Theatre Company **does not** guarantee a role in any production.

Anyone participating in any The Other Theatre Company production is required to be a current financial member for insurance purposes.

Members of The Other Theatre Company will receive a 25% discount on The Other Theatre Company event tickets on presentation of their membership card.

INSURANCE

Any person with current financial membership will be covered by The Other Theatre Company's Public Liability insurance.

MEDICAL CONDITIONS

To ensure the safety of all of our members, any member with a serious medical condition is encouraged to disclose this condition to the President or another office bearer/committee member prior to undertaking any activity which could put themselves or any other person at risk.

SUBMITTING THIS FORM

ELECTRONIC

Use the submit button in Adobe Reader.

HARDCOPY

Print the form and mail to:
The Secretary
PO Box 553
Lavington NSW 2641



MEMBERSHIP APPLICATION

Your name

Phone

Email

Mobile

Email is our primary method of communication

Postal Address

Town/City

State VIC

Post Code

Emergency contact

Emergency Contact
Phone

Membership

Single (18+)

Family

Concession Card holder

Select one

School Student (under 18)

Families and School Students please note: For applicants under 18 years of age, a parent or guardian must also sign below to indicate acceptance of the rules and purposes of TOTC.

Areas of interest

Select all that are relevant

- | | | | |
|----------------------------------|--|---|-----------------------------------|
| <input type="checkbox"/> Acting | <input type="checkbox"/> Back stage crew | <input type="checkbox"/> Directing | <input type="checkbox"/> Lighting |
| <input type="checkbox"/> Dancing | <input type="checkbox"/> Costumes | <input type="checkbox"/> Producing | <input type="checkbox"/> Sound |
| <input type="checkbox"/> Singing | <input type="checkbox"/> Props | <input type="checkbox"/> Front of house | <input type="checkbox"/> Sets |
| <input type="checkbox"/> Other | Please specify: | | |

Skills

- | | | |
|--|-------|--------|
| <input type="checkbox"/> First Aid | Level | Expiry |
| <input type="checkbox"/> Working with Children Check | State | Expiry |
| <input type="checkbox"/> Other: | | |

Privacy Statement

The Other Theatre Company (TOTC) is committed to keeping your personal information secure, in accordance with Australian, New South Wales and Victorian Privacy Laws.

Please check the relevant boxes below to indicate how we can use your personal information:

- TOTC can provide my/our information to other members of TOTC
- TOTC can provide my/our information to parties outside of TOTC

Photo Release

TOTC will use photos of its members for the purposes of advertising and in production programs.

- Please check this box to indicate consent for the likenesses of ALL member applicants listed below to be reproduced for the above purposes.

Constitution

A full copy of the Constitution is available from the Secretary

All applicants listed below agree with the purposes of TOTC and agree to comply with the rules of TOTC as laid out in the Constitution.

| Name | Date of Birth | Signature |
|------|---------------|-----------|
|------|---------------|-----------|

Parent/Guardian Signature if any applicant is under 18 years of age

Fawlty Towers – Audition Scenes

| Role | Act | Suggested scenes to read |
|------------------------|------------|---|
| Basil Fawlty | All | Act 1, Scene 1, 20, 21; Act 2, Scene 5, 11 Act 3 Scene 16-18 |
| Sybil Fawlty | All | Act 1, Scene 1, 17; Act 2 Scene 9, 11 Act 3 Scene 8, 14 |
| Polly | All | Act 1 Scene 8-9; Act 2 Scene 2, 8, 12 |
| Manuel | All | Act 1 Scene 6-7; Act 2 Scene 3, 10 |
| Major Gowen | All | Act 1 Scene 4, 7; Act 2 Scene 13, 15, 17 |
| Miss Tibbs | All | Act 1 Scene 18-19; Act 2 Scene 8 |
| Miss Gatsby | All | Act 1 Scene 18-19; Act 2 Scene 8 |
| Terry | 2,3 | Act 3, Scene 6 |
| Sister | 1 | 2, 17 |
| Doctor | 1 | 3 |
| Mr Sharp | 1 | 8-9 |
| Mrs Sharp | 1 | 9 |
| Large woman | 1 | 9 |
| 1 st German | 1 | 21 |
| 2nd German | 1 | 20-21 |
| Elderly German | 1 | 19 |
| German Lady | 1 | 19 |
| Mr. Yardley | 2 | 1 |
| Mr. Thurston | 2 | 2 |
| Mrs. Richards | 2 | 5,8 |
| Mr. Firkins | 2 | 4 |
| Mr. Mackintosh | 2 | 14 |
| Mr. Kerr | 2 | 19 |
| Mr Libson | 3 | 1 |
| Mrs Johnstone | 3 | 1, 19 |
| Mr Johnstone | 3 | 1, 4 |
| Miss Hare | 3 | 2 |
| Miss Gurke | 3 | 2 |
| Mr Arrad | 3 | 2 |
| Mrs Arrad | 3 | 2-3 |
| Mrs Hamilton | 3 | 8 |
| Mr Hamilton | 3 | 9, 11, 17, 18 |