

# QUINCY MUSIC THEATRE

In Its 37th Season

PRESENTS



## MONTY PYTHON'S SPAMALOT

AUDITION INFORMATION PACKET

DECEMBER 8TH & 9TH, 2019

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## A big big thank you!

Thank you so much for your interest in auditioning for “Spamalot” here at Quincy Music Theatre. In this packet you will find information on the production team, show, rehearsal schedule, auditions, and character breakdowns. If you have any additional questions after reading through please email Spencer Scruggs at [sescru01@gmail.com](mailto:sescru01@gmail.com).

# The Show

The Quincy Music Theatre is excited to produce the outrageously hilarious and irreverent musical, *Monty Python’s Spamalot*. The musical tells the legendary tale of King Arthur’s quest to find the Holy Grail. Inspired by the classic comedy film, *Monty Python and the Holy Grail*, the musical also diverts a bit from more traditional versions of the legend. Instead, *Spamalot* features shenanigans including a line of beautiful dancing girls, a flatulent Frenchman 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. Join QMT on our quest to find the Holy Grail with our production of *Spamalot*!

## Additional Show Information

Run time for *Monty Python’s Spamalot* is approximately 2 hours.

The production team is open to gender-inclusive casting, so individuals of all genders are welcome to audition for any role. It is advised that only those over the age of 16 audition due to the content and nature of the show.

## Songs

### Act 1

Finland/Fisch Slapping Dance  
Monks Chant/He Is Not Dead Yet  
Come With Me  
Laker Girls Cheer  
The Song That Goes This  
All for One  
Knights of the Round Table  
Find Your Grail  
Run Away

### Act 2

Always Look on the Bright Side of Life  
Brave Sir Robin  
You Won’t Succeed on Broadway  
Whatever Happened to My Part?  
Where Are You?  
His Name Is Lancelot  
I’m All Alone  
Twice in Every Show  
Act II Finale  
Always Look on the Bright Side of Life (Reprise)

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# The Production Team

## Director: Spencer Scruggs

Spencer Scruggs is excited to return to the Quincy Music Theatre stage, this time in his first directorial role with the theatre. Recently, he made his directorial debut with *A Chorus Line* at Monticello Opera House. While you can catch him very soon in QMT's production of *Joseph and the Amazing Technicolor Dreamcoat* as Reuben, prior performances include *Hairspray* (Mr. Pinky, Harriman F. Spritzer, Principal, Guard) and *A New Brain* (Mr. Bungee) at Florida State University, *The Drowsy Chaperone* (Underling) at Theatre Tallahassee, and *My Fair Lady* (Ensemble) and *How to Succeed in Business Without Really Trying* (Twimble) at Quincy Music Theatre. When he isn't completely engrossed in a local production, he is serving as the Assistant Director for the Student Disability Resource Center at FSU. *Spamalot* is one of his favorite shows and he is super excited at the opportunity to dive into this witty and goofy show!

## Music Director: Kylie Branch

Kylie Branch is a senior choral education major at Florida State University and the music director at Gray Memorial UMC. She has music directed and performed in several shows in the area, as well as back home in Pensacola. While she has previously worked at QMT as the Music Director for *Willy Wonka Jr.* in the summer of 2018, she is super excited to be making her Music Director debut in a Mainstage Show at Quincy Music Theatre with *Spamalot*!

## Choreographer: Vanessa Wray

Vanessa Wray is gleefully ecstatic to be working with this cast and crew on this gloriously silly show. She would like to extend many thanks to Spencer and QMT for giving her the opportunity to debut as choreographer in a show that is near and dear to her heart. She would also like to express her gratitude to her family for their support and love, and to Chelsea, for assisting with choreography and for her invaluable friendship over the many years. When not otherwise occupied with various artistic endeavors, Vanessa is the director of Wildling Studios, an adult dance studio in Tallahassee.

## Costumer: Kane Kiefer

Kane Kiefer has been working for the past year and a half establishing himself as a well rounded actor and costumer in the Tallahassee Theater community. Before working in town he spent several years attending a double A arts school in Montana and then packed everything he could into two suitcases and move down here to Florida where he joined the local theater scene. You may recognize his costuming from QMT's production of *Company*, NST's production of *Fun Home*, and The Artist Workshop's *Bloody Bloody Andrew Jackson*. He continues to be inspired by the new people he meets in the Tallahassee theater community and the fantastical friends he's met here at QMT.

# Rehearsal Schedule

Auditions until Opening of the show

Please Note Color Coding

**Conflicts Allowed**

**Try not to have conflicts**

**Conflicts Not Allowed**

December 2019

8 Auditions @ CoM 7:30pm	9 Auditions @ CoM 7:30pm	10 Callbacks @ CoM 7:30pm	11	12	13	14
15	16	17	18	19 Work Day @ QMT	20 Work Day @ QMT	21 Work Day @ QMT
22 Work Day @ QMT	23	24	25	26	27	28 Work Day @ QMT
29 Work Day @ QMT	30	31				

January 2020

			1	2	3 Work Day @ QMT	4 Work Day @ QMT
5 Readthrough 7-10pm	6 Music 7-10pm	7 Music 7-10pm	8 Dance 7-10pm	9 Dance 7-10pm	10 Blocking 7-10pm	11 Work Day @ QMT
12 Blocking 7-10	13 Blocking 7-10	14 Dance 7-10pm	15 Partial Run 7-10	16 Music 7-10pm	17 Blocking 7-10pm	18 Work Day @ QMT
19 Blocking 7-10pm	20 Dance 7-10pm	21 Dance 7-10pm	22 Music 7-10pm	23 Blocking 7-10pm	24 Off Book Act 1 7-10pm	25 Work Day @ QMT
26 Blocking 7-10pm	27 Blocking 7-10pm	28 Dance 7-10pm	29 Off Book Act 2 7-10pm	30 Stumble Act 1 7-10pm	31 Act 1 Clean 7-10pm	

February 2020

						1 Work Day @ QMT
2 Stumble Act 2 7-10pm	3 Act 2 Clean 7-10pm	4 Stumble Show 7-10pm	5 Run-through 7pm	6 Run-through 7pm	7 Run-through 7pm	8 Q2Q 2pm
9	10	11	12	13	14	15

Sitzprobe 3-5pm Tech Run 6pm	Dress 6pm	Dress 6pm	Dress 6pm	Final Dress 6pm	Opening Night 7:30pm	Show 2 7:30pm
16 Show 3 2:30pm	17	18	19	20 Pick-up 7pm	21 Show 4 7:30pm	22 Show 5 & 6 2:30pm & 7:30pm
23 Closing 2:30pm Strike After						

# Auditions

Auditions will be held **December 8th and 9th at 7:30pm**. Callbacks will be held **December 10th at 7:30pm** at the discretion of the director. Both auditions and callbacks will be held in **Room 088** of the [Housewright Music Building](#) at Florida State University. Directions to the building can be found [here](#). Free parking is most easily found in the [Call Street Parking Garage](#) and various parking lots around the building.

All will be notified of casting decisions no later than 12pm on Thursday, December 12th.

## For Auditions Please Bring:

1. Water Bottle
2. A song of your choice (**sheet music...NO TRACKS**) in the style of the show and no longer than 16-32 measures (verse and a chorus) in length
3. Clothes that you can dance in
4. Closed Toed Shoes, Tennis Shoes or dance shoes are best
5. A positive Attitude :)

## Please Note:

Auditions are always hard and stressful on everyone! Please remember that they are as fun as you make them, so come ready to have a good time and make some new friends. We are all rooting for you and can't wait to see you shine!

If you are interested in auditioning for the show, please see more information on the following pages as well as a printable form you may fill out and bring with you to auditions.

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# Audition Information Sheet

## Personal Information

Name: \_\_\_\_\_ Age: \_\_\_\_\_

Height: \_\_\_\_\_ Hair color: \_\_\_\_\_ Eye color: \_\_\_\_\_

Vocal Part: \_\_\_\_\_ Vocal Range (if known): \_\_\_\_\_

## Contact Information

Email: \_\_\_\_\_

Phone Number: \_\_\_\_\_ Cell | Home | Work

Other Phone Number: \_\_\_\_\_ Cell | Home | Work

Communication Preference (circle all that apply): \_\_\_\_\_ Email | Call | Text

## Show-Specific Information

Roles you are interested in: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Other Talents: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Will you accept any role offered? Y | N Will you accept double casting? Y | N

If you aren't cast, are you interested in working on stage crew, props, or costuming? Y | N

Where did you hear about auditions? \_\_\_\_\_

## Conflicts

Please share any conflicts you will have during the rehearsal process below (in accordance with the included rehearsal schedule).

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# Character Breakdowns

All roles are open. Age ranges are flexible. Doubling is noted but subject to change upon casting. All roles require a British accent (some upper, some cockney).

**KING ARTHUR** (Baritone [Low G2-High F4]). The King of England, who sets out on a quest to form the Knights of the Round Table and find the Holy Grail. Great humor. Good singer.

**THE LADY OF THE LAKE** (Alto with large range [Low E3-High B6]). 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. Sings everything from opera to pop to scatting. Gets angry easily.

**SIR ROBIN** (Tenor/Baritone [Low D3-High G4]). A Knight of the Round Table. Ironically called “Sir Robin the Brave,” though he couldn’t be more cowardly. Joins the Knights for the singing and dancing. Also plays **GUARD 1** and **BROTHER MAYNARD**, a long-winded monk. A good mover.

**SIR LANCELOT** (Tenor/Baritone [Low C3-High E4]). A Knight of the Round Table. He is fearless to a bloody fault but through a twist of fate discovers his “softer side.” This actor **MUST** be great with character voices and accents, as he also plays **THE FRENCH TAUNTER**, an arrogant, condescending, over-the-top Frenchman; **the KNIGHT OF NI**, an absurd, cartoonish leader of a peculiar group of Knights; and **TIM THE ENCHANTER**, a ghostly being with a Scottish accent.

**PATSY** (Tenor/Baritone [Low Bb3-High G5]). King Arthur’s horse and servant. Under-appreciated but always longing for Arthur’s approval. Good, funny, physical mover. Also plays **MAYOR**, a jolly red-faced man who advertises the merits of his hometown; and the drunken, useless **GUARD 2**. Very good mover. Tap skills a bonus.

**SIR GALAHAD** (Tenor [Low Bb3-High Bb5]). A Knight of the Round Table. Begins as Dennis, a lower class “mud gatherer” who becomes knighted and transforms into the dashing Sir Galahad. Also plays **PRINCE HERBERT’S FATHER**, a wealthy, brutish Yorkshireman at odds with his sensitive son; and **THE BLACK KNIGHT**, who is always ready to duel despite multiple injuries. Strong bari-tenor singing required.

**SIR BEDEVERE** (Tenor/Baritone with falsetto [Low D3-High G4]). A Knight of the Round Table. An inept scholar. Also plays **DENNIS GALAHAD’S MOTHER**, a shrill peasant woman; and **CONCORDE**, Sir Lancelot’s horse.

**HISTORIAN** (Tenor [Low A2-High A5]). A tweedy academic. Also plays **NOT DEAD FRED**, a sickly little fellow who — despite others’ beliefs — claims he is “not yet dead”; a **FRENCH GUARD**, the condemnatory sidekick to the French Taunter; a **MINSTREL** in Sir Robin’s band; and **PRINCE HERBERT**, the hopeful and frilly prince who loves to sing and pines for his love atop a tower. Tenor singing required. Very good mover.

**ENSEMBLE.** Seeking dancers/movers and singers of all genders to play many roles including the other Knights of the Round Table (Sir Not Appearing, Sir Bohrs), Bodies in “Not Yet Dead,” the Dancing Monk, the Dancing Nun, French Citizens, Finland Citizens, a French Guard, Robin’s Minstrel, the Camelot Girls, the Laker Girls, a French Guard, Knights of Ni, two of Robin’s Minstrels, French Citizens, Finland Citizens, and more! Tap skills are a bonus! The ensemble are a core component of the show, in true Monty

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Python fashion. Ensemble members will play multiple roles throughout the show and will likely have an opportunity to showcase featured talents throughout the scenes they are in.



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# Sides

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## Side 1

ARTHUR

Can you help me put on a Broadway show?

LADY OF THE LAKE

Yes. You're in a Broadway show.

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

ARTHUR

Oh, my.

LADY OF THE LAKE

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

ARTHUR

Oh. Who knew?

(To audience)

Are there any Jews here?

PATSY

The truth is, Sire, I'm Jewish.

ARTHUR

You are?

PATSY

Yes, Sire, on my mother's side.

ARTHUR

Well, why didn't you say so?

PATSY

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

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ARTHUR

So now what?

LADY OF THE LAKE

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

ARTHUR

Well, who could I possibly marry?

LADY OF THE LAKE

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

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

ARTHUR

You?

LADY OF THE LAKE

Oh, that's an idea.

ARTHUR

But I thought you were a fairy.

LADY OF THE LAKE

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

ARTHUR

And you would consent to be my bride?

LADY OF THE LAKE

Are you asking?

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ARTHUR

Are you saying yes?

LADY OF THE LAKE

Oh, Arthur.

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## Side 2

ARTHUR

Well, can we come in and have a look?

TAUNTER

Of course not! You are English bed-wetting types!

ARTHUR

Well, what are you then?

TAUNTER

I'm French! Why do you think I have this outrageous accent, you silly king?

ARTHUR

If you will not show us the Grail, we shall take this castle by force!

TAUNTER

You don't frighten us, English pig-dogs! Go and boil your bottoms, sons of a silly person. I blow my nose at you, so-called Arthur-king, you and all your silly English knnnniggets.

ARTHUR

Now look here my good man!

TAUNTER

I don't want to talk to you no more you empty headed animal food trough wipers!... I fart in your general direction! Your mother was a hamster and your father smelt of elderberries! Now go away or I shall taunt you a second time.

GALAHAD

Is there someone else we could talk to?

TAUNTER

Hey, no chance, son of a window-dresser! I wave my private parts at your aunties, you tiny-brained wipers of other people's bottoms!

ARTHUR

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I command you, in the name of the Knights of Camelot, to open the doors of this sacred castle, to which God himself has guided us!

**TAUNTER**

Well, I burst my pimples at you and call your door-opening request a silly thing, you cheesy lot of second-hand electric donkey bottom biters. Thppt!

(Blows a raspberry)

**FRENCHIES**

Thppt.

(The hands of the FRENCH KNIGHTS make very rude gestures between the battlements)

**ROBIN**

They're using rude gestures, sir.

**GALAHAD**

The fiends. They haven't an ounce of chivalry.

**ARTHUR**

What do we do, Bedevere?

**BEDEVERE**

Well, I believe it's time for Plan B, Sire. My secret weapon.

**ARTHUR**

If you do not cease to taunt us, we shall be forced to bring out our secret weapon.

**TAUNTER**

Oh, no. Oh, gee We are so scared. Oh, hey, did I mention before to you... Thhppt.

(The TAUNTER runs his head across, up and down the battlements before disappearing)

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### Side 3

FATHER

Stop that! Who are you?

PRINCE

I'm your son.

FATHER

Not you.

LANCE

I'm Sir Lancelot from Camelot, sir.

PRINCE

He's come to rescue me, father.

LANCE

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

HERBERT

Aren't they?

LANCE

They're wonderful! Wherever did you find them?

HERBERT

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

FATHER

Excuse me! Did you kill those guards?

LANCE

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

HERBERT

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

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

FATHER

You killed eight wedding guests.

LANCE

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

FATHER

I can understand that.

HERBERT

(Half out of the window)

Hurry, brave Sir Lancelot.

FATHER

You killed the bride's father.

LANCE

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

FATHER

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

LANCE

Gosh, is he all right?

FATHER

You kicked the bride in the chest!

LANCE

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

FATHER

This is going to cost me a fortune.



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**HERBERT**

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

(FATHER nonchalantly slices the rope. HERBERT disappears. There is a pause then a thump from below. LANCE follows FATHER down stairs)

**FATHER**

Would you like to come and have a drink?

**LANCE**

I say, sir. Was that entirely necessary? I do believe you just killed that poor little fellow.

**FATHER**

Oh, let's not bicker and argue about who killed who. After all, I am a recently bereaved father, who has just lost his son, my boy Herbert, who has just fallen to his death.