

WED 28 APR – SAT 1 MAY 2027

MUSICAL DIRECTOR
CHRIS HUTTON

CHOREOGRAPHER
TRENTON SPEAR-WILLIAMS

DIRECTOR
TOBY NICHOLAS



The Troupe: Monty Python

In 1969, six writers and performers got together to create *Monty Python's Flying Circus*. The group - Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin - discarded traditional sketch structures in favour of stream-of-consciousness humour, animation, and absurd satire.

Their 1975 film *Monty Python and the Holy Grail* became a touchstone of counter-cultural comedy, relying on low budgets, historical pastiche, and deeply eccentric characters.

The Genesis of the Musical


John Du Prez

Decades later, Python member Eric Idle looked at that 1975 film and realised it had all the ingredients for a stage musical: a quest structure, memorable characters, and built in musical moments.

Teaming up with composer John Du Prez, Idle wrote *Spamalot*—subtitled *"A New Musical Lovingly Ripped Off from the Motion Picture Monty Python and the Holy Grail"*.

Instead of treating the source material with reverence, the production leaned heavily into theatrical self-awareness. It combined the plot of King Arthur's quest with a sharp meta-commentary on the conventions of commercial musical theatre itself, creating something entirely distinct from the original film while retaining its anarchic spirit.


Eric Idle






Company Size & Structure

We are casting a tight-knit, high-energy company of roughly 22 performers, designed to keep everyone active and engaged from the first rehearsal to the final curtain call.

Everyone Gets a Voice: As the original cast doubled up on a lot of parts we have the potential to be able to give 22 people at least one line, ensuring plenty of character work and stage time for all. This also means that, whether you're a stage veteran or want to push yourself to have your first speaking part without lots of lines to learn, we have something for you.



King Arthur



Vocal Range: Baritone (Low G2 – E4)

Given Circumstances: The regal, brave, and slightly clueless King of England. He is on a divine mission from God to gather his Knights of the Round Table and find the Holy Grail. Despite his lack of actual horses (relying instead on Patsy to hit coconuts), he maintains absolute dignity, commanding the stage with great humour, earnest leadership, and a steadfast stiff upper lip.

Patsy
(any gender)



Vocal Range: Bass-Baritone / Tenor (Low G2 – F4)

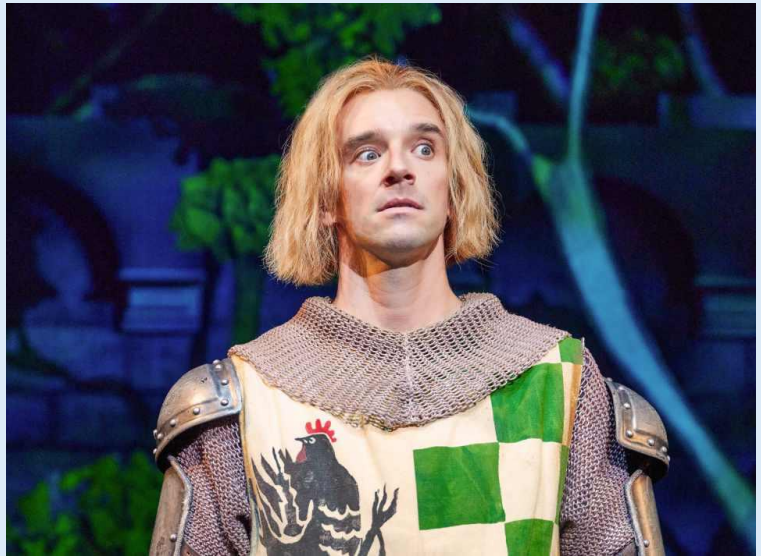
Given Circumstances: King Arthur's loyal, long-suffering servant and "horse". Constantly carrying heavy baggage and taking the brunt of Arthur's absent-mindedness, Patsy is deeply underappreciated yet endlessly devoted. Requires exceptional physical comedy, impeccable timing, and a lovable underdog charm (plus a killer show-stopping number with *"Always Look on the Bright Side of Life"*).

The Lady of the Lake



Vocal Range: Soprano / Belt (E3 – High B5 / B6)

Given Circumstances: A mystical, high-maintenance diva who rises from the water to hand Arthur Excalibur. A brilliant, chaotic cocktail of musical theatre's most famous women. She has the jaw-dropping, show-stopping vocal power of Elphaba, the glamorous, high-maintenance 'queen bee' attitude of Regina George, and the hilarious, contract-complaining showbiz grit of Miss Adelaide.
If you want a role where you can look stunning, sing across four different musical genres, and completely steal the show from the boys even with less stage time, this is your moment. She demands immense vocal versatility—seamlessly jumping from soaring classical notes to big jazz belts—while possessing sharp comedic timing and absolute stage dominance.



Sir Robin

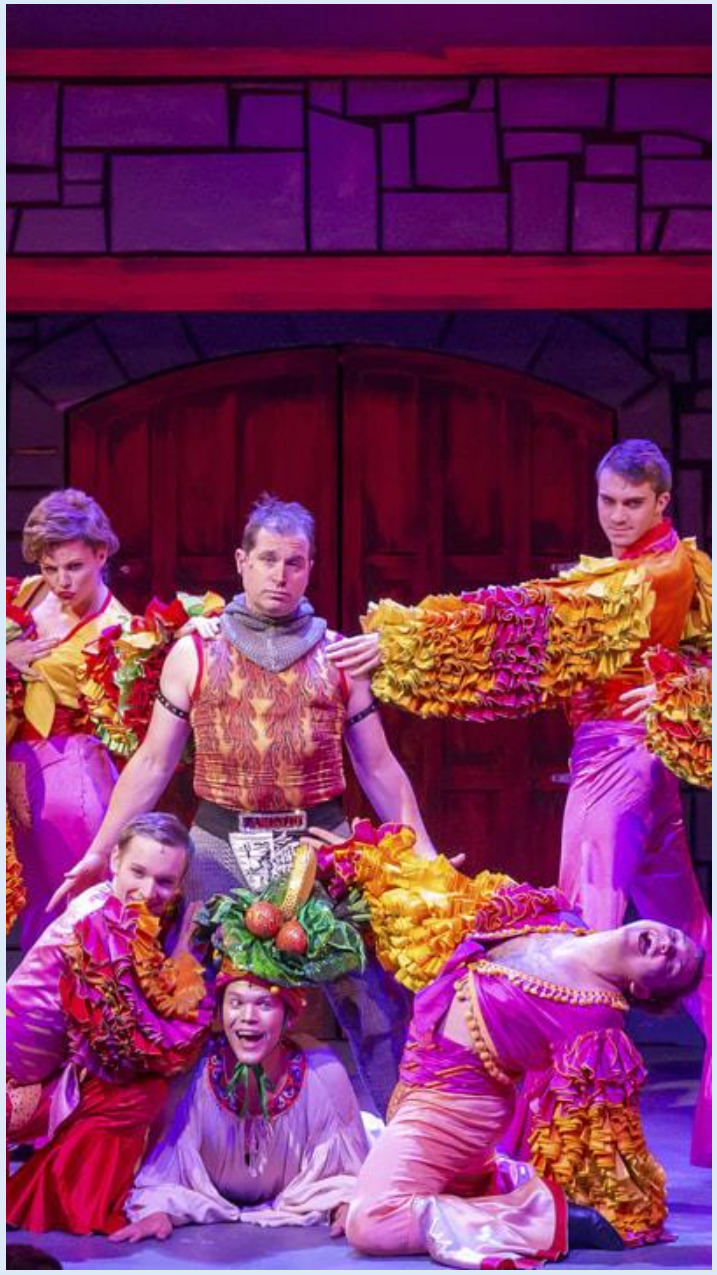
Vocal Range: Tenor / Baritone (C3 – E4)

Given Circumstances: Ironically dubbed "Sir Robin the Brave," though he is profoundly cowardly and would rather run away than fight. He joins the Round Table primarily for the musical numbers and theatrical flair. He is bright, high-strung, incredibly theatrical, and lives in a state of perpetual panic.

Sir Lancelot

Vocal Range: Tenor / Baritone (C3 – E4 / E5)

Given Circumstances:
A powerful knight who is dangerously fearless to a bloody fault.
Underneath his macho, violent exterior,
he experiences a sudden and emotional awakening, discovering his "softer side".





Sir Galahad (Dennis)

Vocal Range: Tenor (Bb2 – High B4)

Given Circumstances:
Starts the show as Dennis, an idealistic, lower-class "mud gatherer" with strong socialist views. After a fateful encounter with the Lady of the Lake, he is knighted and transformed into the dazzling, glamorous Sir Galahad.



Sir Bedevere

Vocal Range: Baritone / Non-solo role (Spoken / Ensemble singing)

Given Circumstances: An eccentric, self-proclaimed scholar of the Round Table who is slightly inept when it comes to practical engineering or science.

Ensemble Cameos (these plus more!)

- **The Historian (any gender):** The tweedy, academic narrator of the piece who tries to keep the historical facts straight, only to be frequently interrupted or ignored by the plot.
- **Prince Herbert:** A frail, frilly, and hopelessly romantic prince who loves to sing and is locked away in a tower by his overbearing father, waiting for his true love.
- **Not Dead Fred:** A sickly, energetic pest-cart resident who insists he is "not yet dead" during a plague-ridden musical routine, despite everyone's best efforts to bury him.
- **Prince Herbert's Father (The King of Swamp Castle):** A wealthy, brutish, and loud Yorkshireman who is entirely out of touch with his sensitive son's artistic dreams.
- **The Black Knight:** An utterly psychotic, "invincible" warrior who refuses to stop fighting King Arthur even after all of his arms and legs have been completely hacked off.







Featured Dance Ensemble

Role Overview:
We are casting a core team of versatile, high-energy dancers to anchor the show's major production numbers. This group will handle the heaviest choreography separately from the general singing ensemble.

What It Involves:
- **Iconic Routines:** Performing as the cheerleading Laker Girls, the Vegas showgirls of Camelot, dancing plague corpses, and a flamboyant Latin/disco troupe.
- **Character Swaps:** Rotating through multiple comedic roles across the show.

Required Ability:
- **Versatility:** Strong skills in musical theater jazz, cheer/pom style, and basic rhythm tap.
- **Comedic Flair:** The ability to deliver choreography with fierce comedic commitment and expression.

Key Dates:

Pre-Audition Workshops: A series of collaborative evenings to learn material and prepare:

- *Wednesday 7th October - Singing*
- *Monday 12th October – Dance – mainly dance for those who would like to be one of our core dancers. There will also be a chance for some ensemble choreography and singing*
- *Wednesday 14th October - Singing*

Audition Day:
Sunday 18th October. You will be able to book a 10-minute slot via our website.

First Rehearsals: *Tuesday 20th (Act I) and Wednesday 21st October (Act II)* - full company team-building and read-through. As much as possible, people won't be called on both nights each week, but please do your best to be available for both of these.

Rehearsal Days: *Every Tuesday and Wednesday 7-9pm at Marlborough School.* You will be needed at least one day per week. Dancers may not be needed as frequently as the rest of the ensemble. Availability must be given on the audition form.

NO REHEARSALS THROUGH DECEMBER

Falmouth Pride: *Saturday 24th April (the Saturday before opening night so perfect promo opportunity)* Hopefully to perform – tbc

Production Week: Last week of April 2027 at the **Princess Pavilion**.



Pre-audition Workshops

- Learn the audition songs with Chris
- Learn some choreography with Trenton so he can see how you move!



Principle and Ensemble Auditions – Sunday 18th October

Audition materials are availabe at www.falmouththeatrecompany.com/auditions

Auditions will be available to book on our website and will be held between 10:30am and 4pm on Sunday 18th October. We will see people individually for 10-minute time slots. If you cannot make this date we will do our best to see you at the end of one of our pre-audition workshops but please let us know at the as soon as possible when you arrive at the workshop to let us know.

We will do our best to work around your availability for auditions but unfortunately we may not be able to accommodate everyone who can't make a Sunday timeslot

Dance Auditions – Monday 14th October

If you would like to audition for our core dance troupe, please make sure you attend our workshops on Mon 12th October, where Trenton will be workshopping some choreography. We will also need to see you for a singing audition.



Extra Info

- Potential to have some Sunday rehearsals from March if needed

- The detailed rehearsal schedule for up to Christmas will be sent to you upon offer of a role. Please be honest with us - if you have any availability issues let us know so that we can do our best to work around these/move the schedule around in plenty of time from the start.

- Please do not book anything that affects your availability after you have agreed to the role. Of course, any unforeseen circumstances can't be helped.

- A group will be set up on a platform that works for everyone, to be used as the primary means of communication. If you are unable to make a rehearsal at the last minute, please use this platform to inform us so that we know ASAP.

Backstage & Creative Team

- **Costumes:** Vron
- **Stage Manager:** Tracey
- **Props:** Tash
- **Lighting:** Ben Blaber
- **Sound:** Matt Dymond
- **Photography:** Joe Hemming
- **Get Involved:** We are also looking for extra hands for set building, set painting, and backstage crew to help keep the chaos running smoothly so if you know of anybody interested please get them to email ***spamalot@falmouththeatrecompany.com***!

Get-In, Get-Out & Celebrations

- **The Van Load:** Saturday 24th April — Loading the van with our set, which is being stored and painted at **Ships and Castles**.
- **The Get-In:** Sunday 25th April at **9:00 AM** at **Princess Pavilion**. We'll be loading in the set and teching lights. Cast will not be required for a run today; this will be for Matt, Ben and backstage crew.
- **Tech Run:** Monday 26th as we never know how long get-in will take! Extra muscle is always hugely appreciated.
- **The Get-Out:** Immediately following our final performance on Saturday night, striking the set and packing down as a team.
- **The After-Show Party:** Exactly one week later at the **Falmouth Rugby Club** to celebrate a brilliant run in style!