

Monty Python's SPAMALOT

Presented as part of Theatre Ancaster's Mainstage Company

***SPAMALOT* Is Casting!**

Theatre Ancaster is casting for our fall production of *Monty Python's SPAMALOT*. Presented as part of Theatre Ancaster's Mainstage Series, this production will take the stage in November, 2025 in the Peller Hall of the Ancaster Memorial Arts Centre.

Theatre Ancaster's Mainstage Series features the professional level talents and high-quality productions of Theatre Ancaster. Each season includes our highly acclaimed musicals, a play, and a concert – each of which is a culmination of the best that our company has to offer.

Please review this package prior to auditions, and make sure you book an audition time via theatreancaster.com.

All questions can be directed to spamalot@theatreancaster.com

You can sign up for an audition slot [HERE](#).

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Introduction

Who We Are

Theatre Ancaster is a not-for-profit charitable organization operated by a Board of Directors and an exceptional team of volunteers.

We are a thriving community theatre company situated in the heart of the old village. Founded in 1997, Theatre Ancaster provides quality theatre entertainment to the community as well as a diverse range of youth and adult programming to nurture a lifelong love of music and theatre. Whether onstage or offstage, we bring the experience of theatre to life through performance, production design, and community engagement! At Theatre Ancaster, there's a place for everyone to grow, delight, and shine!

Monty Python's SPAMALOT

Lovingly ripped off from the classic film comedy MONTY PYTHON AND THE HOLY GRAIL, *Monty Python's SPAMALOT* retells the legend of King Arthur and his Knights of the Round Table as they search for the infamous Cup of Christ. The show features a smorgasbord of over-the-top zany action including cows, ducks, rabbits, and other pastoral animals. The 2005 Broadway production won three Tony Awards®, including Best Musical, and was followed by two successful West End runs. The outrageous, uproarious, and gloriously entertaining story of King Arthur and the Lady of the Lake will delight audiences as they search for the Holy Grail and “always look on the bright side of life.”

Creative Team

Lead Producer - Laura Bottrell

Director - Sam Frisk

Vocal Director - Jennifer Budd

Choreographer - Tina Rath

Stage Managers - Sam Heath and Ely Baigent

Timeline

Vocal Auditions and First Reads

Wednesday, May 28, 6 - 10pm

Friday, May 30, 6 - 10pm

Saturday, May 31, 1 - 8pm

Dance Call

Monday, June 2, 6 - 10pm

Callbacks

Tuesday, June 3, 6 - 10pm

Wednesday, June 4, 6 - 10pm

If any of the audition dates pose a problem, please be in contact with us at spamalot@theatreancaster.com as soon as possible to discuss options.

Rehearsals

September 2 - November 2, 2025

Tuesdays, Thursdays from 7:00 - 10:00pm

Sundays from 12:30 - 4:30pm

Tech Week

November 4 - 13

Weekday evenings, expect 5:30 - 10:30pm

Saturday, 9:00am - 5:00pm

Sunday, 12:00pm - 5:00pm

Performances

November 14, 15, 20, 21, 22, 28, 29 at 7:30pm

November 16, 23, 30 at 2:00pm

Cast are required to be available for all Tech Week rehearsals and performance dates.

SPAMALOT Character Breakdowns

SPAMALOT is meant to be performed by a smaller cast, and on Broadway, as well as in the original film, most of the roles were played by the principal cast. Our version will be less tightly doubled, but will still make use of a smaller number of excellent performers.

Not sure how to find your range (ex. G2 - E4)? Feel free to use this helpful 1 minute video to help. <https://www.youtube.com/watch?v=9lejHKpfHso>

Lead Roles

King Arthur [Vocal Range: G2 - E4, Baritone]

Male-presenting role. The King of England who sets out on a quest to form the Knights of the Roundtable and find the Holy Grail. Great Humor. Good singer. Comfort with performing intimacy with Lady of the Lake.

Sir Robin [Vocal Range: G2 - E4 (if possible G4 or D5), Baritone/Tenor]

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

Sir Lancelot [Vocal Range: G2 - E4 (if possible G4), Baritone]

Male-presenting role. A Knight of the Roundtable. He is fearless to a bloody fault but through a twist of fate, does discover his 'softer side.' Comfort with performing intimacy with Ensemble 1 - Herbert.

Patsy [Good whistler, Vocal Range: B2 - F4 (G2 optional), Baritone/Tenor]

King Arthur's horse and servant. Underappreciated but always longing for King Arthur's approval. Good, funny, physical mover.

Sir Galahad [Vocal Range: B2 - G4 (ideally up to B4), Tenor]

Male-presenting role. A Knight of the Roundtable. Begins as Dennis, a lower class 'mud gatherer' who becomes Knighted and transforms into the dashing Sir Galahad. Comfort with performing intimacy with Lady of the Lake.

Sir Bedevere [Vocal Range: G2 - E4 (if possible G4), Baritone]

A Knight of the Roundtable. An inept scholar.

The Lady of the Lake [Vocal Range: E3 - B5, Mezzo-Soprano+]

Female-presenting role. 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. Scatting is an asset. Comfort with performing intimacy with Arthur and Galahad.

Ensemble Roles

Female / Higher-Voiced Ensemble General [Vocal Range: Ab3 - G5 (F5 and Ab5 optional), Mezzo/Soprano]

Male / Lower-Voiced Ensemble General [Vocal Range: A2 - G4 (F4 optional), Baritone/Tenor]

Specific Ensemble Parts Include:

Ensemble 1 [Vocal Range: A2 - A4, Baritone/Tenor]

Male-presenting role. Tenor singing required. Very good mover. Plays the following roles:

HISTORIAN, A tweedy academic.

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

FRENCH GUARD, The condemnatory French sidekick to the French Taunter.

MINSTREL, In Sir Robin's band.

PRINCE HERBERT, The hopeful and frilly prince who loves to sing and pines for his love atop a tower. Comfort with performing intimacy with Lancelot.

Also various other knights, peasants, monks, and whatnot.

Ensemble 2 [Vocal Range: G3 - E4, Tenor]

Plays GUARD 1, BROTHER MAYNARD, a long-winded monk, and ROBIN from Scene 3, along with various other knights, peasants, monks, and whatnot.

Ensemble 3 [General Ensemble Vocal Range]

Master of character voices, Plays THE FRENCH TAUNTER, an arrogant, condescending, over-the-top French guard, the KNIGHT OF NI, an absurd, cartoonish leader of a peculiar group of Knights, LANCE from scene 3, and TIM THE ENCHANTER, a ghostly being with a Scottish accent, along with various other knights, peasants, monks, and whatnot.

Ensemble 4 [Vocal Range: D3 - E4, Tenor or D4 - E5, Mezzo/Soprano]

Plays FINNISH MAYOR, jolly and red-faced, who advertises the merits of their hometown and the drunken, useless GUARD 2, along with various other knights, peasants, monks, and whatnot.

Ensemble 5 [General Ensemble Vocal Range]

Plays PRINCE HERBERT'S FATHER, a wealthy, brutish Yorkshireman man at odds with his sensitive son, THE BLACK KNIGHT who is always ready to duel despite multiple injuries, SIR BORS, a strong and courageous knight, along with various other knights, peasants, monks, and whatnot.

Ensemble 6 [General Ensemble Vocal Range]

Plays SIR NOT APPEARING, a knight who doesn't get much stage time, THE DANCING MONK, along with various other knights, peasants, monks, and whatnot.

Ensemble 7 [General Ensemble Vocal Range]

Female-presenting role. Plays DENNIS GALAHAD's MOTHER, a shrill peasant woman, along with various other knights, peasants, monks, and whatnot.

Other Ensemble Roles are required as well, to build a **12 person Ensemble**. All Ensemble Roles are dance roles to at least some extent.

The Casting for SPAMALOT is open to all actors aged 18+. No roles have been previously assigned, and all identities (gender, background, etc) are welcome to audition for most roles, except as noted above.

Intimacy Notice: Note that there is the possibility for the presentation of physical intimacy (hugging, kissing, tenderness) between the characters Arthur & the Lady of the Lake, Galahad & the Lady of the Lake, and Lancelot & Herbert. We are open to the direction this intimacy takes, and an Intimacy Coordinator will be engaged to create a safe space for this work.

Auditions

What to Prepare

Vocal Audition

For your audition, you will be expected to prepare a song or excerpt from *SPAMALOT*, selected from our list of options. Songs will be performed to a provided backing track, linked in the description.

Please select vocal excerpts of the characters you'd like to be considered for. If you'd like to be considered for a role beyond those listed below or for the ensemble (no solo singing), please note it in your audition form but you still must sing one of the following excerpts.

Sheet Music for the excerpts can be found in the Google Drive Folder [HERE](#).

Character	Audition Track	Reference Track
King Arthur	1. I'm All Alone Sheet Music: m. 1 - 18 Accompaniment Track: 0:00 - 1:11 https://www.youtube.com/watch?v=NVQk46Bxjw4	I'm All Alone Sheet Music: m. 1 - 18 Reference Track: 0:00 - 1:07 https://www.youtube.com/watch?v=mbOfJxToXQs&list=OLAK5uy_mqbkS5wfA7J6bqpR8dCK6RWFtThTHknwk&index=13
	AND 2. Find Your Grail Sheet Music: m. 7 - 32 m. 6-7 as musical cue Accompaniment Track: 0:15 - 1:35	AND 2. Find Your Grail Sheet Music: m. 7 - 32 m. 6-7 as musical cue

	<p>https://youtu.be/WqBb4JohoXs?si=jpyg-GgfmJctl_G2&t=15</p> <p>*Sheet Music is an octave higher than you sing.</p>	<p>Accompaniment Track: 0:15 - 1:33</p> <p>Exactly as accompaniment Track: https://youtu.be/7iF1ztADDk0?si=-7gBoNDNwXO4pzhW&t=15</p> <p>(Better vocal version for reference): https://youtu.be/fcfwyEkMF3E?si=upui2RmOgzaf9fsr&t=13</p>
Sir Robin	<p>You Won't Succeed on Broadway</p> <p>Sheet Music: M. 110 - 157 With m. 105 - 109 as a musical cue</p> <p>Accompaniment Track: 2:04 - 2:50</p> <p>https://youtu.be/qUMdftsMOZw?si=B5WKhaJqxHxDiqDk&t=124</p> <p>4</p>	<p>You Won't Succeed on Broadway</p> <p>Sheet Music: M. 110 - 157 With m. 105 - 109 as a musical cue</p> <p>Reference Track: 2:04 - 2:50</p> <p>https://youtu.be/ciBLBCj1N6k?si=bAOk6NIJslvq-ia2&t=124</p>
Sir Lancelot	<p>Find Your Grail</p> <p>Sheet Music: m. 7 - 32 m. 6-7 as musical cue</p> <p>Accompaniment Track: 0:15 - 1:35</p> <p>https://youtu.be/WqBb4JohoXs?si=jpyg-GgfmJctl_G2&t=15</p>	<p>Find Your Grail</p> <p>Sheet Music: m. 7 - 32 m. 6-7 as musical cue</p> <p>Accompaniment Track: 0:15 - 1:33</p> <p>Exactly as accompaniment Track: https://youtu.be/7iF1ztADDk0?si=-7gBoNDNwXO4pzhW&t=15</p> <p>(Better vocal version for reference): https://youtu.be/fcfwyEkMF3E?si=upui2RmOgzaf9fsr&t=13</p>

<p>Patsy</p>	<p>Always Look on the Bright Side of Life</p> <p>Sheet Music: m. 1 - 17</p> <p>Accompaniment Track: 0:00 - 0:46</p> <p>https://www.youtube.com/watch?v=p3qR3uvyGEs&list=OLAK5uy_mqbkS5wfA7J6bgpR8dCK6RWFTThTHknwk&index=21</p>	<p>Always Look on the Bright Side of Life</p> <p>Sheet Music: m. 1 - 17</p> <p>Reference Track: 0:00 - 0:46</p> <p>https://www.youtube.com/watch?v=Hr_TRW-wV5c&list=OLAK5uy_mqbkS5wfA7J6bgpR8dCK6RWFTThTHknwk&index=8</p>
<p>Sir Galahad</p>	<p>The Song That Goes Like This</p> <p>Sheet Music: m. 25 - end (musical cue from m. 23 - 24)</p> <p>Accompaniment Track: 1:18 - end</p> <p>https://youtu.be/wESvnUpaw5Q?si=nx3q7MbiHBVCyRJI&t=78</p> <p>*You can sing both Galahad and Lady's Parts or just Galahad</p>	<p>The Song That Goes Like This</p> <p>Sheet Music: m. 25 - end (musical cue from m. 23 - 24)</p> <p>Accompaniment Track: 1:18 - end</p> <p>https://youtu.be/0AYRKstlhwc?si=2_MaaMSfl_VGStaG&t=78</p>
<p>Sir Bedevere</p>	<p>Find Your Grail</p> <p>Sheet Music: m. 7 - 32 m. 6-7 as musical cue</p> <p>Accompaniment Track: 0:15 - 1:35</p> <p>https://youtu.be/WqBb4JohoXs?si=jpyg-GgfmJctI_G2&t=15</p>	<p>Find Your Grail</p> <p>Sheet Music: m. 7 - 32 m. 6-7 as musical cue</p> <p>Accompaniment Track: 0:15 - 1:33</p> <p>Exactly as accompaniment Track: https://youtu.be/7iF1ztADDk0?si=-7gBoNDNwXO4pzhW&t=15</p> <p>(Better vocal version for reference): https://youtu.be/fcfwyEkMF3E?si=upui2RmOgzaf9fsr&t=13</p>

<p style="text-align: center;">Lady of the Lake</p>	<p style="text-align: center;">1. Whatever Happened To My Part</p> <p style="text-align: center;">Sheet Music: Full</p> <p style="text-align: center;">Accompaniment Track: Full</p> <p style="text-align: center;">https://www.youtube.com/watch?v=VBbgKhzF7T0&list=OLAK5uy_mqbkS5wfA7J6bgpR8dCK6RWFThTHknwk&index=24</p> <p style="text-align: center;">AND</p> <p style="text-align: center;">2. The Song That Goes Like This*</p> <p style="text-align: center;">Sheet Music: m. 25 - end (musical cue from m. 23 - 24)</p> <p style="text-align: center;">Accompaniment Track: 1:18 - end</p> <p style="text-align: center;">https://youtu.be/wESvnUpaw5Q?si=nx3q7MbiHBVCyRJI&t=78</p> <p style="text-align: center;">*You can sing both Galahad and Lady's Parts or just Lady of the Lake's. You may be asked to just sing that last page for song #2.</p>	<p style="text-align: center;">1. Whatever Happened To My Part</p> <p style="text-align: center;">Sheet Music: Full</p> <p style="text-align: center;">Reference Track: Full</p> <p style="text-align: center;">https://www.youtube.com/watch?v=Nj7Ss3bEliw&list=OLAK5uy_mqbkS5wfA7J6bgpR8dCK6RWFTThTHknwk&index=11</p> <p style="text-align: center;">AND</p> <p style="text-align: center;">2. The Song That Goes Like This</p> <p style="text-align: center;">Sheet Music: m. 25 - end (musical cue from m. 23 - 24)</p> <p style="text-align: center;">Reference Track: 1:18 - end</p> <p style="text-align: center;">https://youtu.be/0AYRKstlhwc?si=2_MaaMSfl_VGStaG&t=78</p>
<p>General Ensemble - Option 1</p> <p><i>Female-presenting vocalists may be asked to try this song as written on the sheet music (an octave higher than the male singing reference track).</i></p>	<p style="text-align: center;">I Am Not Dead Yet</p> <p style="text-align: center;">Sheet Music: m.1 - 17</p> <p style="text-align: center;">Accompaniment Track: 0:00 - 0:23</p> <p style="text-align: center;">https://www.youtube.com/watch?v=MIZT-iPNYpM&list=OLAK5uy_mqbkS5wfA7J6bgpR8dCK6RWFThTHknwk&index=15</p>	<p style="text-align: center;">I Am Not Dead Yet</p> <p style="text-align: center;">Sheet Music: m.1 - 17</p> <p style="text-align: center;">Reference Track: 0:00 - 0:23</p> <p style="text-align: center;">https://www.youtube.com/watch?v=0CgLUoWFPEI&list=OLAK5uy_mqbkS5wfA7J6bgpR8dCK6RWFTThTHknwk&index=2</p>
<p>General Ensemble - Option 2</p>	<p style="text-align: center;">Find Your Grail</p>	<p style="text-align: center;">Find Your Grail</p>

<p><i>Male-presenting vocalists may sing this song an octave lower than the sheet music (an octave lower than the female singing reference track).</i></p>	<p>Sheet Music: m. 7 - 32 m. 6-7 as musical cue</p> <p>Accompaniment Track: 0:15 - 1:35</p> <p>https://youtu.be/WqBb4JohoXs?si=jpyg-GgfmJctI_G2&t=15</p>	<p>Sheet Music: m. 7 - 32 m. 6-7 as musical cue</p> <p>Accompaniment Track: 0:15 - 1:33</p> <p>Exactly as accompaniment Track: https://youtu.be/7iF1ztADDk0?si=-7gBoNDNwXO4pzhW&t=15</p> <p>(Better vocal version for reference): https://youtu.be/fcfwyEkMF3E?si=upui2RmOgzaf9fsr&t=13</p>
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First Read

At your vocal audition, we will also ask you to perform a reading with one of our creative team members. As many people have an idea of how these popular Monty Python bits go, we would like to ask you to, along with the “tried and true” presentation of the material, also bring a version in which you put your own spin on the reading.

All the readings can be found in the Google Drive Folder [HERE](#).

Character	Reading
King Arthur	P 18-20 Arthur, Dennis, Dennis’s Mother
Sir Robin	P 10 - 13 Lance, Robin, Man
Sir Lancelot	P 83 - 85 Lance, Father, Herbert
Patsy	P 93 - 95 Arthur, Patsy, Lady of the Lake
Sir Galahad	P 18-20 Arthur, Dennis, Dennis’s Mother
Lady of the Lake	P 93 - 95 Arthur, Patsy, Lady of the Lake
Ensemble 1	P 78 - 82 Herbert, Father, Guard 1
Ensemble 2	P 78 - 82 Herbert, Father, Guard 1
Ensemble 3	P 45 - 46 Arthur, French Taunter
Ensemble 5	P 78 - 82 Herbert, Father, Guard 1
Ensemble 7	P 18-20 Arthur, Dennis, Dennis’s Mother
General (Including Sir Bedevere, Ensemble 4, Ensemble 6)	P 67 - 69 Arthur, Robin, Ni Knight (read Head Knight and all ways this is labelled. The name changes through the scene)

Dance Call

What are Dance Calls?

Not only do we need to see you sing and act in your audition, we also need to see you dance! *SPAMALOT* features a fair amount of dancing by all roles, so we need to see if you can move. If we are interested in considering you further for our cast, you will be invited to a dance call. At the dance call, our Choreographer will teach everyone invited a small piece of choreography, there will be an amount of time to practice that choreo, and then everyone at the dance call will perform the choreography in small groups.

Who gets invited to a Dance Call?

Dance call is a mandatory invite-based second audition for anyone we are interested in considering further for our cast. All lead and ensemble actors must participate in our dance call to join the cast.

What would I need to Prepare?

No preparation is necessary! Wear clothes you can move in and shoes that you can dance in - sneakers, jazz shoes, or character shoes.

Callbacks

What are callbacks?

Callbacks are our opportunity to get to know you better as a performer and to see you alongside other actors to get a feel for how you might work together.

Who gets called back?

We call back individuals who we are interested in considering for lead and ensemble roles. We plan to call back for all roles listed.

If you are interested in any of the roles in *SPAMALOT*, you **must** be available for callbacks on Tuesday, June 3, 6 - 10pm and Wednesday, June 4, 6 - 10pm

If invited to callbacks, you should plan to be there for the entire duration, but you will have downtime so bring a quiet activity if you'd like.

What would I need to prepare?

If called back, you will receive an email after dance auditions. This email will provide you with instructions on what you can expect at your callback. This may include scenes that you will do with other actors and songs that we'd like to hear you sing, either by yourself or with other actors. Scripts and sheet music will be provided accordingly.

Possible Callback Songs:

Character	Audition Track	Reference Track
<p style="text-align: center;">Lady of the Lake</p> <p><i>Start at the line "And there's nothing you can't do".</i></p> <p><i>Prioritize playing with scattling and ornamentation - make it your own!</i></p>	<p style="text-align: center;">Find Your Grail</p> <p>Sheet Music: m. 62 - 74 With m. 61 - 62 - Musical Cue</p> <p>Accompaniment Track: 3:04 - end</p> <p>https://www.youtube.com/watch?v=WqBb4JohoXs&list=OLAK5uy_mgbkS5wfA7J6bqpR8dCK6RWFTThTHknwk&index=20</p>	<p style="text-align: center;">Find Your Grail</p> <p>Sheet Music: m. 62 - 74 With m. 61 - 62 - Musical Cue</p> <p>Reference Track: 2:41 - end</p> <p>https://youtu.be/fcfwyEkMF3E?si=3oVv7S9nXxewHfVW&t=161</p>
<p style="text-align: center;">Ensemble 1</p>	<p style="text-align: center;">Where Are You - Here Are You</p> <p>Sheet Music: m. 27 - 36 m. (25 - 26 as musical cue) then Here are you m. 1 - 6</p> <p>Accompaniment Track (Partial): Full</p> <p>https://www.youtube.com/watch?v=WIXjy8uVwUQ</p> <p>*Piano accompaniment will be provided for the full track</p>	<p style="text-align: center;">Where Are You - Here Are You</p> <p>Sheet Music: m. 27 - 36 m. (25 - 26 as musical cue) then Here are you m. 1 - 6</p> <p>Reference Track: Full</p> <p>https://www.youtube.com/watch?v=OSzIAPdGkPE</p>
<p style="text-align: center;">Ensemble / Anyone</p> <p><i>Female-representing vocalists may be asked to try this song as written on the sheet music (an octave higher than the male singing reference track).</i></p>	<p style="text-align: center;">Brave Sir Robin</p> <p>Sheet Music: m. 1 - 47</p> <p>Accompaniment Track: 0:00 - 0:55</p> <p>https://www.youtube.com/watch?v=-9LvHWEDm1o&list=OLAK5uy_mgbkS5wfA7J6bqpR8dCK6RWFTThTHknwk&index=22</p>	<p style="text-align: center;">Brave Sir Robin</p> <p>Sheet Music: m. 1 - 47</p> <p>Reference Track: 0:00 - 0:55</p> <p>https://www.youtube.com/watch?v=G2r3RISM7a0&list=OLAK5uy_mgbkS5wfA7J6bqpR8dCK6RWFTThTHknwk&index=9</p>