



RINGWOOD SECONDARY COLLEGE

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"Ringwood Secondary College Production"



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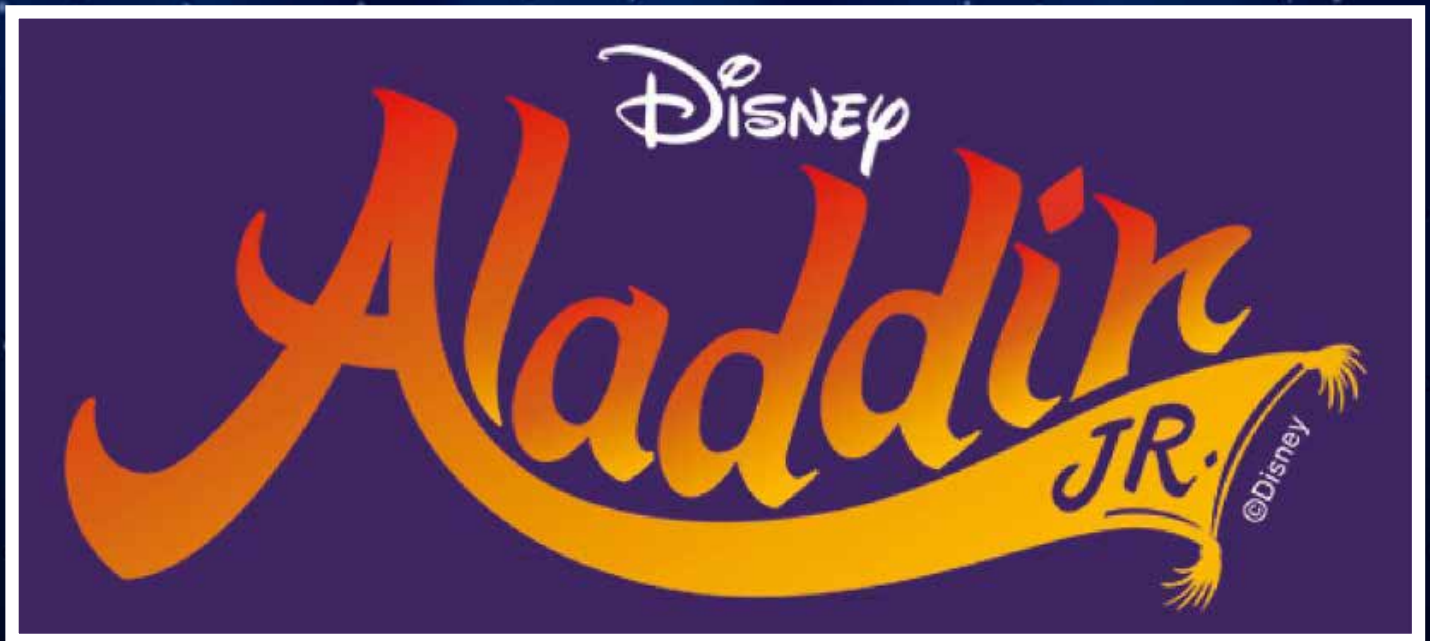


MONTY PYTHON'S SPAMALOT

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

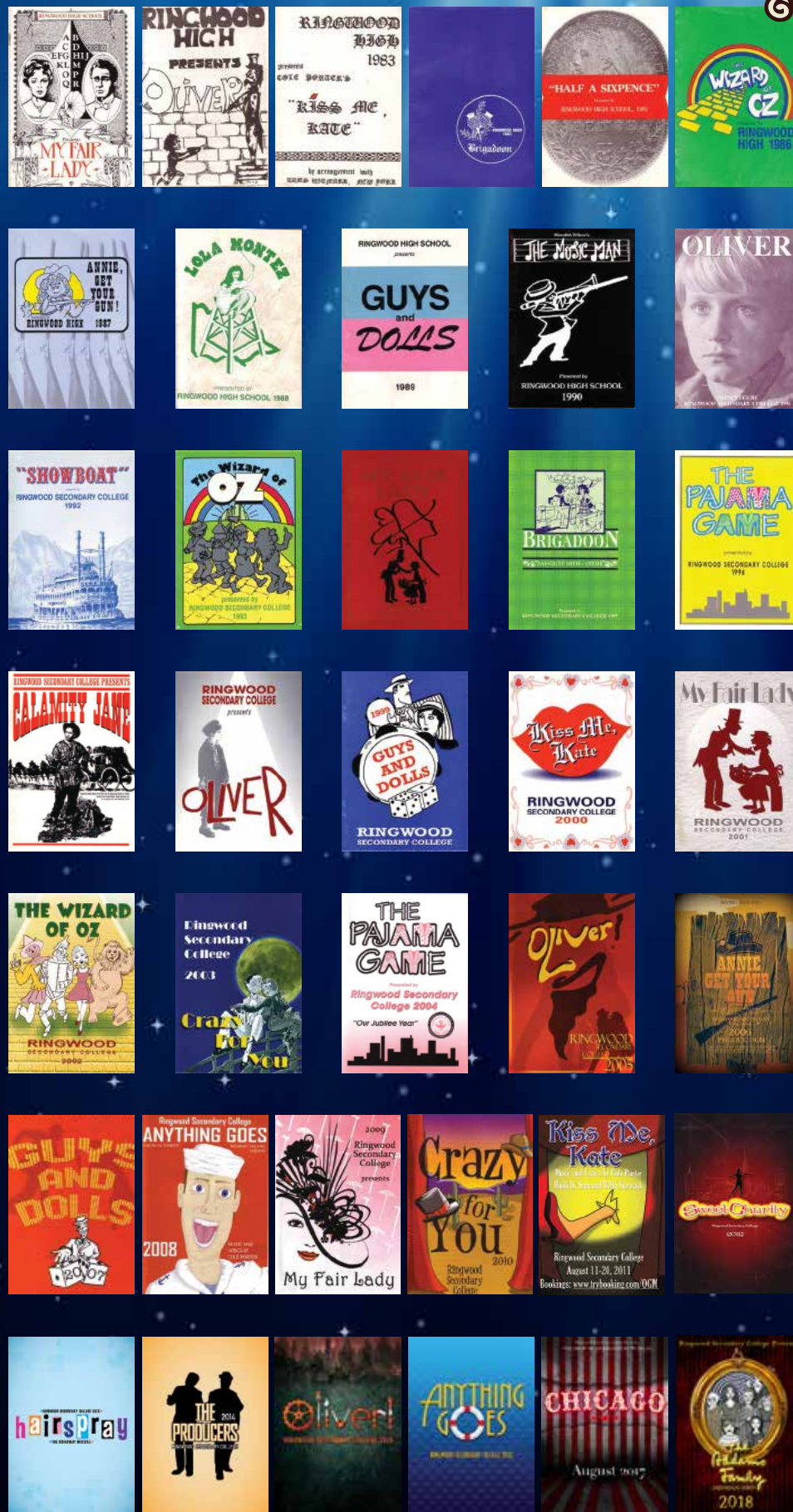
AUGUST, 2019 A.D

ALL FOR ONE AND ONE FOR ALL



13 - 16 DECEMBER

PAST PRODUCTIONS



- 1970 OLIVER!
- 1975 SHOW BUSINESS
- 1976 PIRATES OF PENZANCE
- 1977 IOLANTHE
- 1978 AND THE BIG MEN FLY
- 1979 THE WIZARD OF OZ
- 1980 MY FAIR LADY
- 1981 OLIVER!
- 1983 KISS ME, KATE
- 1984 BRIGADOON
- 1985 HALF A SIXPENCE
- 1986 THE WIZARD OF OZ
- 1987 ANNIE, GET YOUR GUN
- 1988 LOLA MONTEZ
- 1989 GUYS AND DOLLS
- 1990 THE MUSIC MAN
- 1991 OLIVER!
- 1992 SHOWBOAT
- 1993 THE WIZARD OF OZ
- 1994 MY FAIR LADY
- 1995 BRIGADOON
- 1996 THE PAJAMA GAME
- 1997 CALAMITY JANE
- 1998 OLIVER!
- 1999 GUYS AND DOLLS
- 2000 KISS ME, KATE
- 2001 MY FAIR LADY
- 2002 THE WIZARD OF OZ
- 2003 CRAZY FOR YOU
- 2004 THE PAJAMA GAME
- 2005 OLIVER!
- 2006 ANNIE, GET YOUR GUN
- 2007 GUYS AND DOLLS
- 2008 ANYTHING GOES
- 2009 MY FAIR LADY
- 2010 CRAZY FOR YOU
- 2011 KISS ME, KATE
- 2012 SWEET CHARITY
- 2013 HAIRSPRAY
- 2014 THE PRODUCERS
- 2015 OLIVER!
- 2016 ANYTHING GOES
- 2017 CHICAGO
- 2018 THE ADDAMS FAMILY

ACKNOWLEDGEMENTS



Andrew Papas
Fuji Xerox



Babirra Theatre

BLOC Musical Theatre
Adriana Leitner - Fabric Allsorts
Bruce Phillips
Visual Arts Prefect - Fraya Jordan
Michael Cooper - Atkin College
Tim Schwerdt - Carey Grammar



Ringwood Secondary College Production is a proud member of:

The Lyrebird Awards



The Music Theatre
Guild of Victoria



VALE ELVA NICHOL

It is with great sadness that we recognise the passing of Elva Nichol.

Since 1971, Elva has been encouraging her children, grandchildren and (soon to be) daughters-in-law to perform in RSC productions. She attended twenty-two of the forty-four productions produced at RSC since that time (including eight Junior productions). Never having a bad word to say, Elva always made herself known to staff and students alike with encouraging words of their efforts and championing the place of arts in education. A highlight for her grandchildren was the enormous bouquet of flowers, balloons and chocolates that would arrive on the opening night of every show. Elva's presence has and will be felt as part of RSC's heritage for years to come and she will be dearly missed. In the words of Ben Moody 'Elva was the closest person to a life patron we have.' - Vale Elva



Ringwood Secondary College Reluctantly
Acknowledges their production of

MONTY PYTHON'S SPAMALOT™

Book & Lyrics by Eric Idle

Music by John Du Prez & Eric

BY ARRANGEMENT WITH ORiGiN™ THEATRICAL

Production Manager Annmarie Stelfox

Directed by Karl McNamara

Choreography by Gaynor Borlase & Jessikah Jemmeson

Musical Direction by Kevin Bonnett

Vocal Direction by Vicki Quinn

Featuring

Jessica Allsop * Eli Alonritis * Angus Delaney * Damon Delaney
Damon Gervasoni * Niamh Mebalds * Abbey Prescott * Kaylen Rasti
Callum Rigg * Coleman Shook * Jackson Smith * Jack Stelfox
Michael Syme * Cody Wake * Ryley Young

PRINCIPAL'S WELCOME

Welcome to the 2019 season of our musical production. In another first, this year Ringwood Secondary College proudly presents "Spamalot", the obnoxiously funny tale of King Arthur and his entourage of valiant, and not so valiant Knights of the Round Table. The show is inspired and ripped off from the classic comedy film, Monty Python and the Holy Grail and so as you can imagine, the musical also diverts a bit from more traditional versions of the legend.

"Spamalot" features lots of shenanigans from our large cast of 75 students. Oh, the things King Arthur runs into on his quest for the holy grail.. a 'flying' cow, a killer rabbit, a Lady Of The Lake and her Laker Girls... you just never know these days! We need to keep them all in line and the technical crew and backstage team have managed to survive the mayhem and ensure that we can bring this show to life on stage. We are sure that you will enjoy the brilliant singing, harmonious roars and energetic dancing that features throughout the performance.

With music by Eric Idle, "Spamalot" features tunes more magical than a Camelot convention, including 'He Is Not Dead Yet', 'Knights of the Round Table', 'Find Your Grail' and of course, 'Always Look On the Bright Side of Life', the production orchestra has adeptly worked with these scores.

Accompanied by elaborate medieval costumes and even some showy modern outfits, sophisticated props and other effects, you will need to work out where to cast your eye next.

The production has truly been a team effort with so many staff and parents coming together to support our student performers, again a true hallmark of our RSC production family. The Extra pArts team in particular does such a fabulous job in outfitting the cast and this year has been no exception with a myriad of weird and wonderful creations.

We truly hope that our version of "Spamalot" makes you smile and laugh-a-lot. In bringing learning to life, the promise of another great season awaits as the creative talents of our RSC Performing Artists are showcased.

Our "Spam" is delicious!

Michael Phillips OAM
Chief Patron and Producer



PRODUCTION MANAGER'S WELCOME

A new year, another show to plan! This year it is Monty Python's 'Spamalot!' From a production managers perspective, the planning starts as soon as we receive confirmation of the rights to a show, so usually the Junior production wraps, and we are moving onto the next one. Over the summer break much planning goes into the calendar dates, audition schedules and preparation to hit the ground running on return to school by the production team. February sees a sign-up process where approximately 130+ students sign up to audition. Songs are learnt, dances are taught and excited students arrive in anticipation to show their best performance.

The cast, after three to four afternoons of auditions and call back's, is announced and the rehearsals commence. Name cards are printed for attendance and schedules are sent out. Afternoon tea is bought (I think Jack - my nominated helper & last child at RSC - & I have hand-picked over 1000 apples and over 70 family size packets of biscuits - just this year). First aid is checked for any unusual events, especially so we have ice packs for those small ankle rolls etc.

Cast contracts are sent out and hunted down. T-shirt sizes and jumper orders taken and sourced. Orchestra commences under the experienced Mr Kevin Bonnett and his talented students both past & present. Applications for interested students are opened up for tech crew, stage crew & makeup. Meanwhile, rehearsals are well under way each Tuesday as well as some lunchtimes each week. Production camp planning is also well underway - calls for dietary requirements, medical forms and permission forms are a regular catch cry for me.

Term 3 sees us very excitedly head to camp on Day 3. It's wonderful to see the show come together with the cast and orchestra for the first time. To see the looks on the students faces, as they finally see it all together making sense to them is such a joy. This year we also had Aaron's 16th birthday to celebrate at camp! Camp was highly successful and everyone left tired, but very happy, with the show worked out and keen to get it on stage.

Returning to school, Kevin Lewis had been working with Sam Asbury and the stage crew to get the amazing set ready for us to start placing everyone on stage.

Corey Lucas-Evans has been very busy getting the tech crew, stage manager and assistant stage manager ready as well as completing and coordinating amazing work on the hall, so our sound should be better than ever this year. Jim Norman has been behind the scenes sourcing props and various things needed to enhance the show you will see tonight.

These last few weeks go by in a blur, as everyone puts their best foot forward in tech runs, lighting plots (which take many, many hours) costume fittings by the amazing "Extra pArts" ladies, headed by Karen Carden and ably assisted by designer Denise Rash. Dress rehearsals, dressing of the foyer and hall, program printing, ticket sales, makeup and front of house planning is by Kim Watson. Last minute coordinating with our canteen staff, ground and maintenance staff to be ready for tonight occurs. Chair numbers are checked ready for the audience.

In amongst everything going on, we love to see the growth of the students, the confidence they have gained, the new family they are a part of and their ability to shine on stage. So, from my perspective, thank you to everyone who has contributed in any way big or small on our Spamalot Journey. And, as tonight's curtain goes up, we thank-you for your presence and hope you know how much everyone appreciates you being here to see and hear our production of Spamalot.

Annamarie Stelfox
Production Manager



PRODUCTION TEAM CREDITS

Producers - Michael Phillips, Karl McNamara
Production Manager - Annmarie Stelfox
Director - Karl McNamara
Choreographers - Jessikah Jemmeson and Gaynor Borlase
Musical Director - Kevin Bonnett
Vocal Director - Vicki Quinn
Set Design and Construction - Kevin Lewis
Technical Director & Sound Design - Corey Lucas-Evans
Lighting Design - Corey Lucas-Evans
Technical Consultant, Sound and Lighting Hire - Michael Zagarn
Stage Crew Managers - Samantha Asbury and James Moors
Musical Assistants - Caitlin May & Dane Sorensen
Props - Jim Norman & Jacqueline Quenette
Makeup Coordination - Abby James
Makeup Assistant - Kayla Whitfield
Program Design - Karl McNamara
Poster Design - Karl McNamara
Front Of House Manager - Kim Watson
Front Of House & Backstage Assistance - The Teachers and Students of RSC
Logistical Support - Clive Ryan & Chris Salisbury
Costume Design and Wardrobe - Denise Rash
Costume and Administration Support (DOPAPA) - Karen Carden

EXTRA pAarts parent volunteers

Shona Booth, Karen Brooks, Karen Carden, Philip Carden, Fiona Cooke, Sharmi Cottin, Naomi Delaney, Sharon FursseDonn, Marli Gervasoni, Philippa Jacka, Nadine King, Mel Lamb, Stacey Lobert, Teresa Lodge, Fiona Mebalds, Anita Osterlund, Shirley Osterlund, Denise Rash, Stuart Rash, Loretta Rees, Wendy Sherwood, Marian Snary, Jenny Syme, Lisa Young, Mick Young

Peter King and Gary Smith - photographers

Special thanks to all those that assisted backstage and other duties.



TECHNICAL CREW



Corey Lucas-Evans
Technical Director

Technical Supervisor **Jack Sherwood**
Stage Manager **Joseph Shobbrook**



Jack Sherwood
Technical Supervisor

A unique quality of shows at RSC is the student involvement in the technical crew. All technical elements of every show are operated entirely by a team of students. So next time you are watching a show at RSC, turn around and give a thumbs up to the dedicated students in the tech crew.

Students at RSC are afforded a rare opportunity to develop their skills in operating professional-level sound, lighting and stage effects equipment. The industry skill sets which students acquire through their involvement at RSC mirror those required of both amateur and professional theatre companies.

Students in all year levels are encouraged to put forward applications to join each year, regardless of their prior experience. Many students come and go throughout their time at the college, however, for those who are involved from year 7, there are opportunities for supervisor roles in their senior years. This allows the senior students to share their knowledge with the younger generation of techies to continue the tradition of skill sharing; a core value of the RSC production ethos.

Students may apply for roles including: Stage Manager, Lighting Operator, Follow Spot Operator, Stage Effects (Operator), Sound Operator and Wireless Microphone Technician. Prior to the show hitting the stage, students undergo specialised training including an O.H & S module to prepare them for the demands of their role.

Student interest in technical positions has grown tremendously in recent years. To cater for this, a new programme, the College Tech Crew (CTC) was formed.

The CTC meets regularly throughout the school year for members to receive industry-level training in areas including: sound and lighting operation, design, photography, soldering, basic rigging, recording and sound for film. Following an initial CTC induction, students go on to setup and operate

Fuelled by trashy pizza and plenty of nonsense Jack has been part of the Ringwood Secondary College Tech Crew since The Producers in 2014. As time passed Jack gained more knowledge and transitioned from student to slightly older student. Now as a supervisor, Jack passes on his skills to the next generation of pizza guzzling, full of nonsense techies so they can keep the cycle going. "If the walls aren't shaking and you can still hear yourself think, turn it up!" – A very very wise man (definitely not Jack)



SOUND

Board Operators

Matthew White

Frank Eekhof

Wireless Microphone Assistants

Brian Matanisiga

Rosie Sykes

Isobel Ritter

Ben Came

Jack McVea

Taiyo Singh

Ethan Cottin

Stage FX



LIGHTING

Board Operator

Arun Crowhurst

Mitchell Sykes

Follow Spot Operators

Adam Lee-Ercole

Zac McCallum

Nina Zhou

Isabella Burdan

THE ADDAMS FAMILY 2018



2018 was a sensational and creative year for the production family at RSC with two exciting and contrasting productions. Each musical gave students the opportunity to sparkle, glow and shine. Our full school production THE ADDAMS FAMILY was staged in August and we welcomed Nicole Perry on board as a Choreographer. Charles Addams' kooky characters were unleashed on the RSC stage and we couldn't have been prouder. We were honoured to receive 4 Youth Lyrebird Awards: BEST ENSEMBLE MALE PERFORMER - Eli Alonaritits, BEST COMEDIC PERFORMANCE - Susan Rash (Grandma), BEST ACTOR - Michael Syme (Gomez) and BEST SOUND - Corey Lucas Evans. Coleman Shook AKA Uncle Fester was also nominated by the Victorian Music Theatre Guild for Best Supporting Actor. What an outstanding result for a dedicated and passionate school community! The students were put to the test and we, the audience were all once again wowed by the quality presented on the RSC stage.

The Junior Production in 2018 saw over 80 students embrace their inner elf. From the North Pole to New York City, 'Elf Jr' followed Buddy the Elf on his search to find the "World's Greatest Dad." We put on our most "Sparklejollytwinklejingle" outfits, sang "A Christmas Song," and put together the show in just under two months!!

The Junior Production was a fantastic opportunity for every student involved. From roles on the stage and off in tech crew and stage crew, to singing and dancing on the stage, we got to learn about the magic of musical theatre, as well as build great relationships with our cast mates. Junior Production is an amazing opportunity to showcase your talents and skills, and to get involved with the magic of musical theatre!

Hannah Peake
Year 10

ELF Jr



DIRECTOR'S NOTES

When I was asked why I wanted to direct Spamalat, I didn't have to think twice about my answer: Because it's silly! More importantly because I want to bring the wit and characters of Monty Python to a new generation of theatregoers, young and old, who may have never experienced the style of humor these talented boys from England created. For those experienced 'Pythoners', I want to take them back to their youth to relive the newness and off the wall silliness that Monty Python's Flying Circus was. In order to do all that, I felt that this show needed someone who gets their humor, who knows their silliness, innuendo, and has the ability to recreate it on stage. Thank goodness for the entire production team, who vested in me that challenge and responsibility. I feel #soblessed to be sitting in this director chair surrounded by a like-minded (Pythonesque) staff of theatre professionals.

Spamalot is a unique piece of musical theatre. Most musical theatre takes the audience through a storyline with each scene setting up the other through dialogue, dance, and music. Spamalat, on the other hand, is a tapestry of skits woven together with catchy songs and rollicking dance numbers. The show, at best, has a sketchy storyline with no real purpose other than to entertain its audience. It is intelligent farcical slapstick at its very best. Eric Idle and John

DuPrez adapted Spamalat from the 1975 movie 'Monty Python and the Holy Grail'. The characters in Spamalat have been lovingly recreated to mirror the characters

originally created by Graham Chapman, John Cleese, Eric Idle, Terry Gilliam, Terry Jones, & Michael Palin in 'Grail'. With the help of our wonderful RSC staff, it is my Holy quest to bring these very characters back to life on our stage, as Idle originally wanted them portrayed: very, very, silly.

This year we celebrate Kevin Lewis and his amazing contribution to RSC productions over the past 32 years. If you think you will be able to help out with set construction in the coming year, please contact me as we appreciate all the help we can get! I would like to give a genuine and hearty THANK YOU to all who helped out with sets, painting, wigs, costumes make up, props, rigging, lighting, sound, shoes, hats, gaffa tape, ushering, OHS, encouraging, engineering, puppeteering, fish slapping and hundreds of other elements that make up this massive event that has been embraced by such a supportive community.

As a very wise person once said
- 'we did good!'

Karl McNamara
Director of Performing Arts



CHOREOGRAPHER'S NOTES

From the Fish Slapping dance to the Ministry of Silly Walks half of the brilliance of Monty pythons comedy comes from exaggerated movement. We have thoroughly enjoyed exploring the energetic, whimsical and downright silly choreography for this extraordinarily funny musical. We hope you have had even half the amount of fun as our students have performing and remember, it's always fun to Dance-a-lot!!!

Choreographing Spamalat has been an absolute joy. We are so proud of all of the dedication and enthusiasm that this phenomenal cast have

demonstrated throughout the entire rehearsal process to get themselves to this point, particularly when a majority of students in the cast have very little (if any) dance experience. We would like to thank the cast for giving all the eratic energy that Spamalat deserves. We hope our cast are as proud of themselves as we are of them. Wishing you all a very silly show.

Jessikah Jemmeson and Gaynor Borlase
Choreographers



KEVIN LEWIS - A HISTORY



After 32 amazing years, the incomparable Kevin Lewis, set designer and builder extraordinaire, is relinquishing the circular saw and drill. We all greatly appreciate his time with RSC production family. The following is an interview with Kevin, briefly touching on a few moments over his time working with the production:

How did you begin building/designing sets at Ringwood?

I came to Ringwood as a Woodwork / Art teacher. The assistant principal at the time was running stage crew and was looking for help and a way of passing this task on to someone else. I was more than happy to have a go. Initially our sets were very simple, eventually evolving in to more complex and involved pieces.

What was the first show you worked on at RSC? Any memorable moments from that experience?

My first show was Lola Montez in 1988. It was an uninspiring show. I was amazed at how quickly the experienced crew of students took to the set and the task of organizing set changes. They taught me a lot in those first couple of years.

What was the most difficult show to work on and why?

Two shows stand out in terms of difficulty. The removeable boat that we built for Showboat was complex and complicated. It took us hours to learn how to put it together in the dark, under time pressure and with 80 cast members coming and going. The most recent Oliver set was very difficult. It included an 8 m diameter rotating disk, that weighed over 2 tonnes and required 5 students to move it. We had no idea if it would be possible to move with the weight of students on it. Overlaid with a Steam Punk theme, it was a lot of work.

What would you say is the most memorable show you have worked on?

Too many to mention. Complex sets make shows memorable, but it is often the songs or incredible performances within the shows that I remember. 'Class' from Chicago is a recent example. 3 years later I am still humming that song to myself. We have been blessed with some amazingly talented students over the years and I tend to remember their performances.

Tell us a fun story from your time with the production family.

20 / 25 years ago in order to finish off sets, we used to have a crew work, sleep over night just before the show started. These were exhausting, but very enjoyable. It was a time when we discovered that the hall was rat infested. They would come out to finish our snack food after everyone finally settled into a limited sleep. Around 20 years ago on one Monday crew evening, I jokingly talked about painting the brick walls in the hall black, only to find an enthusiastic member of crew painting the wall with a roller and black paint, after returning from moving some timber around. It took me hours of scrubbing and half of litre of acid to remove the paint from the bricks and mortar. No more joking after that.



Can you recall any 'scary moments' for a past production?

In the early 1990's we did my first 'Oliver!'. We had an open stage with many levels and no curtains to change sets behind. All of our rehearsals were during the day. On the night of the first show, when our first change came and all of the lights went out, it was pitch black and no one had any idea where they were going as they started to move pieces of set around. It was a disaster. The following night we lined all of the different levels with fluro stars that glowed in the dark to help us navigate the stage.

During one of the Wizard Of Oz shows, our director wanted one of the witches to fly off the stage. This was achieved by me climbing a ladder and jumping off holding a rope. It was a 3 metre drop, softened considerably, if I didn't let go of the rope. No way that I would do that now.

Are there any people to thank or mention that you have come across in your time working with the production.

This is a scary area, because there are a lot. 3 directors, all different, but a pleasure to work with. Rob Motton, Ben Moody and Karl McNamara. Vaughan Patulloock and Sam Asbury, more recently, who have been invaluable, working with stage crew. John Jones and Jan Bradley who taught me about stage craft and how things work within a theatre. The current members of the team, who are as enthusiastic and skilled as any that I have seen over the 32 years. They are such a caring, supportive group of people. Many, many others, including a range of parents who have been interested in the back stage operations and of course hundreds of students, from all areas of the productions. Thank you to everyone that has had any involvement in the RSC Productions.

Finally, I would like to take this opportunity to thank my family and in particular my beautiful wife Karen for all of their understanding and support. I routinely spend around 200 hours involved with the productions every year, much of this eating into my family time. This can't happen without family support. Every one of those hours, over 32 years, have been worth it to see the joy on the faces of the students involved in these Productions. It has been a pleasure.





STAGE CREW



Clancy Cooke
Assistant Stage
Manager



Philip Grimley

- Isaac Kirchner
- Mason Aronleigh
- Philip Grimley
- Aidan Blakiston
- Clancy Cooke
- Rose Sherwood
- Tahlia Olsen
- Lachlan Bosomworth
- Charli Marsh



Hi my name is Philip Grimley I have been working as a stage crew member fondly known as the backstage ninjas for 5 fantastic years. The first production I had worked on was in 2014 on the junior production of 'The Wizard of Oz'. I loved it so much I have been doing the last 10 Ringwood productions (senior and junior productions) with a cast role one of those years. I have loved every year meeting new people, making new friends and I hope to help out in the coming years.



(King) Kevin Lewis
Set Design & Construction



Samantha Asbury
Stage Crew Manager



James Moors
Assistant Stage Crew Manager

MAKEUP CREW



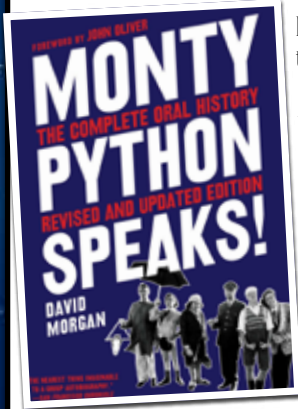
Abby James
Make-Up Supervisor

- Supervisor
Abby James
- Teachers
Beatrice Dauguet
Zoe Peta Hill
Lara King
Kayla Whitfield
Amy Miles

- Students
- | | | |
|----------------------------|-----------------|-----------------|
| Alanah Brewster | Annie Hager | Nem Gualnam |
| Scarlette Watson-Karpinski | Madelin Walne | Angeline Saju |
| Amber Hart | Joey Choong | Liana Turner |
| Aisling Aravindhan | Sophie Park | Ankita Patel |
| Shayden Varon | Caitlin Edwards | Alex Zavros-Orr |
| Maddy McKenzie | Mia McIntosh | Jasmine Brain |
| Nyapar Pouk | Charlotte Beard | Bella King |
| | Audrey Goodman | |
| | Kate Hine | |

HISTORY OF SPAMALOT THE MUSICAL

Adapted from the 1975 film *Monty Python and the Holy Grail*, *Spamalot* has evolved into a highly irreverent parody of the Arthurian legend, but it differs from the film in many ways. But how did it all start?



Monty Python celebrates its 50th anniversary this year. The legendary troupe counts 1969 as its year of birth, because that's when the first project bearing the Python brand reached audiences: the surreal and simultaneously silly and literate sketch show *Monty Python's Flying Circus*.

Lots of books have been written about Python (John Cleese, Michael Palin, Eric Idle, Graham Chapman, Terry Jones, and Terry Gilliam) and the definitive, most comprehensive might be David Morgan's *Monty Python Speaks!* The book tracks the

Python stor including reunions, deaths, and "Spamalot", the *Monty Python* and the *Holy Grail* derived Broadway show. Here are nuggets about late-period Python found in the new material from *Monty Python Speaks!*

1. THE IDEA WAS SPARKED AT A REUNION SHOW.

In March 1998, HBO assembled the surviving Pythons for an appearance at the U.S. It was the first time they had all been in one place together in years, not since they lovingly roasted fallen cohort Graham Chapman at his 1989 funeral. At the Festival, they even brought Chapman along, in the form of a pile of what were supposedly his ashes that they sucked up with a hand vacuum. Everyone had so much fun that they talked about a real reunion show or tour, and HBO offered to sponsor something in Las Vegas.

2. ERIC IDLE GAVE MEL BROOKS THE IDEA TO DO A PRODUCERS MUSICAL.

By the early '90s, Eric Idle thought Broadway musicals weren't funny any-more. He wanted to make Broadway fun again, so he approached a master comic filmmaker, Mel Brooks, about adapting one of his movies for the stage. Idle wanted to make a musical out of *The Producers*, but Brooks turned it down because he didn't think it was a good idea. However, he obviously changed his mind at some point, because he did his own stage version of *The Producers*, which won so many Tony Awards and made so much money that it made Broadway a very habitable place for silly musicals, and musicals based on movies. And that is what gave Eric Idle the idea for "Spamalot", the stage adaptation of *Monty Python and the Holy Grail*.

3. ERIC IDLE MADE IT DIFFICULT FOR THE REST OF MONTY PYTHON TO REFUSE SPAMALOT.

Idle worked on "Spamalot" for two years without input from any of the other Pythons. He collaborated with a composer, hired some musicians, made demos of the songs, and sent a CD to Palin, Cleese, and the rest, which is how they found out about the project. While they liked the music, they still had reservations about how it would play out onstage. But Idle was so far along in the process by then that they really couldn't deny him permission. "I suppose I was in that kind of protective, foggy, paranoid way where we felt, "What's going to happen here? Who's going to be in it?" Palin recalled. "Are other people going to be saying our lines" So there were definitely doubts. Ultimately, it was strength of those initial songs that sold the



rest of the troupe, more than the idea itself.

4. THEY REUNITED FOR THE MONEY (WHICH THEY NEEDED BECAUSE OF A LAWSUIT).

Mark Forstater, a producer on *Monty Python and the Holy Grail* back in the '70s, sued the troupe in 2012, arguing that he was owed a chunk of the substantial royalties and merchandising revenues generated by *Spamalot*. The Pythons countered with a claim that he'd actually been overpaid for years because of a *Holy Grail* accounting error. In what John Cleese calls "a very silly decision," Forstater won the case and was awarded roughly \$1.2 million. And thus began *Monty Python* looking into the guaranteed cash windfall of playing a series of shows at London's O2 Arena.

5. SOME MEMBERS HAVE STRUGGLED WITH WHAT IT MEANS TO BE A PYTHON.

The Pythons have developed into seasoned legends of comedy, which has proved difficult for some of them to come to terms with. Gilliam wonders if he should let the work speak for itself and stay in the past, or if it's okay to just keep flogging it forever. "It's kind of our pension fund, and our children's and children's children's futures, so you're sort of torn between "Make more money for the kids and all that, or do we just keep Python what it always was and protect that little thing, that little gem, however flawed it might be?"



While he says that Terry Jones is the most "nostalgic" and celebratory of the old days, Gilliam thinks the group's many solo projects are a function of trying to "escape" *Monty Python*. "I prefer my solo work, because it is mine," Idle says. "I like my play, my books, my songs, the *Rutles*, so much stuff. Python was just a part of my life: it isn't my fault people won't let it go!"

BROADWAY BABY!

The original 2005 Broadway production, directed by Mike Nichols, received 14 Tony Awards nominations, winning in three categories, including Best Musical. During its initial run of 1,575 performances, it was seen by more than two million people and grossed over \$175 million. Tim Curry stars as King Arthur in the original Broadway and West End productions. It was one of eight UK musicals commemorated on Royal Mail stamps, issued in February 2011



WHAT'S NEXT FOR SPAMALOT?

20th Century Fox recently announced a film adaptation of *Spamalot* is in the works with Eric Idle writing the script and Casey Nicholaw attached to direct. Nicholaw had Directed several Broadway shows such as *Aladdin*, *The Book of Mormon* and *Mean Girls*. The film is reportedly being fast tracked with casting announced soon and shooting to begin in early 2019. The rumored cast is Benedict Cumberbatch as King Arthur, Peter Dinklage as his servant Patsy and Tiffany Haddish as the Lady of the Lake.

PRINCIPAL CAST



Damon Delaney - King Arthur

Regarded more widely as a football player, Damon is thrilled to be returning for his 5th senior production and 9th show at Ringwood throughout his high school life. Beneath his rough and rugged good looks on the exterior, this fiery red head loves pina colodas and getting caught in the rain. His most recent theatre credits at Ringwood include: Billy Flynn in Chicago and Gomez Addams in The Addams Family, for which he received a commendation at the Music Theatre Guild of Victoria for best junior male actor in a musical. As aforementioned, off the stage, Damon loves nothing more than hitting the footy field with his mates at the East Ringwood Football Club (and suggests you like their Facebook page). Damon is extremely excited to take his talents to another alpha role in King Arthur, and hopes you enjoy his performance and laugh along with what is an amazing show and encourages you to come say hi after the show - enjoy!



Cody Wake - King Arthur

Cody is one of those kids that managed to win the hearts of the casting team in order to get a role, rather than actually prove their talent. Cody's previous roles in Ringwood Secondary College productions include the better member of the lollipop guild in 'The Wizard of Oz Jr', Mufasa in 'The Lion King Jr', an irresistible reporter in 'Anything Goes', Coach Bolton in 'High School Musical Jr', the drop DEAD gorgeous Fred Casely in 'CHICAGO', Lucas in 'The Addams Family', and finally King Arthur in this years 'Spamalot'. Cody has loved each and every performance at RSC and has made some life long friends. He hopes that everyone enjoys his attempt at a believable performance, however unlikely that may be. Cody may be sad that this is his final production, but he cannot wait to see what Tuesday nights will be like without rehearsals. Enjoy the show!



Jessica Allsop - Lady of The Lake

Growing up on a farm in rural Victoria taught young Jessica Allsop many lessons, how to milk a cow, how to ride a horse and to feed the pigs. Unfortunately, those lessons didn't help her at all when auditioning and then landing the role of Lady of the Lake. This is very reminiscent of how most of the content learnt in year 12 will never be used again. But what can she do other than find some joy in this hostile place. Not to worry folks because she has found her place in the spotlight. Much like sleeping in the stable with her horse Bessie. Jess finds comfort on the stage and performing, hoping to bring joy also to the people who watch her. So, put on your cowboy boots and grab your hats and lasso's because we've got the horses in the back and ready to YEE-HAW your socks off.



Niamh Mebalds - Lady of The Lake

Since being given the roles of the melodramatic Princess Fiona in 'Shrek Jr', to the manic-depressive Alice Beineke in 'The Addams Family', Niamh has been taking her role as diva very seriously nowadays in order to fully become her characters on stage. Because she now possesses the power, Niamh demands that the temperature be approximately 21 degrees in her dressing room at all times, as well as 3 jars of organic crunchy peanut butter (100% just peanuts), 6 Archipelago Black Forest candles, and 12 bottles of water at room temperature to prepare for, perhaps the epitome of all diva roles, The Lady of The Lake. Niamh would like to thank all of her fans across the far reaches of RSC for their endless support for this performance which goes out to all of her haters.

REHEARSAL PHOTOS



REHEARSAL PHOTOS



PRINCIPAL CAST



Callum Rigg - Sir Galahad

Callum is a big extrovert. His loud, humorous personality will be found on and off stage to give the audience a laugh. He highly admires his mum and dad, as they always laugh at his terrible jokes. He thrives to one day get a laugh from the audience and get a standing ovation after his bow (HINT HINT). Callum loves having the attention all on him therefore he will always find a way to attract the audience. Callum has surprisingly not won a lyrebird but he will 100% find himself getting one this year for "best male actor". It is simple, buy Callum food, laugh at his jokes and give him a standing ovation and you are automatically his best friend!



Michael Syme - Sir Galahad

Michael's been known to look at himself in the mirror over the years, so the role of the dashing handsome Sir Galahad feels just right. With 'Spamalot' being Michael's final appearance on the Ringwood Secondary College stage, he is so happy to be spending it mucking around on stage with a stellar cast. Michael has previously played a singing, and delightfully camp stormtrooper, a man fighting for his crush's affection on a ship, an incredibly overpaid and unqualified lawyer and a Spanish man with a killer moustache. Michael was honoured, and beyond baffled to receive the Youth Lyrebird Award for Best Actor for his performance as Gomez Addams last year in The Addams Family, and he wishes to dedicate it to Google Translate for assisting him with some of the trickier Spanish lingo. Michael is buzzing with joy to be a part of this cast and crew of Spamalot, and he wishes you thoroughly enjoy the madness and stupidity. Outside of RSC Productions Michael has appeared in Guys & Dolls with Nova Theatre and recently as "Rolf" in 'The sound of Music' with Babirra Musical Theatre.



Angus Delaney - Sir Robin

Tall. Dark. Surprisingly bitter. No, it's not a delicious and refreshing Nespresso coffee but Ringwood's very own Angus Percival Wulfric Brian Delaney. Angus 'The Gooseman' couldn't be more excited about performing as the cowardly Sir Robin in the RSC's 2019 production of Spamalot. Angus has previously appeared on stage at Ringwood in shows such as Oliver!, Anything Goes, The Addams Family, The Wizard of Oz, High School Musical Jr. and most notably, cross-dressing in 2017 to portray Mary Sunshine in Chicago, for which he received a Lyrebird Youth Award for 'Best Comedic Performance'. When not performing Angus enjoys carrying his Wednesday night men's basketball team, guessing the Big 3, Fortnite dancing and getting bulk 3 stars on COC. Angus hopes you enjoy the show and have a wonderful 'knight.' Hahah :))



Coleman Shook - Sir Robin

Coleman is 8 feet tall with an 'outy' belly button and the best guacamole recipe-inator in all of the Tri-State Area. His special talents include, (and this is genuine): Catching food in his mouth from great heights, lengths and distances, Hamboning & equally distributing popcorn throughout a movie. Being a single mother in year 7. Cole has had to deal with many soft boats. Between his break up with Ghostface Killah #WU-TANG4EVER, Losing his brother Keanu 'Matty McConaughey' Reeves & the Great Depression Ft. Nick Cage. Coleman loves: Frozen Blueberries, having sick dog Spider-man powers and The Creed Movies. Coleman dis-likes: Not having a dog, bees with better knees than him, & trying to think of a third negative thing in his life, because he is better than everyone & has an awesome life. Being the humblest person in cast Coleman would like to formally say "You're welcome" for coming and seeing his excellence by singing, Dwayne "The Rock" Johnson's cover of Cole's originally written Country/EDM song, "I Love You 3000" - Tyler, the

PRINCIPAL CAST



Kaylen Rasti - Sir Bedevere

Kaylen's involvement in theatre dates back 3 whole years ago, with his stage debut being in Ringwood's 'Anything Goes', in which played the 6ft child of none other than off-night Reno and Evelyn Oakley. After nailing his part in this production, Kaylen's love for performing arts blossomed, which lead on to his involvement in 'High School Musical' where, due to his disobedient nature, he was cast as a rebel. 'Chicago' as a part of the lyrebird winning ensemble, 'The Addams Family', taking the role of a lead dancer's partner for two songs, or, as he likes to call it, a lead male 'dancerstor' to now in 'Spamalot'. Being cast as Sir Bedevere has filled him



Jack Stelfox - Sir Bedevere

After being a lead in 'Cinderella Rockefeller' as an ugly step sister, he began his secondary years as an orphan in Ringwood Secondary's steampunk, 'Oliver!'. After two years off, not wanting to steal the spotlight from his brother, he returned to production as a Dog Walker in 'The Addams Family'. Despite not being given a leash to walk his invisible dog, he played his role with pride. Now returning for his third show with the college, Jack releases his inner smart idiot as he plays Sir Bedevere, or better known as 'Bevs', in the 2019 production of 'Spam-A-Lot'. He hopes you can join him and enjoy some Ham and Jam in Camelot!



Patrick Cottin - Historian

Patrick's love of performing began when he played a shepherd in his Kindergarten's Nativity play many years ago. From there he participated in various performances at primary school, as well as attending drama classes. Since starting at Ringwood, he has performed in all Junior and Senior Productions, performing a solo as part of the Sailor's Quartet in 2016's 'Anything Goes'. Outside of school, Patrick continues to pursue his dream of acting, attending various NIDA short courses and working as an extra in TV shows including 'Neighbours', 'Nowhere Boys' and 'Superwog', in which he had a speaking role. His quiet humility and perseverance will no doubt see him reach great heights. Patrick is more than happy to pose for photos and sign autographs, so get in quick before he becomes too famous and untouchable! He hopes you enjoy the show, and wants you to know his favourite colour is "Blue...No Yellow"!!!!!!



**Aaron McBride
Tim the Enchanter**

Some call him... Aaron? Aaron feels like he was born to play Tim the Enchanter in 'Monty Python's Spamalot'. Like Tim, Aaron is a descendent of the Scottish barbarians, and proud of it. That explains his uncanny and completely fake Scottish accent. Aaron has been fond of Monty Python for some years now, particularly the Holy Grail. He probably knows all the words and quotes the entire film. When he's not impersonating a crazy Scottish mystic, Aaron enjoys many hours on YouTube and reciting dank memes.



Holli Budd - Mrs Galahad

Holli, while lacking in height, possesses a rather extensive vocabulary, in which she adores utilising to appear an intellectual - how reminiscent of Mrs. Galahad! She feels that her obscure sense of humour will help her to embody the bizarrely eccentric character that is the "sadly available" Mrs. Galahad. Entranced from a young age by RSC productions, she whole heartedly vaulted aboard the insanity in year 7, as a cheerleader in RSC's 'High School Musical Jr.', further igniting her brewing passion for the performing arts. 'Spamalot' is her very first Senior Production, to which she received a role (not too shabby) and was nothing short of exuberant upon the announcement of the cast. Holli is slightly nervo/eager to perform and to perfect her cockney accent (and to have her friends mimic her for the rest of her days).

THE ORCHESTRA

- Percussion **Charlie Lodge**
Brynn Jacka
Daniel Watson
- Trumpet **Nick Graham**
Dane Sorenson
- Trombone **Nathan McKenzie**
Sam Philp
- Woodwind **Michael Noble-Saroto**
Ben Holland
- French Horn **Mitch Casey**
Jacob Kronert
- Guitar **Cody Leggett**
- Violin **Elisha Dana**
Caitlin May
- Cello **Gimhan Senevirathne**
Sahana Dana
- Bass **Madeline Gosden**
- Keyboard **Rosemary Kenna**



Kevin Bonnett
Musical Director



Vicki Quinn
Vocal Director



Sam Philp
Trombone

Sam made his production debut in Ringwood's 'Chicago' in 2017 and has been looking forward to re-joining the esteemed orchestra ever since. Playing the trombone beside the likes of Nathan McKenzie, Nick Graham and Michael Noble-Saroto. Sam loves being a part of the orchestra, headed by the magnificent Kevin Bonnett. Sam enjoys film scores and loves a ping of the 'Guessing Game' at snack and lunch, as well as studying hard for a good SAC in an attempt to pass VCE. Sam dislikes it when people cannot recognise who John Williams or Hans Zimmer are. He feels extremely grateful to be a part of a great collection of people, playing some cool music with his mates.



Nathan McKenzie
Trombone

Since his young, fearful years as the title role of Oliver in 'Oliver!' during Year 8, Nathan has been a part of the production team ever since, with his involvement in the 2016 show of 'Anything Goes' as a vibrant, cunning sailor. In the following seasons of 'Chicago' and 'The Addams Family', Nathan has enjoyed his stint as lead trombone with the almighty B-DOG. Despite Mr Bonnett's rule: "no talking in the pit", which has expanded to become "no breathing in the pit". Nathan continues to break this as he requires big hauls of oxygen for those chaotic and rampant horn sounds you will hear during the performance. Nathan also takes credit for the "last time vamp" signal that he created, which has become such an iconic meme, personally believing that this instance of comedic interaction has brought together the cast and orchestra, which has until now, been a love-hate relationship.

Nick had his first taste of the production scene at Ringwood when performing on stage in the ensemble of 'Chicago' in 2016, and decided last year that he will take his wealth of experience to play in the orchestra. He loved it so much he chose to do it again this year, and with the help of the Financial and Democratical 10 he has enjoyed every moment of it. Starting his musical career in grade 3, he has persevered into a musician that is often loud and confused. He believes his good performance consists eating his milk arrowroot biscuits every Tuesday during rehearsal. But in all seriousness, Nick hopes you thoroughly enjoy the production as much as he does.



Nicholas Graham
Trumpet



Michael Noble-Saroto
Woodwind

Michael has been in a part of the orchestra at Ringwood Productions since 2016's 'Anything Goes'. Additionally, he has acted and helped backstage in numerous shows with the Croydon Parish Players and Nuworks Theatre, even going overseas to perform original and well-known plays and musicals in Germany and the UK. Back at home, Michael has been a part of the 2017, 2018 and will be a part of the 2019 Victorian State Schools Spectacular playing the Tenor Saxophone. When Michael began Year 7 at Ringwood Secondary College, he was already playing the Alto Saxophone. But in Year 9 he picked up both the Flute and Clarinet, as well as the Tenor and Soprano Saxophones. Then another 2 years later he picked up the Bassoon and since the Michael has been known for having too many instruments. Michael's personal favourite Monty Python sketch would either be the Spanish Inquisition or the Cheese Shop. Michael looks forward to his last production at school as he has made many memories over the past few years and he hopes to make many more this time around.

MUSICAL NUMBERS

ACT I

- Overture** - Orchestra
- Fisch Schlapping Song** - Mayor & Ensemble
- Monk's Chant** - Monks
- King Arthur's Song** - King Arthur & Patsy
- He Is Not Dead Yet** - Not Dead Fred, Lancelot, Robin & Bodies
- Come With Me** - Lady Of The Lake
- Laker Girls** - King Arthur, Patsy & Laker Girls
- The Song That Goes Like This** - Galahad, Lady Of The Lake & Cast
- All For One** - King Arthur and his Knights
- Knights of the Round Table** - Knights, Lady Of The Lake & Cast
- Find Your Grail** - Lady Of The Lake, King Arthur, Cast
- Run Away** - The French Taunter, French Guards & Cast

ACT II

- Always Look on the Bright Side of Life** - Patsy, King Arthur & Cast
- Brave Sir Robin** - Minstrels
- You Won't Succeed in Showbiz** - Sir Robin & Cast
- The Diva's Lament** - Lady Of the Lake
- Where Are You?** - Prince Herbert
- His Name Is Lancelot** - Lancelot, Prince Herbert & Cast
- I'm All Alone** - King Arthur, Patsy & Cast
- The Song That Goes Like This (Reprise)** - King Arthur & Lady Of the Lake
- The Grail** - King Arthur & Knights
- We Are Not Yet Wed** - Company
- Company Bow** - Company

This performance will include a short 15min interval.

Refreshments will be available at the canteen outside the theatre.

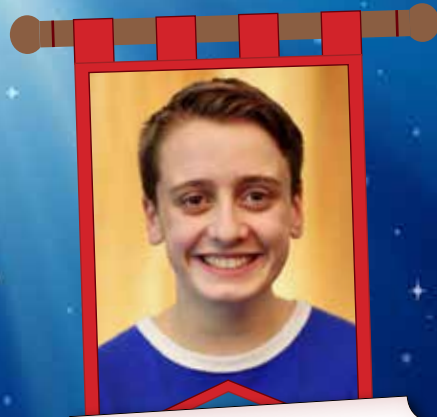


PRINCIPAL CAST



Abbey Prescott - Patsy

Entering into her 5th year on the RSC stage, Abbey Prescott was beyond underprepared, as usual, for the auditions of 'Spamalot'. However, her out of tune edition of 'Always Look on the Bright Side' somehow landed her the role of Patsy, the horse - I was confused too. Anyway, she soon realised there was a distinct and similar characteristic between both the role of 'Donkey', that she played in 'Shrek Jr' in 2017, and, her current role of Patsy. That being a specific relation of both animal roles, whom also happened to be played by males on Broadway. Some may suggest this as a reflection of Abbey's somewhat animalistic personality and facial expressions. Ps. Try to ignore her struggle to portray a convincing 'cockney' accent, and the fact that she possibly cannot whistle - being 2 of the character's main skills. Peace Out. Oh and - "omgDAaaAavllDD" - y'all know who you are.



Jackson Smith - Patsy

Jackson is very excited to be participating in his 2nd RSC Senior Production. He can't wait to portray the role of Patsy in 'Spamalot' as he has always had a fascination with coconuts. Jackson has been very interested in musical theatre since his RSC debut as Pugsley in 'The Addams Family'. Since then, he also participated in the cast of 'Elf Jr' at the end of 2018. Off the stage, Jackson enjoys writing music, playing trombone and hanging out with his friends. Currently Jackson is preparing for his Grade 7 AMEB trombone examination. After talking to him in person, Jackson goes on by saying "I've always wanted to play a working-class horse with no friends or social life! It reminds me of my sister!" It is Jackson's great pleasure to be playing Patsy in Spamalot 2019.



Damon Gervasoni - Sir Lancelot

Please do not get too overwhelmed by the abnormal shortness that he acquires, which contradicts his character. Putting all that aside, Damo has been acting on stage since 2012, working for Victorian Youth Theatre, but has decided to quit because it was not as rewarding as a Ringwood Secondary Production is. So currently, Damon is theatrically homeless. Damo has been in the school productions ever since he was a pre-pubescent boy in year 7, most recently appearing as a nautical ancestor in 'The Addams Family'. Damo really enjoys acting and wishes to pursue this as a career in the immediate future.



**Eli Alonaritis
Prince Herbert/Not Dead Fred**

From the moment the stage lights blinded him during his very first dance concert back in 2006, Eli knew that performing was his passion. 'Spamalot' is Eli's 6th and final senior production at RSC, with his first appearance being in 'The Producers' in 2014 where he performed as a tiny tap-dancing Nazi. In this year's production, Eli is thrilled to be able to play the characters of Not Dead Fred (a guy who just won't die until after he's performed a final song and dance number) and Herbert (an extremely gay prince who's locked in a tower and is just waiting for a strong knight to come save him). Eli has loved being a part of RSC productions throughout his high school experience and hopes that you enjoy his final show!



Ryley Young - Sir Lancelot

Ever since Ryley joined the Ringwood Secondary College production scene, he has been engrossed in the art of musical theatre. Ryley first started as one of those overly annoying year 7s in his first senior production of OLIVER!. He has done all 9 productions since then and is also still an annoying year 7 at heart. He loves being a part of the 80+ strong cast family every year! He managed to land his first lead role in the junior production of Shrek as Lord Farquaad which was quite a physically demanding role. (He still has the scars on his kneecaps.) Ryley is however even more thrilled with his first lead character in a senior production this year and his name is Lancelot. He would like you to come with him on a comedic theatrical journey to find the cup that god the almighty and all-knowing has misplaced and enjoy the show!

YEAR 12 CAST



Jaslyn King
Guard

Jaslyn likes to think her odd sense of humour came from Monty Python constantly playing in the background during her childhood. John Cleese's holy words underpinned most of her life: "If God did not intend for us to eat animals, then why did he make them out of meat?" and ever since, Jaslyn has only ever willingly consumed chicken nuggets. When Jaslyn is not on stage performing, she can be found at the football watching the Geelong Cats play or mastering the art of excuses she can use so she doesn't have to clean her room. Jaslyn is immensely grateful for the opportunity to perform alongside such talented cast mates and she hopes that you are greatly entertained by her final Ringwood performance.



Mitch Hart
Mayor of Finland/Bors

What words come to mind when you hear the name Mitchell Hart? Sexy, handsome, talented and highly skilled of course. From his passion for the arts, to his talents on the football field or even his outrageously bad cooking skills, Mitch is honoured to transfer these unusual skills onto the stage and portray the role of the Mayor of Finland. All of Mitch's Junior Production experience from portraying a monkey and grandma in 'The Wizard of Oz', to a skater rebel in 'High School Musical Jr' has all led up to his final extravaganza of what is 'SPAMALOT'. Mitch is thrilled to be a part of the cast in his first, and sadly his last senior production. He immensely hopes you are entertained by his final performance at Ringwood, most importantly Nauti esityksest!! (Enjoy the Show) and make sure not to lose your head!



Caleb Chilcutt
The French Taunter

Caleb, a man of many talents such as: not understanding maths, being smaller than your average 7th grader and being able to sleep in just about any situation has been a fan of comedy and Monty Python ever since he saw Monty Python and the Holy Grail, and threw a fit after realising how the movie ends (spoilers :). You could say that Caleb has been preparing for the role of the French Taunter ever since he lived in France on a Student Exchange back in year 10. "Mais non, il ne parle pas francais." Caleb is honoured to have this role, although he's like 5", you might miss him, he hopes you brought binoculars! He hopes that his "outrageous accent" is good enough to get a great giggle from the audience.



Sean McBride
The Black Knight, Knight of Ni

Sean spent most of his childhood trying to learn how to play every single musical instrument on Earth. He is mainly proficient on bass, double bass, and keyboard, but he also plays a mean Banjo and kazoo after a couple of lemonades. Sean also has a long-standing love of comedy - the sillier the better. He's been a fan of Monty Python for some years now after seeing "Life of Brian" and his favourite Python sketches being the Ministry of Silly Walks and Upper-Class Twit of the Year. Speaking of upper-class twits, Sean prides himself on being overdressed for every occasion, preferring suits to any other attire, even at the beach. Sean considers it an honour to be offered the roles of the main Knight of Ni and the Black Knight in this year's production and hopes that if he does it well enough, you might even give him a clap.



Sam Karaoglanis
Concorde

Let's be honest, a pole would be the last thing that would come to your mind when you think of me, because "straight" is something I am definitely not. Now, although my first production was 'The Addams Family', I have grown to fall in love with, not just the stage, but also myself even more! The feeling of being on that not-so-big stage in a public high school's production, and dancing around in a tight baseball costume fuelled my vanity to a point that even Kim K couldn't compare. I also may not be able to sing, and I talk my dancing skills up to such a satisfactory level, to the point where one may think I only made it into the show because I'm a senior boy, but aye, at least y'all get to see me grace the stage as a smelly peasant, eccentric knight, a very sexy prince harry and a horse. Now finally, I would like to thank my whole family for telling me that I can't sing and need to turn down my Broadway tunes because apparently, I'm not talented (well fools on you, I made it big on a Ringwood stage so take that suckers!!!)

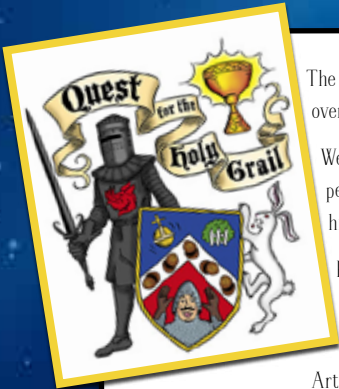


Kayla Jenkins
Angel/ Knight of Ni

An angel? Her mother would absolutely disagree. Kayla is known for her outrageous laugh, her obsession with her dogs and her 'cute face'. When Kayla is not on stage performing, she can be found eyeing off a 99.95 ATAR and realising that this dream is impossible to become a reality. She is deeply apologetic for any ear-piercing vocal sounds you may hear that are projected from her mouth throughout the performance as she attempts to riff. Kayla is thrilled to be a part of her 7th and, sadly, her last production at RSC. She is extremely thankful for the numerous opportunities she has received from the performing arts program over her years and she hopes you enjoy 'Spamalot' as much as she has enjoyed being a part of this show.

SYNOPSIS

ACT I



The play begins with a historian giving a brief and bleak overview of medieval England and its many regions.

We are then transported to a dreary, dark village with penitent monks in hooded robes chanting Latin prayers and hitting themselves in the face with wooden boards.

King Arthur travels the land with his servant Patsy, trying to recruit Knights of the Round Table to join him in Camelot and his quest for the Holy Grail.

Arthur encounters various strange people, including a pair of sentries who are more interested in debating whether two swallows could successfully carry a coconut than in guarding their castles.

Lance approaches Robin and attempts to dispose of the sickly Not Dead Fred. After a bit of song and dance they agree to become Knights of the Round Table together.

Meanwhile, Arthur attempts to convince a peasant named Dennis Galahad that he (Arthur) is King of England because the Lady of the Lake gave him Excalibur, the sword given only to the man fit to rule England. However, Dennis and his mother, Mrs. Galahad, are political radicals and deny that any king who has not been elected by the people has any legitimate right to rule over them. To settle the issue, Arthur has the Lady of the Lake and her Laker Girls appear to turn Dennis into a knight.

Cheered on by the Lady of the Lake, he turns Dennis into the dashing Sir Galahad and together, they sing a generic Broadway love song.



Finally, King Arthur has gathered his crew, together, with Sir Bedevere and Sir Not-Appearing-In-This-Show, they make up the Knights of the Round Table. The five knights gather in Camelot, a deliberately anachronistic place resembling Las Vegas's Camelot-inspired Excalibur resort, complete with showgirls and gambling and of course - DANCING!

In the midst of their revelry, they are contacted by God who tells them to locate the Holy Grail. Urged on by the Lady of the Lake, the Knights set off through the seasons and across the globe (even Egypt!).

The knights find themselves in France and are viciously taunted by lewd French soldiers at a castle they come to, there are many horrible accents involved and some colourful language (pardon our French!) Sir Bedevere comes up with a genius plan to retaliate by sending them a large wooden rabbit in the style of the Trojan Horse.

The two sides battle it out (through dance of course). The knights defeated, leave in a hurry when the French begin throwing various barnyard animals at the and disperse in many directions.



ACT II

The knights have dispersed and 'run away' to a nearby forest. Sir Robin and his minstrels follow King Arthur and Patsy into a "dark and very expensive forest" where they are separated.



King Arthur meets the Knights who say Ni, who demand a shrubbery. King Arthur despairs of finding one, but Patsy cheers him up encouraging him to 'look on the bright side of life' and they eventually find a shrubbery shortly after. The Knights of Ni accept it, but next demand that King Arthur put on a successful musical!

The Black Knight appears but King Arthur more or less defeats him by cutting off both his arms and legs, impaling his still-alive torso on a door, and leaving to find Sir Robin.

Sir Robin, after 'bravely' wandering the forest for some time, finds King Arthur and insists that it would be impossible for them to accomplish this next task without a celebrity to help promote their musical. King Arthur and Patsy promptly set off in search of celebrities.

While the Lady of the Lake (remember her?) laments her lack of stage time, Sir Lancelot receives a letter from what he assumes is a young damsel in distress. He is a little surprised to find that the damsel is actually an effeminate young man named Prince Herbert, whose overbearing, music-hating father, the king, is forcing him into an arranged marriage. Lancelot advocates for Herbert after the



king returns, and Lancelot is outed in the process.

King Arthur begins to give up hope of ever putting on a musical and laments that he is alone, even though Patsy has been with him the entire time. The Lady of the Lake appears and tells Arthur that he and the Knights have been in a musical all along. All that's left is for King Arthur to find the Grail and marry someone.

After picking up on some not-too-subtle hints, Arthur decides to marry the Lady of the Lake after he finds the Grail.

After some more dancing, King Arthur is reunited with his Knights and they meet the Tim the Enchanter who warns them of the danger of a vicious, evil rabbit! Arthur consults Brother Maynard who suggest the use of the Holy Hand Grenade of Antioch against it the rabbit.

The explosion of the Holy Hand Grenade reveals a large stone block showing a combination of letters and numbers. A clue! The knights pondering this final clue, with a little help from God they are guided to the Holy Grail. Will they find the Holy Grail? Will there be more dancing? Will the show end abruptly with the appearance of several police men or will you be treated to a dazzling finale? Only time will tell! Enjoy the show!



Ben Noble-Saroto Minstrel

Spamalot marks as Ben's 5th production at Ringwood secondary college as a year 10. At Ringwood, Ben has played characters such as Chad Danforth in High School Musical JR (2016) and last year he played the lead role as Buddy the elf in Elf JR! Ben has also performed with Nuworks theatre, a gig that has taken him to countries like England, Germany and Scotland. In his spare time, Ben enjoys listening to musicals- Rent and Sunday In the Park with George in particular, as well as listening to film scores, playing the guessing game and owning noobs in counter strike. Ben is also heavily involved in the music program as he plays trombone in the senior stage band, symphonic band and the symphony orchestra. Ben's favourite Monty python

Cai Schauble Guard

What's hippity hopping my people? My name's Cai, pronounced like the tea spelled C-A-I, yet people still insist to write Chi, Cia, Chai, Chia (pod) etc. You may recognise me from the previous 2 school productions, 'The Addams Family' and 'Elf Jr'. In my spare time, I like to write music for my band 'SusCus' (follow us on Instagram @suscusband, shameless plug I know) and for my own solo project. I'm also heavily into film and TV, my favourite movie being Baby Driver and my favourite TV show being Community. You know what else is a good movie? Monty Python and the Holy Grail. It's also a good musical. You should probably watch it, maybe you just might be sitting in your seat to watch it right now. Who knows?

Caitlin Dellow The Voice of God/Monk/Taunter

"Caitlin, I have always seen you as the Voice of God", were the wise words of Paul Smith, father of Taylah and Jackson Smith, the latter of which is playing 'Patsy' in RSC's 'Spamalot'. It is with this answered prayer that I, the Caitlin Dellow, commenced My 'role' (just for the non-believers) as big G. Being one of the divine beings among the cast, it is not difficult to recognise birds of one's feather. I am referring to that of St Niamh, the beautiful, slender powerhouse sent by me for the role of Guinevere, or Lady of the Lake. With this, I may leave ye. But you will do well remember: God is a woman, and your internet history is safe with me.

Jackson Mangold Brother Maynard/Minstrel

The book of characters, chapter 3, verses 16-24. And Jackson Mangold did sing the note very loud, and did deliver his lines with enough intensity that the producers bestowed upon him the honour of reading the sacred verse and singing the much less sacred solo. And Jackson did thank God for allowing this transition to become Brother Maynard, the devout monk who can only sing his praises of Caitlin Dellow, the big G herself. And Brother Maynard gave his praises to all the people who helped him onto this blessed part, the family members who put up with his off-key singing, and helped him learn to develop stage presence, the 1 line he was given in 'Oliver!' (2015) that sparked his love for being at the front of the stage, and the foods that he feasted upon that gave him the strength to play this role, the eggs, and the bacon, and the fruit bars, and the breakfast cereals, and the...

Nick Freeman Guard/Minstrel

Since Year 7, Nick has been part of the Productions at RSC. He played Scar in the junior production of The Lion King and has had numerous parts in the ensembles of other shows. He is extremely excited to be a part of Spamalot and feels like he connects deeply with his character of 'Dumb Guard'.

DANCERS



Melanie Arthur
Dance Captain

Mel has won multiple Tony awards. Currently holds the world record for the fastest mile on a pogo stick whilst juggling. Is tall. Unfortunately, none of these apply to Mel Arthur but she is still super excited to be dance captain for this year's show! A familiar face to the RSC Production stage, she has starred in leading roles such as "Munchkin number 1", "unnamed cheerleader", "Dancing ghost", "small child on a boat", "pram pushing clown" and "Dead Marie Antoinette". Whilst she makes her way through her final year of high school one cup of coffee at a time, she would like to thank her production family for all the good times and great classic hits, and leave you with some inspirational words from John Mulaney: "What? Huh? What? What? Huh? What?"

Molly discovered her love for productions at the age of 12, where she played the role of the talking dog 'Teaser' in her primary school production of 'Cinderella and Rockerfella'. Since then Molly has loved performing on stage and finally, with the love for Disney, got the confidence to audition for 'The Lion King Jr' in year 8. When receiving the role of Young Nala, Molly was thrilled and from that day on, she was in no doubt to continue her passion for production. Auditioning for her first senior production in year 9, 'Anything Goes', Molly was honoured to receive the part of a dancer, as well as in the productions 'Chicago', 'The Addams Family' and of course 'Spamalot'. Molly loves what she does and will always remember the fun and excitement the productions brought her. Thank you, RSC! I will always remember to look on the bright side of life when I'm no longer singing and dancing on the big beautiful stage!

Stephanie has always had a passion for the performing arts and always feels right at home on the stage. She made her debut at Ringwood Secondary Collage in 'The Wizard of Oz Jr.' (2014). She has also participated in 'High School Musical Jr.' (2016) and has been a second tier/principal dancer in Ringwood's senior productions 'Chicago' (2017), 'Addams Family' (2018) and this years 'Spamalot'. Stephanie also assisted with last year's junior production of 'Elf Jr' where she choreographed one of the big cast numbers. She is very thankful for the amazing opportunities Ringwood's performing arts program has provided her.

Tayla has had a great time over her four-year career as a cast member of RSC productions. From attempting to face her fear of auditioning in 2015 for RSC's junior production, Tayla, the quiet Year 8 was overcome by nerves and found herself asking to politely leave the audition. It was then in 2016 that Tayla built up the courage to audition, and later debut on the Ringwood stage as a cheerleader in 'High School Musical Jr.' (2016). Having found her true calling to be in front of the bright lights, it was then that Tayla blossomed into a beautiful butterfly, starring as a featured dancer in 'Chicago' (2017) and as a dancing cowgirl ancestor in 'The Addams Family' (2018). As someone who always seeks to look on the bright side of life, it is fitting that Tayla has found her grail as a featured dancer in her final year, of RSC's Spamalot! She couldn't be more ecstatic!



Mikayla Whitten



Sophie Duffus



Molly Rigg
Angel



Stephanie Henry
Angel



Tayla Burr

YEAR 12 CAST



Olivia Ricci
French Guard/Monk

Although Olivia knows the only reason she gets into production in the first place, is because of her legendary dad, Mr Ricci, she has loved being a part of the 'prod life'. Starting off as Sarabi in 'The Lion King Jr.' gave her the experience she needed to land the role of Kelsi in 'High School Musical Jr', where she was able to perform her hit song 'Kelsi Tries' on piano where Mr Mackay taught her oh-so-well to "play piano". From there, in 2017 after Olivia's alleged murder of her husband, the production team thought she was perfect for the role of Liz in 'Chicago', where she could re-enact her brutal slaughter. She found this incredibly relatable and exhilarating, as method acting is her forte. Rounding out her production years as a 'Frenchie' this year, Olivia hopes you enjoy the show.



Chantelle Nicholls

Chantelle. There is only two words that can be used to describe her: A STAR. She always has been throughout many memorable RSC's productions, including 'The Wizard of Oz', 'The Lion King Jr', 'Oliver!', 'High School Musical Jr', 'Chicago' and now 'Spamalot', and always will be. Remember her as the stand out on the stage every single year without fail. Good luck trying to find anyone as good as me. Enjoy me in the show!



Lola Di Fiori

'She was a show girl...' Lola L-O-L-A, yes of course there are many songs made about me. Who wouldn't make a song about a humorous, enthusiastic, crazy Spanish girl! I am known to be a brutally honest girl with a loud attitude. Staring in my first ever production at RSC I am going out of year 12 with a BANG! you will definitely not fail to see me on stage



Imogen Hansen
Monk

Imogen was first introduced to the wonderful world of performances in year 9, when she made her debut in RSC's 2016 World Tour, playing Indigenous themed songs on her Violin, and being a passionate tour member. Imogen's world travels and new production friends made her eager to continue her participation in performance. Imogen played the part of a quirky Brainiac in 'High School Musical Jr.' and after passing the 'tone deaf' level on Singstar, Imogen eventually stepped it up onto a senior production stage as a groovy, peace-loving Hippie in 'The Addams Family', after first helping back stage with makeup in 'Chicago'. In Imogen's final year she is an active part of the ensemble, and channels chastity and obedience as a bible bashing Monk...with a very sore head by closing night. Imogen always looks on the bright side of life and is very thankful for her production experiences, as they have helped grow her confidence, meet amazing people, and fulfil her curious nature through travelling and indulging in new cultures. Thank you, RSC!



Piper Copeland
Monk

Recognise this face? Yes, that's right, it's the star of last year's production, Piper Copeland. Being The Moon, the lead role in 'The Addams Family', was such an amazing opportunity for Piper, one that enabled her rise to fame and to perfect her smiling and the batting of her eyelashes to such an extent that she now has the friendliest face of all. Along with this role, Piper has thoroughly enjoyed performing in Ringwood's productions over the years (incl. The Lion King Jr, HSM Jr, Chicago and the Addams Family) and has loved annoying her class mates and family when rehearsing the songs for every show, just to make sure she impresses Vicki Quinn. Piper will miss the countless 'prod memes' that have been created and would like to thank all the friends she's made for making production season the best time of the year. Enjoy the show!



Taylor Blakemore

Taylor started her RSC production journey, with her first appearance as a year 7 dancer in 'The Wizard of Oz', 2014; this production, the first of many. A significant highlight in Taylor's production experiences, was her famous one-liner role in her first senior production of 'Oliver!', where she, as Charlie, screamed "These sausages are mouldy!" This is when her career took off. Later that year, Taylor played her favourite 'Lion King Jr.' character: a cheeky 12inch meerkat named Timone. Followed by this, was her role in 'High School Musical Jr', as the one and only Sharpay. Continuing her acting tradition, Taylor performed in 'Anything Goes', and the next year, carried out another famous one-liner about, "blood [being] all over the walls" in RSC's 'Chicago'. Taylor has returned to the stage this year, in her final production, 'Spamalot'. Productions were the biggest part of Taylors high schooling, and she will miss them and everyone involved more than anything!



Ianthe Volbrecht
Monk

It was not until Ianthe first auditioned and made the cut to be a cast member of 'Chicago' that she fully understood the hype about being in an RSC production. Although she is a late comer into the production world, Ianthe has thoroughly enjoyed her time both in rehearsal and on stage. Whether it be clowning around on the circus stage of 'Chicago' or being as quirky as possible in the kooky show 'The Addams Family', Ianthe feels as though every moment spent rehearsing has prepared her for her most prized role yet: a monk in 'Spamalot'. Although she is sad to say goodbye to the prod-life at the end of this year, she is both thrilled and honoured to finish her high school production career alongside her fellow monks and best friends. She hopes you leave the show with a sore stomach. (Because you laughed so much, of course!)

IDOL ENSEMBLE



Will Booth



Elizabeth Brooks
Knight of Ni



Mackenzie Burton
Knight of Ni



Summer Croft
Knight of Ni



Abbey Fursse donn



Ben Gosbell



Seb Hanson



Charli Jackson



Archie Jacka



Alysa Kimpton



Zac Lamb



Hannah Mebalds



Lili Mebalds



Tara McPherson



Eloise Orgill



Jassamin Roberts



Cai Schauble
Tower Guard



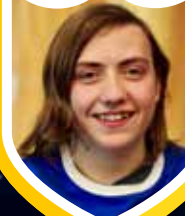
Taylah Smith
Monk/Knight of Ni



Lillian Smith



Georgia Skerry



Max Taylor
Tower Guard



Larissa Wrigley

CLEESE ENSEMBLE



Madi Bailey



Jaxxon Blakemore
Little Monk



Lily Crowley



Caitlin Dellow
God/French Guard



Nick Freeman
Guard/Minstrel



Natasha Gaspari



Charli Krenn



Jazzlyn Lennox



Riley Lobert



Alisha Luckhurst



Jackson Mangold
Brother Maynard/Minstrel



Heath Murphy



Ben Noble-Saroto
Minstrel



Jess Suares



Hannah Walne



Will Whiting
Kevin/Nun