Penarth Operatic & Dramatic Society

Director: - Fiona Porter-Smith
Musical Director: - Ben Davies
Assistant Director: - Debbie Apollonio
Choreographer: - Nicola Whelan
Stage Manager: - Carl Jones

Hello everyone, and welcome to Spamalot! We have compiled a list of all the stuff you need to know for our forthcoming production. We are hoping that this will be good fun to be a part of, and a great show!

If you wish to audition, you MUST complete the audition form and email it back to book a slot. We will then email you the script pieces.

If you have any questions about the parts, please email Fiona on fiporter@aol.com or text/phone 07590677763

We can’t wait to see you all in January. Fiona, Ben, Debbie, Nicola & Carl

Dates for your diary:

Director’s Pitch: Thursday January 11th 7.30pm All Saints Church Hall
Auditions: Sunday January 14th 2.00pm Penarth Conservative Club
Call Backs: Tuesday January 16th 7.30pm All Saints Church Hall

Rehearsals:
Principals: Tuesday Evening 7.30pm All Saints Church Hall
Whole Company: Thursday Evenings 7.30pm All Saints Church Hall
Whole Company: Sunday afternoons 2.00pm Penarth Conservative Club
(from April 15th onwards)
Dates for Show Week:

Get In: Saturday May 12th from 9.30am  Whole company required to help

Sunday Rehearsal: Sunday May 13th 2.00pm  TBC

Provisional date: Monday May 14th 7.00pm  Provisional date (see note below)

Tech Rehearsal: Tuesday May 15th 7.00pm  The Paget Rooms

Dress Rehearsal: Wednesday May 16th 7.00pm  The Paget Rooms

Performances: 17/18/19 May 7.30pm  The Paget Rooms

Get Out: Sunday May 20th 10am  Whole company required to help

Please note, we have 3 confirmed dates for show week, but a provisional date for a 4th performance on the Wednesday night if we should sell really well.

*If this is the case, opening night will move to Wednesday, and each of the tech and dress rehearsals will move back a day.*

Characters Description and Audition Parts:
Spamalot is traditionally written for a small cast playing multiple roles. For instance, in the professional version, Lancelot also plays The French Taunter, The Knight of Ni, and Tim The Enchanter. We have written these options in the audition parts below. We may consider one person in multiple roles, but we may also consider them as separate parts if we need to.

It is also written for a mostly male cast, though the scriptwriters have made suggestions as to which parts could be played by females. Again, we shall be very open minded about this in the auditions.

The LAKER GIRLS are a small female only singing and dancing group, all of whom need to be vocally strong and excellent dancers. With this in mind, these parts will be selected during rehearsals, and not as part of the have written these options in the audition parts below. We may consider one person in multiple roles, but we may also consider the as separate parts if we need to.

<table>
<thead>
<tr>
<th>Male Only Parts</th>
<th>Female Only Parts</th>
<th>Suitable for male or female</th>
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<tbody>
<tr>
<td>Arthur</td>
<td>Lady of The Lake</td>
<td>Patsy</td>
</tr>
<tr>
<td>Sir Robin</td>
<td>The Laker Girls</td>
<td>Brother/Sister Maynard</td>
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<td>Sir Galahad</td>
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<td>Mrs. Galahad</td>
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<tr>
<td>Sir Lancelot</td>
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<td>Historian</td>
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<td>Sir Bedevere</td>
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<td>Tim The Enchanter</td>
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<tr>
<td>The French Taunter</td>
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<td>Minstrel</td>
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<tr>
<td>Not Dead Fred</td>
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<td>Other Minstrels</td>
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<tr>
<td>Knight of Ni</td>
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<td>Concorde</td>
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<tr>
<td>Prince Herbert</td>
<td></td>
<td>Mayor</td>
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<tr>
<td>Prince Herbert’s Father</td>
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<td>Frenchie</td>
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<tr>
<td>The Black Night</td>
<td></td>
<td>Guard 1</td>
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<tr>
<td>Sir Not Appearing In This Show</td>
<td></td>
<td>Guard 2</td>
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<td></td>
<td>Sir Bors</td>
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KING ARTHUR:  
**Playing age: 30-65**  
**Male**  
**Good Singer**  

King of England, 932AD.  
He sets out on a quest to form the Knights of The Round Table and find the Holy Grail. Must be a good singer, good actor.  

**AUDITION SONG:** I’m All Alone  
**AUDITION SCRIPT:** 5-9, 18-22

PATSY:  
**Playing age: 20-60**  
**Male or Female**  
**Good Singer**  
**Excellent Tap Dancing**  
**MUST be a good comedian**  

King Arthur’s Servant and imitation horse. He is loyal, yet underappreciated by King Arthur, always longing for his approval.  

**AUDITION SONG:** Always Look on The Bright Side Of Life  
**AUDITION SCRIPT:** 56&94

SIR ROBIN:  
**Playing age: 25-50**  
**Male**  
**Good Singer**  
**Good Dancer**  
**Good Comedian**  

A Knight of The Round Table.  
Ironically called “Robin the Brave”, though he couldn’t be more cowardly. More Fearful than fearless, runs away from battles. Would rather be a star on Broadway. May also be cast to play BROTHER MAYNARD, GUARD 1 and possibly THE MAYOR  

**AUDITION SONG:** You Won’t Succeed on Broadway  
**AUDITION SCRIPT:** Pages 10-13  
Plus, audition pieces for BROTHER MAYNARD, GUARD 1, THE MAYOR  

SIR LANCELOT:  
**Playing Age: 25-45**  
**Male**  
**Some Singing**  

A Knight of The Round Table.  
Lancelot needs to appear very macho and butch. He is fearless to a fault, but through a twist of fate, he discovers he is actually gay, showing his much softer side. May also be cast as THE FRENCH TAUNTER, THE KNIGHT OF NI, and TIM THE ENCHANTER
AUDITION SONG: He Is Not Dead Yet (Lancelot’s part)
AUDITION SCRIPT: 10-13
Also audition pieces for THE FRENCH TAUNTER, THE KNIGHT OF NI, and TIM THE ENCHANTER

SIR GALAHAD: Playing Age: 30s Male Chisel Jawed in handsomeness Good Singer
A Knight of The Round Table, he begins the show as lowly Dennis, a “mud gatherer”. He turns into the very dashing Sir Galahad. Great comedy duet with Lady of the Lake.
May also be cast as PRINCE HERBERT’S FATHER and THE BLACK KNIGHT
AUDITION SONG: The Song That Goes Like This
AUDITION SCRIPT: 18-22
Also audition pieces for PRINCE HERBERT’S FATHER and THE BLACK KNIGHT

SIR BEDEVERE: Playing age 20-45 Male Few single lines of singing
A Knight of The Round Table. An inept Scholar.
May also be cast as MRS GALAHAD and CONCORDE
Audition Song: All for One
Audition Script: Pages 47&48
Also audition pieces for MRS GALAHAD and CONCORDE

LADY OF THE LAKE: Playing Age: 20-60 Female Good Singer
Must be able to sing in a variety of styles
Strong and beautiful. Must be able to sing effortlessly. A real Diva.
AUDITION SONGS: FIND OUR GRAIL and WHATEVER HAPPENED TO MY PART
AUDITION SCRIPT: Pages 93-95

HISTORIAN: Playing age: Any Male or Female
Non-Singer (Unless cast in addition roles – see below)
A tweed wearing academic. Pompous and smart.
If Male, may also be cast to play: PRINCE HERBERT, NOT DEAD FRED, MINSTREL
If Female, may also be cast to play MINSTREL
AUDITION SCRIPT: 1 & 31 & 53 Also audition pieces for PRINCE HERBERT, NOT DEAD FRED, MINSTREL

**MAYOR**  
Playing age: Any Male or Female Singer  
Round faced Mayor of Finland, who advertises the merits of his own home – a happy person  
AUDITION SONG: Fisch Schlapping Song MRS GALAHAD  
Playing age: 40-70 Preferably Male (We may consider Female) Non-Singer  
A Shrewd peasant woman  
AUDITION SCRIPT: Pages 19 – 21

**NOT DEAD FRED:**  
Playing Age: Any Male Singer  
A Sickly little fellow who, despite other beliefs, claims he is “not yet dead”  
AUDITION SONG: He Is Not Dead Yet  
AUDITION SCRIPT: Pages 10-13

**FRENCH TAUNTER**  
Playing Age: Any Male Non-Singer  
An arrogant, condescending, over-the-top Frenchman. French Accent.  
AUDITION SCRIPT: Pages 45-47

**FRENCHIE**  
Playing age: Any Male or Female Non-Singer  
The condemnatory French sidekick to the French Taunter.  
AUDITION SCRIPT: Page 48

**KNIGHT OF NI**  
Playing age: Any Male or Female Non-Singer  
Likely will be asked to wear stilts – Must be prepared to practice this – We have them available.  
An absurd leader of a peculiar group of Knights  
AUDITION SCRIPT: Pages 55&56

**MINSTREL**  
Playing age: Any Male or Female  
Good singer, lively.  
Lead minstrel in Sir Robin’s band.  
AUDITION SONGS: Brave Sir Robin
TIM THE ENCHANTER  
Playing age: Any  
Male or Female  
Non-Singer  
A ghostly being with a Scottish accent.  
AUDITION SCRIPT:  
97-100

CONCORDE  
Playing Age: Any  
Male or Female  
Non-Singer  
Lancelot’s Man servant  
AUDITION SCRIPT:  
Pages 74 – 75

PRINCE HERBERT  
Playing Age: 20-40  
Male  
Good singer  
The hopeful and frilly prince who loves to sing, and pines for his love atop a tower.  
AUDITION SONG: Where Are You? & His Name is Lancelot  
AUDITION SCRIPT:  
Pages 78 - 80  
HERBERT’S Father  
Playing Age: 40-70  
Male  
Non-Singer  
A Wealthy, brutish Yorkshireman at odds with his sensitive son  
AUDITION SCRIPT:  
Pages 83 – 86

GUARDS 1 & 2  
Playing age: Any  
Male or Female  
Non-Singer  
AUDITION SCRIPT:  
Pages 81 – 82

BLACK KNIGHT:  
Playing Age: Any  
Male  
Non-Singer  
Always ready to duel despite his lethal injuries.  
AUDITION SCRIPT:  
Pages 62 – 64

BROTHER MAYNARD /SISTER MAYNARD  
Playing age: Any  
Male or Female  
A longwinded monk/nun  
AUDITION SCRIPT:  
Pages 100 – 101
TOP TIPS FOR YOUR AUDITION:
We would love to see you all at the auditions for Spamalot. It is a fun, feel good musical, requiring lots of energy and enthusiasm. If you decide to audition, please do come to the audition prepared.

1 TRY AND KNOW YOUR PART
Please think logically about what the audition panel would like to see and hear. If you come into the audition with script down (Or at least know the lines well enough that you can portray the part well), and you know the audition songs well, we will know you are really keen for the part and committed to our production. If you come in to the audition saying that you haven’t had time to look at the audition pieces, and you don’t really know the songs, it makes us worry that you don’t really care.

2 PLEASE BE HONEST ABOUT YOUR AVAILABILITY
We have listed the rehearsal schedule above. If you cannot make a rehearsal because of a prior commitment, please tell us now. It won’t stop you getting a part, but it will allow us to factor your absence into our rehearsal schedule.

3 WE WILL ASK YOU IF YOU ARE WILLING TO ACCEPT ANY PART PLEASE BE HONEST
We promise you that we will award the parts based on merit, not because you have told us you are very flexible. Please don’t feel you have to say that you are willing to accept any part just for us to consider you. We would rather know now that you do not want an alternative part, rather than to give you just that and for you to then turn it down. Equally, please don’t assume that because you have said you ONLY want “Arthur” that we will consult you about another part if you are not our chosen Arthur. Honesty really is the best policy.
PODS - AUDITION FORM

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Email Address</td>
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<tr>
<td>Contact Number (preferably Mobile)</td>
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<tr>
<td>Parts You Would Like To Audition For...</td>
</tr>
<tr>
<td>Date of rehearsals that you are unavailable for</td>
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<tr>
<td>If you are unsuccessful in the parts you have auditioned for, are you willing to accept another part?</td>
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<tr>
<td>Approximate preferred time of audition (so that we can allocate you a time slot) 2pm-6pm Sunday January 14th</td>
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</tbody>
</table>

Please note, by returning this form, you are agreeing to attend all rehearsals as needed, other than those listed on this form.

Please return the completed form to fiporter@aol.com