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## 2019 PRODUCTION HANDBOOK



After the kooky success of THE ADDAMS FAMILY in 2018, Ringwood Secondary College is delighted to perform the comedy wonder that is – **SPAMALOT**.

This show has never been staged at Ringwood Secondary College and we are beyond excited to introduce students and the entire school community to the crazy world of Monty Python.

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## ABOUT THE SHOW

*Spamalot School Edition* is a slightly reworked version of the original Broadway script. The School Edition has been carefully edited, with additional director's notes throughout, to make the show more producible for high school groups. In some cases, problematic language has been changed, while in others an alternate choice is offered at the discretion of the director. The School Edition has been field tested at numerous high schools under the supervision of a teacher/director with forty years' experience in educational theatre. Every effort has been made to provide more opportunities for female actors. Reference is made to this in both the characters list as well as in the director's notes throughout the script.

### **BROADWAY**

The musical previewed on Broadway, at New York's Shubert Theatre, beginning 17 March. Mike Nichols directed, and Casey Nicholaw choreographed. The production won the Tony Award for Best Musical and was nominated for 14 Tony Awards.

The show played its final performance in 2009 after 1,575 performances; it was seen by more than two million people and grossed over \$175 million!

The original Broadway cast included Tim Curry as King Arthur, Michael McGrath as Patsy, David Hyde Pierce as Sir Robin, Hank Azaria as Sir Lancelot, Christopher Sieber as Sir Galahad and Sara Ramirez as the Lady of the Lake. It also included Christian Borle as Prince Herbert and other roles (e.g., the Historian and Not Dead Fred) and John Cleese as the (recorded) Voice of God.

### **SHORT SYNOPSIS**

*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, 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.

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## THE AUDITION PROCESS

**General Audition and Dance Call**

Auditions for cast are open to any student of Ringwood Secondary College in 2019.

The cast size is capped according to the dimensions of the stage, costuming and administration requirements. Therefore, the audition process is competitive. Auditions are conducted individually and in front of a panel of production team members as appointed by the director. Casting decisions are entirely at the discretion of the production team and are made in accordance with the specific requirements of the show.

Students must select and prepare one song from the list below. For each song, the sheet music and backing track excerpt to be used in the audition can be found on the AUDITIONS page of the production website sometime after **Tuesday January 29, 2019**. (Keep checking back – it might take a while to compile. A Facebook notification will go out when it is ready.)

Students will also be asked to complete a ‘cold read’ of some dialogue from the show. You will be asked to read the dialogue in an appropriate European accent. The dialogue will not be made available before the auditions.

In addition students will be asked to **tell a joke** to the audition panel! Please make sure it shows off your comedy style and is appropriate for a school context.

Students must sign up for a general audition slot on one of the following afternoons:

- **Monday February 11 between 3.30pm and 7pm**
- **Thursday February 14 between 3.30pm and 7pm**

Signing up is an online process and must be completed through the website:

[www.rscproduction.com.au/auditions.html](http://www.rscproduction.com.au/auditions.html)

\*\*\*\*In addition to the general audition, there will be a **compulsory** dance call on **Friday February 15 from 3.30pm until 5.30pm**. SPAMALOT is a heavy dance show and all prospective leads, principal dancers and ensemble members **MUST** attend. Please note that anyone who attends the dance call only, without signing up for a main audition (or vice versa), cannot be considered for a position in the cast. You **MUST** attend a general audition on either Tuesday or Wednesday.

<b>Audition songs for females**</b>	<b>Audition songs for males**</b>
<i>The Diva’s Lament</i>	<i>Brave Sir Robin</i>
<i>Come with Me</i>	<i>His Name is Lancelot</i>
The Song That Goes Like This	The Song That Goes Like This
Knights of the Round Table (Lady of the Lake Section)	Always Look on the Bright Side of Life
<i>Find Your Grail</i>	<i>Fisch Schapping Song</i>

All candidates will be considered for all roles, irrespective of their song choices at auditions. However, it would make sense to choose a song that gives an indication of your desired role or highlight your performance/vocal strength. \*\*You may sing a song written for either gender.

**Callback Auditions**

Following the general auditions, some students will be invited to a subsequent callback audition at lunchtime on **Friday February 22** and on **Thursday February 21 from 5.30pm – 9.30pm**. There will be two sessions. **Session 1** will run from **5.30pm until 9.30pm**. **Session 2** will run at lunchtime. As always, no inference about casting decisions should be drawn from whether or not students are invited to this audition. Also not all roles will be called back.

Additionally, there will be an 'Advance Dance Callback' on **Monday February 18** at Lunchtime. This will be organized by request only.

### **Cast Announcement**

The cast for 2019's production of **SPAMALOT** will be published on the website at 5pm on **Wednesday February 28th**. Those who auditioned unsuccessfully will be afforded priority in joining other areas of the show. We may choose to double cast some principal roles, but this should not be taken as a given.

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## **CASTING REQUIREMENTS – SPAMALOT**

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Spamalot musical is a show with a stunning array of lead roles, cameos, acting roles, dance parts and terrific ensemble participation. Prospective auditionees are expected to do some research into the show, its characters and potential interpretations. There will be a pre-audition info session on **Tuesday February 5** where new and returning students can have all their questions answered.

The Production Team encourages everyone to relax and do their absolute best in the audition. However, they are also on the lookout for candidates who can demonstrate that they have considered possible interpretations of character and song.

### **Principal Character Breakdown**

**KING ARTHUR:** The King of England who sets out on a quest to form the Knights of the Roundtable and find the Holy Grail. This role requires an actor with a great sense of humour and comic timing. Good singer.

**THE LADY OF THE LAKE:** A Diva. Strong, beautiful, possesses mystical powers. The leading lady of the show. Great singing voice is essential, as she must be able to sing effortlessly in many styles and vocal registers.

**SIR ROBIN:** A Knight of the Roundtable. Ironically called 'Sir Robin the Brave,' though he couldn't be more cowardly. Joins the Knights for the singing and dancing.

**SIR LANCELOT aka LANCE:** A Knight of the Roundtable. He is fearless to a bloody fault, but through a twist of fate, does discover his 'softer side.'

**PATSY:** King Arthur's horse and servant. Underappreciated but always longing for King Arthur's approval. Good, funny, physical mover with some tap dancing required.

**SIR GALAHAD:** A Knight of the Roundtable. Begins as Dennis, a lower class 'mud gatherer' who becomes knighted and transforms into the dashing Sir Galahad. Strong bari/tenor singing required.

**SIR BEDEVERE:** A Knight of the Roundtable. An inept scholar. No solo singing.

**HISTORIAN:** A tweedy academic who guides us through the show. He or she must have excellent diction.

**NOT DEAD FRED:** A sickly little fellow who, despite others' beliefs, claims he is "not yet dead."

PRINCE HERBERT: The hopeful and frilly prince who loves to sing, and pines for his love atop a tower.

THE VOICE OF GOD: He or she must be commanding and strong.

**ENSEMBLE: In the ensemble/chorus there are many opportunities for cameo roles that require strong actors and dancers. These include:**

MAYOR and FINLAND VILLAGERS

SINGING MONKS

DENNIS GALAHAD'S MOTHER: a shrill peasant woman

THE DANCING MONK

THE DANCING NUN

THE FRENCH TAUNTER: an arrogant, condescending, over-the-top Frenchman

TWO FRENCH GUARDS: also arrogant, condescending, over-the-top Frenchman

ROBIN'S MINSTRELS: In Sir Robin's band

THE KNIGHT OF NI: an absurd, cartoonish leader of a peculiar group of Knights

THE KNIGHTS OF NI: usually played by female actors

THE BLACK KNIGHT: who is always ready to duel despite multiple injuries.

PRINCE HERBERT'S FATHER: a wealthy, brutish Yorkshireman at odds with his sensitive son

GUARD 1: The lead guard

GUARD 2: A drunken, useless guard

CONCORDE: Sir Lancelot's horse and servant

TIM THE ENCHANTER: a ghostly being with a Scottish accent.

SIR BORS: a knight who will confront the killer rabbit

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## RECOMMENDED RECORDINGS

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There are TWO official cast recordings of SPAMALOT in English, one is of the 2005 Original Broadway Cast and the other is the 2010 UK cast (available on Spotify). **PLEASE NOTE:** There are several songs that are different on this recording as the show has been slightly re-written for the school version. The main differences are the lyrics.



Both recordings (available on iTunes and Spotify) are good to listen to, however, remember that it won't necessarily match up exactly with what we are going to ask you to perform. Nonetheless, they are essential listening for anyone intending to join the cast and familiarize themselves with the show.

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## NATURE OF THE COMMITMENT

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Before choosing to audition, it is important to understand the nature of the commitment required. Accepting a position in the cast implies a commitment to the time and cost involved.

### TIME

Review the 2019 Production Calendar at the beginning of this document. There is an expectation that everyone is available for the call times as published on this schedule. We are always flexible when appropriate notification of absence is communicated well in advance. Any potential conflicts must be addressed and resolved immediately.

It is a student's responsibility to organize work, sport, dance and other commitments around our schedule, particularly in Term 3. Failure to honor these commitments or notify of absence in advance is disrespectful to the company as a whole.

There is a further expectation that all cast members will prepare fully for each rehearsal and practice their songs, lines and routines on a regular basis.

Regular rehearsals will always happen on Tuesday afternoons from **3.30pm until 6.30pm**. **Please note that leads will be required to remain behind for some additional rehearsal after this. Decisions about this will be finalised early in Term 2.** Weekly schedules will be published in advance, and it may be possible that some cast will finish slightly earlier on some weeks. However, we need everyone to be available up until **6.30pm**.

Additionally, there will be lunch time rehearsals for lead roles and specialist dancers (**on Mondays**). These will be run to give the attention and focus that a lead role requires.

### COST

Cast members are responsible for the following costs:

- Production Levy (Cast) – this raises money to offset costs associated with costuming, the Production T-Shirt, one copy of the **souvenir DVD** (either Friday or Saturday night), copying of rehearsal material and afternoon tea at regular rehearsals.
  - \$90 per cast member
  - \$75 per cast member if more than one from the same family (includes a second DVD per family)
- Production Camp – compulsory for all cast and orchestra (July 17-19)
  - \$240-\$265 per student – cost to be confirmed in Term 1.
- Other expenses may include some basic cast supply personal costume requirements.

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## FULL CAST MEETING AND PARENT INFORMATION EVENING

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Due to the World Tour on **Tuesday April 30** we will be holding the Parent Information Evening. Rehearsals will have already been running for a month with music and some movement. This will

be the official launch of the company for SPAMALOT and is designed to kick start the production. In addition to dealing with the basic information and questions we will ensure that all administrative matters are completed. Opportunities for parent involvement will also be outlined.

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## EXTRA pARTS

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Extra p.Arts aims to support the Performing Arts program of Ringwood Secondary College by providing practical assistance where possible. It encourages parents with an interest in the Performing Arts and the RSC program to contribute their time and skills in an informal, supportive and social environment.

The major operation for this group is in the costume room and there is always demand for anyone who has some time to volunteer. Sewers are particularly encouraged to lend a hand, but all help is valuable and any skills are welcome.

Parent representatives will speak at the Information Evening about how much fun it is to be involved. Certainly, we cannot succeed as we do without this valuable support.

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## MARKETING AND TICKET SALES

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Tickets for SPAMALOT will go on sale to members of the company and their families on **Tuesday May 14**. General sales will commence on **Tuesday May 21**. All sales will once again be funneled through the production website.

Marketing the show is the responsibility of every single cast member. To this end, each student in cast takes on the responsibility to generate **at least 20 ticket sales**. If this occurs, we can enjoy another successful season in sales and play to full houses every show. Promotional material is provided to support ticket sales and of course social media will help generate buzz around the show.

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Thank you for your interest. We know it's going to be another terrific year and this will be a great production. See you all soon.

Please visit [www.rscproduction.com.au](http://www.rscproduction.com.au) for more information.

Karl McNamara  
Producer  
Director

Jessikah Jemmeson  
Choreographer/  
Assistant Director

Gaynor Borlase  
Choreographer/  
Assistant Director

Michael Phillips  
Producer  
Chief Patron

Annmarie Stelfox  
Production Manager

Vicki Quinn  
Vocal Director

Kevin Bonnett  
Musical Director

*January 2019*

## 2019 PRODUCTION CALENDAR

### TERM 1

<b>Tuesday February 5</b>	Production audition info session	Lunch
<b>Monday February 11</b>	Cast Auditions – Session 1 (by signup only)	3.30pm – 7pm
<b>Thursday February 14</b>	Cast Auditions – Session 2 (by signup only)	3.30pm – 7pm
<b>Friday February 15</b>	Dance Call (for those unavailable for the after school audition please advise at the time of your initial audition)	3.30pm – 5.30pm
<b>Monday Feb 18</b>	Advance Dance - by request	Lunch
<b>Thursday February 21</b>	Callback Auditions – by request <b>Session 1</b>	<b>5.30pm – 9.30pm</b>
<b>Friday February 22</b>	Callback Auditions – by request <b>Session 2</b>	<b>LUNCH</b>
<b>Wednesday February 27</b>	Cast published – <a href="http://www.rscproduction.com.au">www.rscproduction.com.au</a> Applications for non-cast positions open	5pm 5pm

\*\*The following rehearsals are scheduled to get a head start on some of the more time-consuming aspects of the production.\*\*

<b>Monday March 4</b>	Leads Rehearsal 1	Lunch
<b>Tuesday March 5</b>	Ensemble Singing Session 1 Leads Singing	3.30pm – 5.00pm 5.00 – 6.00
<b>Monday March 11</b>	LABOUR DAY	No rehearsal
<b>Tuesday March 12</b>	Ensemble Singing Session 2 <b>WORLD TOUR PREMIER PERFORMANCE</b>	3.30pm – 5.30pm <b>6pm</b>
<b>Monday March 18</b>	Specialist Dance Rehearsal 1	Lunch
<b>Tuesday March 19</b>	Ensemble Singing Session 3 Leads Singing	3.30pm – 5.30pm 5.30 – 6.30
<b>Monday March 25</b>	Specialist Dance Rehearsal 2	Lunch
<b>Tuesday March 26</b>	<b>Rehearsal 1</b> Ensemble Singing Session 4 Dance rehearsal Leads Singing	3.30pm – 5.30pm  5.30 – 6.30
<b>Tuesday April 2</b>	<b>Rehearsal 2</b> Ensemble Singing Session 4 Dance rehearsal Leads Singing	3.30pm – 5.30pm  5.30 – 6.30

### TERM 2

Tuesday April 23	Rehearsal 3 – Full Cast SINGING	3.30 – 6.30pm
Monday April 29	Specialist Lunch Rehearsal	Lunch
Tuesday April 30	Rehearsal 4	3.30pm – 6.30pm
	Full Cast Meeting and Parent Info Night	7pm – 7.45pm
Monday May 6	Specialist Lunch Rehearsal	Lunch
Tuesday May 7	Rehearsal 5	3.30pm – 6.30pm
Tuesday May 14	Specialist Lunch Rehearsal	Lunch
Tuesday May 14	Rehearsal 6	3.30pm – 6.30pm
Monday May 20	Specialist Lunch Rehearsal	Lunch
Tuesday May 21	Rehearsal 7	3.30pm – 6.30pm
Monday May 27	Specialist Lunch Rehearsal	Lunch
Tuesday May 28	Rehearsal 8	3.30pm – 6.30pm
SATURDAY June 1	Special Leads Character Workshop (books down)	10am – 3pm
Monday June 3	Specialist Lunch Rehearsal	Lunch
Tuesday June 4	Rehearsal 9	3.30pm – 6.30pm
Monday June 10	QUEENS BIRTHDAY HOLIDAY	No rehearsal
Tuesday June 11	Rehearsal 10	3.30pm – 6.30pm
Monday June 17	Specialist Lunch Rehearsal	Lunch
Tuesday June 18	Rehearsal 11	3.30pm – 6.30pm
Monday June 24	Specialist Lunch Rehearsal	Lunch
Tuesday June 25	Rehearsal 12 and Sitzprobe	3.30pm – 9pm

**TERM 2 HOLIDAY!!!**

All cast will be required for an agreed 20 minute costuming call at some stage over this weekend. TBC

Saturday July 13

Sunday July 14

**TERM 3**

Monday July 15	Leads Rehearsal	Lunch
Wednesday July 17 –	Production Camp	12pm –
Friday July 19	Mt Evelyn Recreation Camp	1.30pm
Tuesday July 23	Stage Rehearsal	3.30pm – 7.00pm
Friday July 26	Stage Rehearsal	8.50am – 3.15pm



<b>Tuesday July 30</b>	Stage Rehearsal	3.30pm – 9.00pm
<b>All cast will be required for an additional agreed 20 minute costuming call at some stage over this weekend.</b>		
<b>Saturday August 3</b>	Technical Bump-in Costume Working Bee and Checking	As required
<b>Sunday August 4</b>	Tech Bump-in and Light Plotting (no cast) Costume Working Bee and Checking	As required
<b>Monday August 5</b>	Tech and Stage Crew Rehearsal ( <b>CAST MOVING SET WILL BE REQUIRED</b> )	3.30pm – 9pm
<b>Tuesday August 6</b>	Full Dress Rehearsal 1 (5pm)	3.30pm – 9pm
<b>Wednesday August 7</b>	Full Dress Rehearsal 2 (7pm)	6pm – 10pm
<b>Thursday August 8</b>	Performance 1 – Preview Performance (12pm)	8.50am – 3.15pm
<b>Friday August 9</b>	Performance 2 – Opening Night (7.30pm)	5.30pm – 10.30pm
<b>Saturday August 10</b>	Performance 3 – Matinee (5.00pm)	2.30pm – 8.00pm
<b>Sunday August 11</b>	Performance 4 – Matinee (2.30pm)	12.30pm – 5.30pm
<b>Wednesday August 14</b>	Performance 5 (7.30pm)	5.30pm – 10.30pm
<b>Thursday August 15</b>	Performance 6 (7.30pm)	5.30pm – 10.30pm
<b>Friday August 16</b>	Performance 7 (7.30pm)	5.30pm – 10.30pm
<b>Saturday August 17</b>	PLACE HOLDER FOR EXTRA MATINEE PERFORMANCE	12.30pm – 5.30pm
<b>Saturday August 17</b>	Performance 8 (7.30pm) – Closing Night	5.30pm – 11pm
<b>Monday August 19</b>	Bump out (Years 7-10 only)	9am – 11.30am