

SYMT

(Hornsby) Inc

SYDNEY YOUTH MUSICAL THEATRE



# MONTY PYTHON'S SPAMALOT™

A new musical *lovingly* ripped off from the motion picture  
MONTY PYTHON and the Holy Grail

# ABOUT SYDNEY YOUTH MUSICAL THEATRE

Sydney Youth Musical Theatre is now in its 39th year of staging productions in the Sydney region, and it remains the only exclusively youth musical society in Australia. Each year, we stage two productions: one in July for our 14 - 25 year-old members, and a November production for our 10 - 18 year-old members.

We aim to develop and nurture a passion for the performing arts in young people by providing opportunities to become involved in a range of areas, both on and off stage. We are a not-for-profit community group that relies on the help and support of members and their families to continue producing top-level productions.

## ABOUT SPAMALOT

*Spamalot* tells the legendary tale of King Arthur's quest to find the Holy Grail. Inspired by the classic comedy film, *Monty Python and the Holy Grail*, the musical also diverts a bit from more traditional versions of the legend. Instead, *Spamalot* features shenanigans including a line of beautiful dancing girls, a flatulent Frenchmen and killer rabbits. Outside, there is plague with a 50% chance of pestilence and famine. Throughout the show, Arthur, traveling with his servant Patsy, recruits several knights to accompany him on his quest, including Sir Bedevere, Sir Robin, Sir Lancelot and Sir Galahad. Besides the rabbits and farting Frenchman, they meet such characters as the Lady of the Lake, Prince Herbert, Tim the Enchanter, Not Dead Fred, the Black Knight and the Knights who say Ni.

## DATES

Orientation: Saturday 3<sup>rd</sup> December 2016 @ 2pm

AUDITIONS: Saturday 10<sup>th</sup> and Sunday 11<sup>th</sup> December

	Saturday 10 <sup>th</sup> DEC	Sunday 11 <sup>th</sup> DEC
Singing Audition	1 – 5PM	11 – 6PM
Dance Audition	6 – 7 PM	10 – 11AM
		6 – 7PM

*Campbell Park Scout Hall  
Wilga Street, West Pennant Hills*

We are looking for performers **between the ages of 14 and 25** as of opening night in July 2017.  
( SYMT reserves the right to cast beyond this age restriction )

If you have any enquiries, don't hesitate to contact us at [www.symt.com.au](http://www.symt.com.au)

## THE PRODUCTION TEAM

*Production Manager:* Chrissy Stimson

*Director:* Adam Haynes

*Musical Director:* Francis Voon

*Choreographer:* Melissa Ayers

*Assistant Director:* Harry Baxter

*Assistant Choreographer:* Matilda Bromley

*Sets:* Matt Hourigan / Bruce Bartle

*Lighting:* Evan Jones

*Costumes:* Donna Paul / Karen Smith

## THE AUDITION PROCESS

All auditionees will be required to attend an individual singing/acting audition, as well as a separate group dance audition. Rehearsal and performance availability will affect casting decisions.

## SINGING AND ACTING AUDITION (INDIVIDUAL BOOKING)

### Booking an Audition

You must book an individual (10 minute) audition slot online at [www.symt.com.au](http://www.symt.com.au) Booking a time for your audition is required, as walk-ins on audition day are not possible. Audition slots will open in the weeks leading up to orientation day. Stay tuned to our website and facebook pages for the announcement.

## SINGING

All auditionees will be required to prepare approximately **90 seconds** of a song of your choice that represents a comedic style of musical theatre. We are looking to see not only your singing but your acting ability as well. A proficient pianist will accompany your audition. It is essential that you bring **clearly marked** sheet music for the accompanist in a clear plastic sleeve folder. Backing tracks and acappella auditions are not acceptable. Most songs you might choose for your audition can be found online on sites such as [www.musicnotes.com](http://www.musicnotes.com)

Those auditioning for Lady of the Lake are asked to **ALSO** prepare a short musical excerpt from the show that will be provided by the production team. Please familiarise yourself with it however there may not be time on the day to hear everyone sing it. Please come prepared having learned the piece just in case you are asked to sing it.

## ACTING

Those auditioning for principal roles are asked to prepare to read an excerpt from the script at their audition immediately after singing. Please note that not all auditionees may be asked to read at the audition. These excerpts will be provided with the audition pack available online.

You may also be asked to read 'cold' sections from the script on the day at the production team's discretion. The majority of accents will be English / British but there are also some variants for certain characters. French, Scottish and Finnish, for example.

## DANCE

All auditionees will learn a short dance routine (as a group) that will be taught during each of the three dance audition time slots. You should wear comfortable clothing and enclosed footwear in which you can move freely. There will be tap dance incorporated into the dance audition for those who know how, so please bring TAP shoes if you own them. Do not worry if you do not, as this will only affect those going for the tap ensemble. If you have any tap dance, acrobatic, gymnastic or cheerleading skills, please note this on your audition form. You may be given an opportunity to demonstrate these skills at your dance audition.

Please note that you must attend a dance audition, regardless of the role for which you are auditioning.

In addition to technique, we are also looking for strong character movers and enthusiastic performers.

## CALLBACKS

If the production team wish to have callbacks they will be held within the same week. Venue and time TBC, however we are hoping to cast immediately following the audition weekend.

## HOW WILL I KNOW IF I HAVE BEEN CAST?

All successful auditionees will be contacted by phone. Those who are unsuccessful will be notified by email in a timely manner following auditions.

Those who are successfully cast will be required to pay a cast fee of \$210 to cover your annual membership to SYMT, insurance, a cast t-shirt, a disc of professionally taken photos, a DVD video of the production and other production costs (e.g. Hall hire, sound, lighting). Fees will be due by Saturday, 4th March 2017 (week 4).

Non-payment of cast fees will jeopardise your place in the show.

## DVD VIDEO

We will be recording the show and each cast member will receive a DVD copy as part of your cast fees. This disc will be ready post show production.

## CHARACTER LIST

Please see below the Spamalot character list and desired breakdown of roles. The final casting of actors playing multiple roles will be at the production teams discretion. For character readings that aren't included please select the reading that you feel would suit your desired character.

### LEADS

- King Arthur of Britain (**Baritone**)
- Lady of the Lake (**Alto belt**)
- Sir Lancelot the Homicidally Brave (**Tenor, Baritone**)
- Sir Robin, the Not-Quite-So-Brave-as-Sir-Lancelot (**Tenor, Baritone**)
- Sir Dennis Galahad, The Dashingly Handsome (**Tenor**)
- Sir Bedevere, The Strangely Flatulent (**Baritone**)
- Prince Herbert / The Historian / Not dead Fred. (**Tenor**)
- Patsy: King Arthur's trusty servant/steed and constant companion. (**Baritone**)
- Concorde: Lancelot's trusty servant/steed / Mrs. Galahad

### FEATURED ROLES

- Robin's Lead Minstrel (**Tenor**)
- The King of Swamp Castle (aka Herbert's Father)
- French Taunter
- The Black Knight: A psychotic, "invincible" knight who will insist on fighting even after all his limbs have been cut off.
- The Head Knight who says "Ni!": The very tall leader of the most feared cult in the land: the dreaded Knights who say Ni.
- Tim the Enchanter

### ENSEMBLE ROLES:

- The Laker Girls: The Lady of the Lake's backup dancers/cheerleaders.
- Knights of the Round Table / Knights who say Ni!! / Villagers
- Robin's Minstrels
- Sir not appearing in this show

## PRODUCTION REHEARSAL SCHEDULE

WEEK	DATE	EVENT	TIME	VENUE
WEEK 1	SAT 4 <sup>TH</sup> FEB	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 2	SAT 11 <sup>TH</sup> FEB	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 3	SAT 25 <sup>TH</sup> FEB	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 4	SAT 4 <sup>TH</sup> MAR	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 5	SAT 11 <sup>TH</sup> MAR	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 6	SAT 18 <sup>TH</sup> MAR	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 7	SAT 25 <sup>TH</sup> MAR	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 8	SAT 1 <sup>ST</sup> APR	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 9	SAT 8 <sup>TH</sup> APR	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 10 EASTER	SAT 15 <sup>TH</sup> APR	NO REHEARSAL	N/A	N/A
WEEK 11	SAT 22 <sup>ND</sup> APR	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 12	SAT 29 <sup>TH</sup> APR	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 13	SAT 6 <sup>TH</sup> MAY	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 14	SAT 13 <sup>TH</sup> MAY	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 15	SAT 20 <sup>TH</sup> MAY	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 16	SAT 27 <sup>TH</sup> MAY	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 17	SAT 3 <sup>RD</sup> JUN	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 18	SAT 10 <sup>TH</sup> JUN	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 19	SAT 17 <sup>TH</sup> JUN	REHEARSAL	1PM – 5PM	SCOUT HALL
WEEK 20	SAT 24 <sup>TH</sup> JUN	REHEARSAL	1PM – 6PM	SCOUT HALL
WEEK 21	SAT 1 <sup>ST</sup> JUL	REHEARSAL	1PM – 6PM	SCOUT HALL



# Readings – King Arthur

## SCENE FOUR

*[The Black Knight]*

*(KING ARTHUR rides in with PATSY holding the shrubbery. The BLACK KNIGHT bars his way.)*

**ARTHUR**

Good Sir Knight. I am King Arthur looking for my men. Would you care to join us?

**BLACK KNIGHT**

None shall pass!

**ARTHUR**

I see. Well, good Sir Knight I have no quarrel with you, but I must pass this way.

**BLACK KNIGHT**

Then you shall die.

**ARTHUR**

I command you as King of the Britons to stand aside!

**BLACK KNIGHT**

I move for no man.

**#19A THE BLACK KNIGHT**

**ARTHUR**

So be it!

*(KING ARTHUR draws his sword and after a short battle chops the BLACK KNIGHT's left arm off.)*

**ARTHUR**

Now yield, worthy adversary.

**BLACK KNIGHT**

'Tis but a scratch.

**ARTHUR**

A scratch? Your arm's off!

**BLACK KNIGHT**

No, it isn't.



**ARTHUR**

Well, what's that then?

**BLACK KNIGHT**

I've had worse.

**ARTHUR**

You liar!

**BLACK KNIGHT**

Come on, you pansy!

*(The fight continues. Soon ARTHUR chops the BLACK KNIGHT's right arm off. ARTHUR makes a triumphant gesture and then kneels in prayer.)*

**ARTHUR**

Victory is mine! We thank thee Lord, that in thy mercy -

*(The armless BLACK KNIGHT kicks ARTHUR in the buttocks while he is praying.)*

**BLACK KNIGHT**

Come on then.

**ARTHUR**

What?

**BLACK KNIGHT**

Have at you!

**ARTHUR**

You are indeed brave, good Sir Knight, but the fight is mine.

**BLACK KNIGHT**

Oh, had enough, eh?

**ARTHUR**

Look, you stupid bastard, you've got no arms left.

**BLACK KNIGHT**

Yes, I have.

**ARTHUR**

Look!

## Readings – Lady of the Lake

*(The ~~L~~LADY OF THE LAKE descends the stairs)*

### **LADY OF THE LAKE**

But you're not alone Arthur. Haven't you noticed? I've been with you all the time. Who gave you the sword? Who made you King? Who welcomed you to Camelot? Who helped you off on your quest?

*(ARTHUR realizing it was she.)*

Sure, I've been offstage for far too long, but I am here to help you and I always have been.

### **ARTHUR**

Patsy, I'm not alone.

### **PATSY**

No, sir.

### **ARTHUR**

The Lady of the Lake has been with me all the time.

### **LADY OF THE LAKE**

And so has Patsy.

### **ARTHUR**

Ah, yes, but... Patsy's family.

**LADY OF THE LAKE**

You see, Arthur dear, we're all here to help each other.

**ARTHUR**

Can you help me put on a Broadway show?

**LADY OF THE LAKE**

Yes. You're in a Broadway show.

*(Sparkling stage effect. ARTHUR looks out at the audience.)*

**ARTHUR**

Oh, my.

**LADY OF THE LAKE**

You've been in a Broadway show all the time.

**ARTHUR**

Oh. Who knew?

*(To audience)*

Are there any Jews here?

**PATSY**

The truth is, Sire, I'm Jewish.

**ARTHUR**

You are?

**PATSY**

Yes, Sire, on my mother's side.

**ARTHUR**

Well, why didn't you say so?

**PATSY**

Well, it's not the sort of thing you say to a heavily armed Christian.

**ARTHUR**

So now what?

**LADY OF THE LAKE**

Well, you have to finish the show. It is a musical, so you have to find the Grail and end with a wedding.

**ARTHUR**

Well, who could I possibly marry?

**LADY OF THE LAKE**

Well, it would have to be someone who loved you and cared for you enough to give you a sword, to make you King, to welcome you to Camelot, to help you off on your quest..

*(ARTHUR is a little slow off the mark. PATSY whispers in his ear.)*

**ARTHUR**

You?

**LADY OF THE LAKE**

Oh, that's an idea.

**ARTHUR**

But I thought you were a fairy.

**LADY OF THE LAKE**

Oh, no, that's Lancelot. Oh, you missed that scene. Anyway, Arthur, I'm as human as you are.

**ARTHUR**

And you would consent to be my bride?

**LADY OF THE LAKE**

Are you asking?

**ARTHUR**

Are you saying yes?

**LADY OF THE LAKE**

Oh, Arthur.

# Readings – Sir Robin

**ROBIN**

What is it you want?

**ARTHUR**

I am looking for men.

**ROBIN**

I had a feeling.

**ARTHUR**

We have ridden the length and breadth of the land in search of knights to join me in my court at Camelot. I must speak with your lord and master.

**ROBIN**

What, ridden on a horse? ... ..

**ARTHUR**

Yes!

**ROBIN**

You're using coconuts!

**ARTHUR**

What?

**ROBIN**

You've got two empty halves of coconut and you're banging them together.

**ARTHUR**

So? We have ridden since the snows of winter covered this land, through the kingdom of Mercia, through...

**ROBIN**

Where'd you get the coconut?

**ARTHUR**

We found them.

**ROBIN**

Found them? In *Mercia*? The coconut's tropical!

**ARTHUR**

What do you mean?

**ROBIN**

Well, this is a temperate zone.

**ARTHUR**

The swallow may fly south with the sun or the house martin, or the plover may seek warmer climates in winter; yet these are not strangers to our land.

**ROBIN**

Are you suggesting coconuts *migrate*?

**ARTHUR**

Not at all. They could be carried.

**ROBIN**

What? A swallow carrying a coconut?

**ARTHUR**

It could grip it by the husk!

**ROBIN**

It's not a question of where he grips it! It's a simple question of weight ratios! A five ounce bird could not carry a one pound coconut.

**ARTHUR**

Well, it doesn't matter. Will you tell your master that Arthur from the Court of Camelot is here?

**ROBIN**

Listen, in order to maintain air-speed velocity, a swallow needs to beat its wings 43 times every second, right?

**ARTHUR**

Please!

**ROBIN**

Am I right?

**ARTHUR**

I'm not interested!

## Readings – Prince Herbert / Lancelot / Herbert's Father (Scottish)

**LANCE**

Oh fair one, behold your humble servant, Sir Lancelot from the Court of Camelot. I have come to take you ...away ...and oh ...I'm terribly sorry...

**HERBERT**

You got my note?

**LANCE**

Well... I got a note.

**HERBERT**

You've come to rescue me?

#22D HERE ARE YOU

**LANCE**

Well, yes, but I hadn't realized..

**HERBERT**

I knew someone would come. I knew that somewhere out there... there must be...

*(Sings)*

HERE ARE YOU  
HERE ARE YOU,  
HERE ARE YOU, SIR LANCELOT...

*(FATHER rushes in)*

**FATHER**

Stop that! Who are you?

**PRINCE**

I'm your son.

**FATHER**

Not you.

**LANCE**

I'm Sir Lancelot from Camelot, sir.

**PRINCE**

He's come to rescue me, father.

**LANCE**

Well, let's not jump to conclusions... Say, these are nice curtains.

**HERBERT**

Aren't they?

**LANCE**

They're wonderful! Wherever did you find them?

**HERBERT**

Well, there's a little chap with a stock of adorable fabrics...

**FATHER**

Excuse me! Did you kill those guards?

**LANCE**

Yes... I'm very sorry. But I can explain everything..

**HERBERT**

Don't be afraid of *him*, Sir Lancelot. I've got a rope here all ready.

*(He throws a rope made of knotted sheets,  
tied to the castle rampart, out of the  
window.)*

**FATHER**

You killed eight wedding guests.

**LANCE**

Er, well, the thing is... I thought your son... was a lady.

**FATHER**

I can understand that.

**HERBERT**

*(Half out of the window)*

Hurry, brave Sir Lancelot.

**FATHER**

You killed the bride's father.

**LANCE**

Oh, no. Oh, dear. I didn't really mean to...

**FATHER**

Didn't mean to? You put your sword through his head.



**LANCE**

Gosh, is he all right?

**FATHER**

You kicked the bride in the chest!

**LANCE**

Oh, well, now she was asking for it, sir. Wearing white and crying.

**FATHER**

This is going to cost me a fortune.

**HERBERT**

I am ready, Sir Lancelot. I am ready...

## Readings – French Taunter (French accent)

'Allo! Who is it, what do you want? This is the castle of my master, Guy de Loimbard! The French bastard. Ho... so you want him to help you find the holy grail? Well, I'll ask him, but I don't think he'll be very keen. He's already got one, you see? Oh, yes, it's very nice. (*Aside*) Hey! I told him we already got one. No... you can not see it...you are English bed-wetting types and I'm French! Why do you think I have this outrageous accent, you silly king?...Ohhh, You don't frighten us, English pig-dogs! Go and boil your bottoms, sons of a silly person. I blow my nose at you, so called Arthur-king, you and all your silly English knnnniggets. I don't want to talk to you no more you empty headed animal food trough wipers! ... I fart in your general direction! Your mother was a hamster and your father smelt of elderberries! Now go away or I shall taunt you a second time. No there is not one else to speak to, you son of a window-dresser! I wave my private parts at your aunties, you tinybrained wipers of other people's bottoms! I burst my pimples at you and call your door-opening request a silly thing, you cheesy lot of second-hand electric donkey bottom biters. (*Blows a raspberry*) Thppt! Oh, no. Oh, gee We are so scared. Oh, hey, did I mention before to you ... Thhppt.

## Readings – Tim the Enchanter (Scottish accent)

Greetings! King Arthur! Yes I know your name I am an enchanter... there are some who call me.... Tim. You seek the Holy Grail. Only the bravest will find it.. Below me ... lies the cave of Caerbannog, wherein carved upon the very living rock, there be a clue which shall lead ye directly to your goal. But think well before you step into this cave, for the entrance way is guarded by a beast so foul, so cruel, no man yet has fought this evil beast and lived. So be you warned brave knights, for death awaits you all with nasty great big pointy teeth' (*demonstrates nasty pointy teeth*). Wait! Too late! There it is! Cringe you mortals at the site of .... No.. no not behind the rabbit... It is the Rabbit!.... Look this is no ordinary rabbit. This is the most foul, cruel, and bad-tempered rodent you ever set eyes on. He won't just nibble your bum! This rabbit's got a vicious streak a mile wide. It's a killer! It'll do you up a treat, mate! Look, I'm warning you! (*Watching the rabbit carnage*) Not so brave now are you? I warned you. Oh, but, you knew it all, didn't you? Oh, it's just a harmless little bunny, isn't it? Well, it's always the same, I always tell them but they never, ever, ever listen. (exits)

## Readings – The Historian (English accent)

England 932 A.D. A Kingdom divided. To the West the Anglo Saxons, to the East the French. Above nothing but Celts and some people from Scotland. In Gwynned, Powys, and Dyfed - Plague. In the kingdoms of Wessex, Sussex, and Essex and Kent - Plague. In Mercia and the two Anglias - Plague: with a 50% chance of pestilence and famine coming out of the Northeast at twelve miles per hour. Legend tells of an extraordinary leader, who arose from the chaos, to unite a troubled kingdom ... A man with a vision who gathered Knights together in a Holy Quest. This man was Arthur, King of the Britons And so, King Arthur gathered more Knights together, bringing from all the corners of the Kingdom the strongest and bravest in the land to sit at the Round Table. The strangely flatulent Sir Bedevere. the dashingly handsome Sir Galahad ...the homicidally brave Sir Lancelot ...Sir Robin the Not-quite-so-brave-as-Sir-Lancelot ... who slew the vicious chicken of Bristol and who personally wet himself at the Battle of Badon Hill. And the aptly named Sir Not-Appearing-in-this-show. Together they formed a band whose names and deeds were to be retold throughout the Centuries ... The Knights of the Round Table!

# Vocal audition excerpt - Lady of the lake

Ed. 1/Cond.

## 3. WHATEVER HAPPENED TO MY PART?

Spamalot - Tour

44 45 46

47 48 49

50 51 52

Wha-te-ver hap-pened to my show?

Chords: C#m7b5, F#7, Bm7, Bm/A, Em7, Asus w/Gr., A, Bbm/Eb, Ab, Gm7b5, C7/E

Instrumental markings: +Gtr., +Gtr., etc., (Gtr. out), w/K2: S, (Tbn. out) w/Bs - to end, Tpts, Horn, +Gtr. d.'s, +Alto Sax, (Shaker out), w/Tpt 2, Tbn., Tpt 1, +Tbn., +Bs. Cl., Drs: fill, Rall., +Cym. roll, Drs: time (Snare, Ride), +Cym. roll

Measure 51 is marked **Ampo** with a large blue arrow pointing to it.

53 54 55

I was a hit now I don't know I'm with a bunch of Bri-tish knights

Vln, K2 (+8vb)

Hn, Tbn.

G $\flat$  Db/F

+Gtr. arp's

w/Bs. Cl.

56 57 58

Pran-cing round in woo - ly tights! I might as well go to the

(3 8ves)

+Cym. roll Drs: fill

+Alto Alto, Tpt, Tbn.

Ebm $^7$  Ab $^7$  sus Ab $^7$  C $\flat$ /D $\flat$  D $\flat$  C $\flat$ /E $\flat$  D $\flat$ /F G $\flat$  Ab/G $\flat$

Drs, Gtr: time

w/Bs Cl, K2 o's

59 60 61

pub They've been out sear - ching for a shrub Out

D $\flat$  add $^9$ /F D $\flat$ /F F $\flat$  G $\flat$ /F $\flat$  C $\flat$  add $^9$ /E $\flat$  C $\flat$ /E $\flat$

62 shop-ping for a bush— Well they can kiss my tush It seems to me they've real-ly lost the

(*loco+8vb*)

Alto,  
Hn, Tbn.

*p*

+Gtr. +Gtr. etc.

*p*

Ebm7 +Tamb. on '4' Ebm7 Ab7 Ebm

Drs: time (Rim, Hi-hat)

(Bs Cl, K2 out)

65 plot Wha-te-ver hap-pened to my I'll call my a-gent dam-mit

(*h*)

+Gtr. *d*'s (no Tamb.)

*f*

w/Gtr. Cb Drs: time w/tom fills Db Cb Db

+K2: Stgs, Tbn.

68 Wha-te-ver hap-pened to my Not yours not yours But m-y

Rall.

69 70

*sfz*

Cb Db Drsus Db

+Timpani

**ENDING A**

70A **A tempo** 70B **Rall.** 70C 70D

part!

*sfz*

*G<sub>b</sub>*  
Drs: w/Cym's

*C<sub>b</sub>/G<sub>b</sub>* *ff* Toms fill *G<sub>b</sub>*

Gtr: *Eddie Van Halen*

*sfz*

+Timp, Tbn.