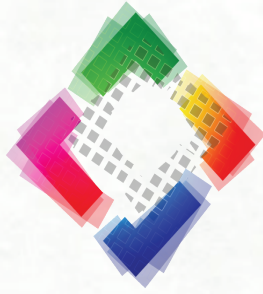




# MONTY PYTHON'S SPAMALOT™

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



# ANU INTERHALL PRODUCTIONS

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BURGMANN COLLEGE



John XXIII College



australian national university students' association





# MONTY PYTHON'S SPAMALOT™

Book and Lyrics by  
Eric Idle

Music by  
John Du Prez & Eric Idle

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

From the original screenplay by  
Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin

Musical Director  
James Tighe

Director  
Milly Cooper

Choreographer  
Ben Purser

Producer  
Christina Rae

Executive Producer  
Jessica Bird

Set Designer  
Casey White

Stage Manager  
Kat Carrington

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# From the President

Welcome to the 2014 production of Monty Python's: Spamalot, brought to you by ANU Interhall Productions. We are delighted to have you join us for a hilarious evening of entertainment - you have chosen wisely!

Monty Python's unparalleled wit and satire has delighted audiences for decades and this enigmatic musical is no different. The finest of Python's skits have been wound together into a phenomenal work that will make you laugh until you ache. The momentum of last year's award-winning "CATS" production has cemented the high caliber Interhall Production as an essential landmark in the ANU calendar. The inspiring level of campus wide enthusiasm and talent in the show's diverse cast is a testament to this!

To individually thank everyone who has contributed to this wonderful show would overflow this opening page (and anger the Producers!), but I would like to highlight two incredible groups who have contributed to tonight's performance.

You will soon experience their fantastic achievement first-hand, but our talented Production Team have been admirable in their careful skill and profound commitment in bringing this show to life. They have fostered an infectious level of excitement and brought out the best of the cast's talents. To each of you, Kat, Casey, Jess, Christina, Ben, James and Milly - my sincerest thanks for enabling another generation of ANU students to experience the magic of theatre performance. You should be incredibly proud of this achievement.

To our Executive Committee, who have served selflessly throughout the many months of preparation: your execution of this monumentally complex production is an impeccable demonstration of what makes the ANU such a special place to live and study. The Society has matured greatly, with a new website, revised constitution, improved financial processes and a large capital investment that will enable future Committees to reduce their recurring costs. Not to mention a remarkable show!

I have been enormously proud to serve as representative of your Society during 2014 and am thankful to all those who have contributed to this tradition of such high caliber artistic productions at ANU.

But that's enough from me! I hope you will leave with a grin on your face and a tune or two stuck in your head for days to come. Please grab refreshments, take your seat and join us for Monty Python's: Spamalot!

Ben Greenwood

*President, on behalf of ANU Interhall Productions Executive  
(James Tighe, Jess Bird, Jeremy Hoskins, Kirby Dunlop)*

## Director's Notes

Considering I'm vegetarian, I am aware but not alarmed, to I say I have made more puns about tinned meat in the last 6 months than I would have ever expected to in my life. No complaints though!

Spamalot has been a truly incredible and muy hilarious experience. Having admired from afar, but never really been absorbed into the wonderful world that is Monty Python, I have to admit that I am entirely sold.

My love for theatre began at a young age, and my passion for the performing arts was, and will always be heavily influenced by my inspiring father. I learnt to sing, dance and act at a relatively young age and all my life I wanted to be a triple threat. A few years ago however, my focus changed and I realised that nothing gave me greater joy than connecting people in real life and on stage, and so I followed my heart and am extremely grateful to be doing what I enjoy most in the world, directing.

Having been fortunate enough to direct three pieces of theatre with music: ANU Arts Revue 2012, *The Popular Mechanicals* (N.U.T.S 2013) and now *Spamalot*, I can safely say this has been the most challenging and most rewarding show so far. The auditions were held back in late 2013 and due to the number of auditionees and the incredible amount of talent, it took many hours to finalise the cast that you see before you tonight. During the Easter break we had an intensive musical-camp for a week and it was throughout that process that the individual moments that we'd all been working on, became a show. Over the last few months the cast has blossomed and grown to become a tight-knit group that are extremely professional in their focus and dedication to the show and each other. I could not be prouder.

Between the cast, orchestra, crew, and creative and production team there are over 50 students involved in this musical and it has been a very busy, sometimes stressful, but absolutely worthwhile 3 months. I cannot thank everyone enough for all their hard work and dedication to Spamalot; a particularly huge thanks to the ANU Interhall Musical Society who gave me the opportunity to direct such an amazing piece of theatre. I hope you enjoy the show (Spam)-a-lot!



# Musical Director's Notes

As a member of both the 2013 and 2014 Executive Committees, I have been fortunate enough to see this show grow from "what show should we do next year", to votes on a page, to a production team, and finally to the spectacle you will see tonight!

The show you will see tonight is the culmination of hundreds of hours of work, with some of the most talented students at the ANU. An element of the Interhall musical which I am particularly proud of is that we do not restrict the cast to any particular school within the university, as such tonight you won't simply see music students participating in live performance, but a mixture of students from all disciplines across the university.

I am very fortunate to have been selected as the Musical director for the show and work alongside an extremely talented and dedicated production team, so to Milly, Ben, Jess, Christina, Casey, and Kat, Thank you.

I must also personally thank my technical team as well, Tim Douglass, Jono Warren, and Owen Horton, who have both worked tirelessly to produce an amazing sound and light element to the show. As well as each and every member of the orchestra who has dedicated many hours of practice to the show, and who have stuck by me throughout the journey.

Finally, I must thank you all for attending, for it performing for you which makes all the hours of work worthwhile. Without an audience, we are unable to put on show of this magnitude, so I ask that you all pencil in the Interhall Musical to your calendars so we can enjoy many more years of quality student productions at the ANU.

I hope that you all enjoy the show, and that you all may 'Find Your Grail'!

# Choreographer's Notes

The choreographic journey of *Spamalot* began by sorting out the knights from the peasants. The looks on everyone's faces at the start of auditions when asked seriously to ride their horse' (with optional coconut sounds) made it clear that this was no ordinary production, and needed definite commitment to the movement (including any necessary 'horse-riding'). *Spamalot* calls for many different styles of choreography, including Broadway, soft shoe tap, ballet, cheerleading, and rumba, and even specific famous dance sequences from Broadway and West End shows. With a wide range of dance experience amongst them, the cast had the huge task of picking up all the wacky moves, as well as adding certain types of movement such as 'Finnish folk dancer', 'Dead Body', and 'Not-quite-so-dead body'.

Strains of the show's many songs could be heard at my house well before the Christmas carols surfaced, as choreography for the show started in December last year. As ideas for movements presented themselves to me over the summer, piles of notes, written dance sequences, drawings, and position patterns soon accumulated, videos of the moves were made and practised frequently in my back room, and repeated playbacks of 'Knights of the Round Table' competed with the summer cricket on TV in the next room (sorry Mum!).

The cast have put in a tremendous effort with all of the choreography that has been given to them, and the results have truly paid off. We've had moments of awkward frustration with learning how to walk in time ("your left foot....no, your other left!") but also of enormous joy at seeing the progress that members of the cast have made over the past few months (the knights' tap, the chorus' ensemble work and the Laker Girls' awesome tricks, to name a few such instances).

The production team as well have been such a great support since the show's conception, providing advice and help in a range of ways. They've all worked extremely hard in their own way to bring the show to its absolute best (but special mentions to Kat for making many of the strange props I requested, to our producers for all their organisational work behind rehearsals, and Milly for her amazing direction, great humour, and wonderful regular supply of snacks).

I've truly enjoyed choreographing this show, and I hope you are entertained and amused by *Spamalot*. As we say before a show, 'Chookas!



## Eric Idle - Book, Lyrics & Music



Eric Idle has multi-hyphenated his way through life, from being a writer and actor in the legendary "Monty Python" TV Series and movies, to the creator and director of "The Rutles." He has appeared on stage singing rude songs with John Du Prez at Carnegie Hall and the Hollywood Bowl as well as performing in two highly successful tours, Eric Idle Exploits Monty Python (2000) and The Greedy Bastard Tour (2003), for which they journeyed 15,000 miles across North America in a bus. His Greedy Bastard Diary of that tour is available from Harper Collins. Their latest work, a comic oratorio called Not the Messiah, will be performed shortly in Toronto. His play Pass The Butler ran for five months in London's West End; he has written two novels, Hello Sailor and The Road to Mars, a children's book, The Quite Remarkable Adventures of the Owl and The Pussycat, and a bedside companion, The Rutland Dirty Weekend Book. Spamalot has already won him a Tony, a Grammy and the respect of his wife and children.

## John Du Prez - Music

A Trevelyan Scholar at Christ Church, Oxford, and Associate of the Royal College of Music, he entered the film industry in 1978 composing additional music for Monty Python's Life of Brian. This began a long association with Eric Idle, leading eventually to their current writing partnership. He has scored more than 20 feature films including The Meaning of Life, A Private Function, A Fish Called Wanda, Once Bitten, UHF and Teenage Mutant Ninja Turtles I, II and III. Other Python projects include the Contractual Obligation Album, Monty Python at the Hollywood Bowl and the Fairly Incomplete & Rather Badly Illustrated Monty Python Song Book. He was musical director for Eric Idle's two North American stage tours, Eric Idle Exploits Monty Python (2000) and The Greedy Bastard Tour (2003). This is his Broadway debut.



## Monty Python

Is he God or Godot, an agent of the devil or an agent of the William Morris Agency, or is he, as some have argued, a fictitious character invented in 1969 by Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin in a desperate attempt to find a title for their rather silly TV show? Whatever the truth, he is the eponymous impresario who fronts "The Flying Circus," The Holy Grail, The Life of Brian, The Meaning of Life, And Now for Something Completely Different and who appeared Live at Drury Lane, City Centre and the Hollywood Bowl. He has fronted numerous books including The Big Red Book and the Papperbok as well as many CDs, DVDs and awaiting matching ties and handkerchiefs. He is currently in retirement in an old jokes home near Dover, anxiously awaiting Nighthood and Knightnurse. This is his first Broadway show.

Further details: [www.PythOnline.com](http://www.PythOnline.com)



## Milly Cooper - Director

Being heavily influenced by Astaire's magical tapping, Sinatra's smooth crooning and Bette Davis great acting, you wouldn't think Milly was born anytime in the last 50 years. However she's rather glad she was! Having begun ballet at the age of 4, she quickly moved to tap by the ripe age of 6, finding that this sort of movement was more suited to her figure (for her first 7yrs, the fortunate nickname "Michelin Man" was ascribed to her due to countless fat [not performing!] rolls). She picked up flute at the age of 6 too, and it wasn't long before community choirs crept into her extra-curricular life. Milly was involved in many high school and college productions - her favourite role to date is still a lesbian Malvolio in Shakespeare's *Twelfth Night* - before beginning her BA in Drama and English in 2011. She was then, and is still, heavily immersed in university theatre (particular thank you to the National University Theatre Society for all the opportunities it has given her!) and hasn't looked back.



## James Tighe - Musical Director

James is a 4rd year student at the ANU School of Music, with experience in the performing, composing and directing of a wide range of musical styles and genres, including Musical Theatre, Western Classical Music, Choral Music, and a variety of contemporary music styles. On the stage, his experience in theatre ranges from performing as a drunken 'Friar Tuck' in a production of *Robin Hood*, to and playing 1st keyboard in Leeton's 'Grease2010'. He has been heavily involved in a range of inter-college activities including the Daley Road Singers' 2012 choral tour of South Africa, as well as the Interhall choir and band comps with John XXIII College (still think we were robbed in 2012 band night). James was the Assistant musical Director for the 2012 production of *CATS* as well as being heavily involved in the sound and lighting for the show.



## Ben Purser - Choreographer

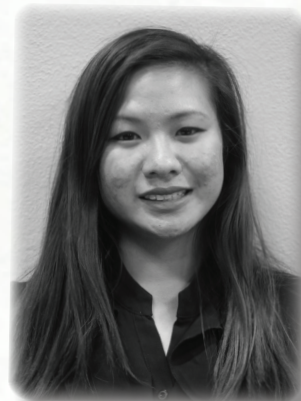
Ben's parents put him into dance classes at age four when they couldn't stand the constant pirouetting during dinnertime any longer. Since then, Ben has trained in RAD ballet, Glen Wood tap, contemporary, jazz, hip hop, acrobatics, and drama (just don't ask him to sing...#justthedancer). Ben's entrance into choreography began in high school, teaching Year Seven students interpretive dance involving canons, floor work, and alternative contemporary music. Ben's choreography has featured in *Anything Goes* (Burton and Garran Amateur Players, 2012), the NSW State Dance Festival (2010), and PULSE Performing Arts Festival (2009). Past theatre work includes 'Mr. Mistoffelees/Macavity' in *CATS* (ANU Interhall Productions, 2013), 'Sailor/Reverend' in *Anything Goes* (Burton and Garran Amateur Players, 2012) and 'Master of Ceremonies' in *Chicago* (ANU Interhall Productions). Other past work highlights include performing with Playschool's Justine Clark ("I Can Sing!", ABC), modelling for Therese Clifford Management, and fleeing from small children while doing character work as Shrek in a department store.





## Christina Rae - Producer

Christina had no idea what she was getting into when she signed up to Produce *Spamalot*. Having the previous year pranced across the ANU Arts Centre in a skintight unitard with layers of paint on her face in the Interhall Musical *CATS*, she figured being *Spamalot*'s producer would be just like *CATS* all over again, but with more emails. It turns out she was wrong. Producing has been an incredible experience of panicked phone calls, colour-coded spreadsheets, bombarding the cast with emails, learning about this thing called a 'budget' and sneaking around campus to stick up posters. Christina would like to thank the rest of the production team (and the cast!) for dealing with her disorganisation, with a particularly giant thankyou to Jess the executive producer who has rescued Christina from disaster more times than she can count.



## Jessica Bird - Executive Producer

After performing in the 2013 ANU Interhall production of *CATS*, Jessica decided to venture over to the other side and became a first time musical producer. She is currently in her third year of studying Commerce/Music and through this odd combination she has combined her love of music and organisation. Her first artistic organisational endeavours occurred in 2013 as an arts rep for Bruce Hall and co-organiser of Big Night Out 2013. Jessica is super excited to continue her pursuits during the mid year break when she will undertake an Arts Administration internship at her dream future place of employment, Opera Australia. Producing *Spamalot* has shown her the meticulous and somewhat stressful side of what it takes to put on a full scale musical. She wouldn't have been able to do it without her partner in crime Christina and the many Two Before Ten coffee dates/producer meetings/gossip sessions.



## Kat Carrington - Stage Manager

Upset about missing out on *CATS*, Kat (the superior cat) decided to try her hand at Stage Management. Forced into Speech & Drama classes by her mother in an attempt to maintain her British accent, Kat developed a passion for theatre at a young age. With some lighting experience, including an awkward incident with *Satyros*, Kat has really enjoyed reliving Art Attack to create many of the props you will see tonight. She extends her gratitude to the cast, crew and the wonderful production team that have worked so hard to make *Spamalot* possible!



## Casey White - Set Designer

Originally coming to ANU to get a degree and get out of here, Casey finds himself here 5 years later having had the most turbulent of adventures. He currently resides at John XXIII College as the Community Coordinator, and dabbles in a bit of theatre here and there. Casey was the President of ANU Interhall Productions from 2011 - 2013, he was the Musical Director for their production of *Chicago* and *CATS*. He also directed *CATS*, whilst being the set designer/construction manager and the Treasurer (something he never wants to do again). In his time away from ANU he has been one of the Set Designers for *Cabaret* (Canberra Philharmonic 2014), Musical Director for *Les Miserables* (Canberra Philharmonic 2013), *The Last Five Years* (Tuggeranong Arts 2012) and Musical Director for *Kiss Me Kate* (B&G Players 2011). Casey is doing the set for *Spamalot* because he opened his mouth one day while having coffee with Milly.





# Synopsis

## Act I

The play begins with a historian giving a brief overview of medieval England. An idyllic Scandinavian village appears, with gaily dressed Finnish villagers singing and dancing to the "Fisch Schlapping Song." The scene changes to a dreary, dark village with penitent monks in hooded robes chanting Latin prayers. King Arthur travels the land with his servant Patsy ("King Arthur's Song"), trying to recruit Knights of the Round Table to join him in Camelot and his quest for the Holy Grail. He 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. Sir Robin and Sir Lancelot meet as they attempt to dispose of the sickly Not Dead Fred ("He Is Not Dead Yet"). 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 ("Come With Me"). Cheered on by the girls ("Laker Girls Cheer"), the Lady of the Lake turns Dennis into Sir Galahad and together, they sing ("The Song That Goes Like This"). Together, with Sir Bedevere and Sir Not-Appearing-In-This-Show they make up the Knights of the Round Table ("All for One").

The five knights gather in Camelot and take part in some frivolity and unchivalrous activities ("Knights of the Round Table" / "The Song That Goes Like This (Reprise)"). 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 ("Find Your Grail"), the Knights set off. They are viciously taunted by lewd French soldiers at a castle they come to, and attempt to retaliate by sending them a large wooden rabbit in the style of the Trojan Horse. Defeated, they leave in a hurry when the French begin throwing various barnyard animals at them ("Run Away").

## Act II

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 ("Always Look on the Bright Side of Life") and they find a shrubbery shortly after. The Knights accept it, but next demand that King Arthur put on a musical and bring it to Broadway.

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 wandering the forest for some time ("Brave Sir Robin"), finds King Arthur and insists that it would be impossible for them to accomplish this next task ("You Won't Succeed on Broadway"). King Arthur and Patsy promptly set off in search of Jews. While the Lady of the Lake laments her lack of stage time ("The Diva's Lament"), 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 Herbert ("Where Are You?"/ "Here Are You") whose overbearing, music-hating father, the king, is forcing him into an arranged marriage. Lancelot advocates for Herbert after the king returns ("His Name Is Lancelot").

King Arthur begins to give up hope of ever putting on the Broadway musical and laments that he is alone ("I'm All Alone"). The Lady of the Lake appears and tells Arthur that he and the Knights have been in a Broadway 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 ("Twice In Every Show").

Reunited with his Knights, Arthur meets Tim the Enchanter who warns them of the danger of an evil rabbit. When the rabbit bites a knight's head off, Arthur uses the Holy Hand Grenade of Antioch against it. A large stone block showing a combination of letters and numbers is also revealed. After pondering the final clue, Arthur admits that they're "a bit stumped with the clue thing" and asks God to "give them a hand". The grail is "found"; Arthur marries the Lady of the Lake, Lancelot marries Herbert; and Sir Robin decides to pursue a career in musical theatre ("Act 2 Finale/ Always Look on the Bright Side of Life (Company Bow)").

# Musical Numbers

# MONTY SPAN

## Act I

- "Fisch Schlapping Song" - Mayor, Villagers, Historian, Monks
- "Monk's Chant" - Monks
- "King Arthur's Song" - King Arthur & Patsy
- "Monk's Chant" - Monks
- "He is Not Dead Yet" - Man, Lance, Robin and Bodies
- "Come With Me" - The Lady of the Lake
- "Laker Girls" - King Arthur, Patsy and the Laker Girls
- "The Song That Goes Like This" - Sir Galahad and The Lady of the Lake
- "All for One!" - King Arthur, Patsy, Robin, Lancelot, Galahad and Bedevere
- "Knights of the Round Table" - King Arthur, Patsy and his Knights, The Lady of the Lake, and the Camelot Dancers
- "The Song That Goes Like This" (Reprise) - The Lady of the Lake and Ensemble
- "Find Your Grail" - The Lady of the Lake, King Arthur, Patsy, Robin, Lancelot, Galahad, Bedevere, Knights and Grail Girls
- "Run Away" - The Taunter, French Guards, King Arthur, Patsy, Robin, Lancelot, Galahad, Bedevere, French Citizens

## Act II

- "Always Look on the Bright Side of Life" - Patsy, King Arthur, Knights and The Knights of Ni
- "Brave Sir Robin" - Sir Robin and his Minstrels
- "You Won't Succeed on Broadway" - Sir Robin and Ensemble
- "The Diva's Lament" - The Lady of the Lake
- "Where Are You?/ Here Are You!" - Prince Herbert
- "His Name is Lancelot" - Lancelot, Prince Herbert and Ensemble
- "I'm All Alone" - King Arthur, Patsy and Knights
- "Twice In Every Show" - Lady of the Lake and King Arthur
- "The Grail" - King Arthur, Patsy, and his Knights.
- "We Are Not Yet Wed" - Girls, Knights, Ensemble
- "Always Look on The Bright Side of Life" (Reprise) - The Company





# PYTHON'S MALOT



## CAST

King Arthur.....	Nathan Randell
Sir Robin.....	James Kelly
Sir Lancelot.....	Tim Crundall
Patsy.....	Eliza Shephard
Sir Galahad.....	Josh Griffiths
Sir Bedevere.....	Fletcher Lodwick
Lady of the Lake.....	Kate Reardon
Not Dead Fred/Price Herbert.....	AJ Proudford
Historian.....	Rowan Rowlands
Brother Maynard.....	Patrick Solomon
Sir Not-Appearing-in-this-Show.....	H.O. Hall
Knight of Ni.....	Ryan Godfrey
Tim the Enchanter.....	Vivek Sharma
Dennis's Mother.....	Sally Heading
Concorde.....	Kirby Dunlop
French Taunter/Black Knight/Herbert's Father.....	Matthew Sykes
French Guard.....	Vivek Sharma, Ryan Godfrey, AJ Proudford
Herbert's Guards.....	Sally Heading, James Lawson
Minstrels.....	Isabel Doraisamy, Claire Seton, Jeremy Hoskins, Rowan Rowlands

## THE CHORUS

Rowan Rowlands, Vivek Sharma, Sally Heading, Patrick Solomon, Matthew Sykes. Lachlan McGinness, Claire Seton, Jeremy Hoskins, Isabel Doraisamy, James Lawson, Ryan Godfrey, Alison Hurd, Sally Lewis, Amelia Bowring-Stone, Kirby Dunlop, Alex Fogg, Shasha Chen and Camille Greenfield.

## ORCHESTRA

Conductor.....	James Tighe
Flute.....	Sarah Ismail
Alto Saxophone/Tenor Saxophone.....	Max Stenstrom
Clarinet.....	Alex Dixon
French Horn.....	Diane Tan
Trombone.....	Ben Pierce
Keyboard I.....	Kat Tang, Edward Huang
Keyboard II.....	Nick Beecher
Violin I.....	Catia Rizio
Violin II.....	Dennis Wu
Violin III.....	Elisha Adams
Viola.....	Maddi Collings
Cello.....	Matthew Teh
Guitar.....	Hayden Reinke
Bass.....	Will Flowers
Drums.....	Jono Warren
Percussion.....	Casey White

## Nathan Randell - King Arthur

Nathan entered the world of music at the age of six and loved it! Since then, Nathan has dabbled in many areas of music: from learning and playing new instruments, to sound engineering and composition. His first participation in musical theatre occurred in Toowoomba in 2003, appearing in the shows *Megabyte Warrior* and *The King is Coming Back*. Following that, Nathan was involved in productions of *Bugsy Malone* (2004) and *Bye Bye Birdie* (2005). He also performed in his High School production of *Annie* (2006) as Oliver Warbucks. He then spent some time participating in other areas of production as backstage crew, technical crew and the orchestra pit. His return to the stage occurred last year in the ANU Interhall Productions of *CATS*.

Nathan would like to express heartfelt thanks to the cast, crew and production team for all of their hard work in pulling this production together.



## James Kelly - Sir Robin

Hailing from Sydney's Inner West, before 2014 you're more likely to have found James Kelly surfing and playing guitar than dancing on a big shiny stage. After taking a year off to write indie/folk music, perform and travel the world, James has just started his first year at ANU to complete a bachelor of Music and Visual Arts. James has previously played lead roles in Monte St Angelo's *Beauty and The Beast* in 2012, and St Ignatius College's *Footloose* in 2011. Although joining the cast midway through rehearsals, James has adapted well to the 'not so brave' character of Sir Robin.



## Tim Crundall - Sir Lancelot

Tim has never felt truly comfortable on stage. From an early age he has never enjoyed being the centre of attention and is always more comfortable reading a book at home than dancing on the podium at Cube, a popular gay nightclub.

Tim is a very quiet, extremely humble man, so humble one would never know that he is a skilled singer and dancer, can play violin and piano, vice captained his high school rugby team to a premiership, can solve a Rubik's cube in under half a minute or is a proficient skier and snowboarder.

If everyone was as humble as Tim Crundall the world would be a quieter place.



## Eliza Shephard - Patsy

Now in the third year of her Bachelor of Music (performance), Eliza is a regular in the Canberra musical scene with *Spamalot* taking her tally to 37 productions. Eliza has also performed in ensembles, jazz groups and big bands as an instrumentalist and vocalist, and in innumerable end-of-year dance concerts and eisteddfods.

With roles in *Footloose*, *Hair*, *Cats*, *RENT*, *Beauty and the Beast*, *The Magic Flute*, *Return to the Forbidden Planet*, *Eurobeat* and many others to her credit, Eliza is a seasoned performer and has really enjoyed the vibrant atmosphere in her preparation for *Spamalot*. Eliza has over 15 years dance training, 7 years of acting training, and 12 years tuition on the flute, and is really looking forward to bowling you over with her interpretation of the comedic role of Patsy, King Arthur's under-appreciated (but indispensable) assistant.



## Josh Griffiths - Sir Galahad

Being forced into a choir at an early age, Josh hated singing at first but later grew to love it, and began receiving lessons at the end of high school. Deciding to combine his love of music and acting, Josh was then cast as Eugene in a college production of *Grease* before taking on the role of Riff (*West Side Story*) in 2010. Since graduating from college Josh has also had the privilege of working with the Canberra Philharmonic Society, playing such memorable roles as 'Oppressive Russian #25' in *Fiddler on the Roof* (2012) and 'Beggar #78' in *Les Miserables* (2013). All in all though, Josh says that *Spamalot* has been his favourite production to date. Josh says he is thrilled to be working with such a talented cast and crew, and he sincerely hopes you enjoy the show.





## Fletcher Lodwick - Sir Bedevere

After successfully convincing ANU that he's actually a student for the last three years, Fletcher decided to take his acting skills to the stage. Coincidentally, he's landed the position of the inept scholar, so not much has changed. Through the course of the show, Fletcher decided that tap dancing "isn't for squares" and "gets all the girls".



## Kate Reardon - Lady of the Lake

After performing in CATS last year, Kate was very disappointed to find out the unitards and crawling around would not feature in Spamalot, however as an ex-ressie, the possibility of being able to return to Daley Road for rehearsals without seeming creepy was an offer she could not refuse! She hopes you enjoy the show! She also hopes she does ok.



## AJ Proudford - Not Dead Fred/Prince Herbert

Since the age of 7, AJ has been performing wherever and whenever he can; whether that be in musicals, the local club dance floor, Transit karaoke or frequent early morning shower sing-a-longs. Musical theatre has always been a passion of his and over the course of thirteen years he has performed in fifteen musicals. Some of these include starring as; the boy orphan Oliver in *Oliver!*, Kurt von Trapp in *The Sound of Music*, Marius in *Les Miserables*, Federick from *The Pirates of Penzance* and Skimbleshanks The Railway Cat in the recent ANU Interhall Musical *CATS*. AJ is vocally trained in classical, solo, choral, jazz, Broadway, pop and baroque styles and has been trained under the Stanislavski model of acting. As a result of his efforts, AJ has been nominated for two Canberra Area Theatre Awards for 'Best Male Actor In A Musical.' He is very excited to don the roles of Prince Herbert and Not Dead Fred in *Spamalot* and is ever grateful to be performing with such a talented cast of friends.



## Rowan Rowlands - Historian/Minstrel/Rabbit Puppeteer/Chorus

Spamalot is only Rowan's second musical, and the first one with him actually performing on stage. He has previously been a stagehand in a school production of *Footloose*, and also various other backstage people in a variety of plays, from lighting operator to program designer to tea maker. Rowan has many years' singing experience in various choirs including the Tasmanian Symphony Orchestra Chorus, and is well prepared to play a stuffy English historian in *Spamalot*, having been previously cast as the stuffy English gentleman John Worthing in Ursula Hall's production of *The Importance of Being Earnest* last year (and also because he is stuffy and half-English in real life).



## Vivek Sharma - French Guard/Tim the Enchanter/Chorus

Vivek is in his 5th year (ugh) studying at ANU, and only has one semester left before he graduates from his Bachelor of Arts/Bachelor of visual arts double degree. In his spare time, vivek watches an obscene amount of film/TV, and refers to himself in the third person. Vivek is completing a major in Drama at ANU, and while he has appeared in various university theatre productions, this is his first musical show. Ironic, as *Spamalot* is also the FIRST musical show that he saw live! (4 years ago, in the very same theatre). Crazy. I know. Whilst Vivek auditioned for the role of Finnish fish, and is disappointed to have missed out on that prominent role, he is nonetheless grateful for his slightly more prominent role of Chorus member/Tim the Enchanter.





## Jeremy Hoskins - Minstrel/Chorus

Jeremy is a third year student who will hopefully finish his degree in Policy Studies this year! His first ever production was way back in Year 6, where he had the pleasure (or horror) of playing Pinocchio. Much to his chagrin, the finale night which was recorded, he forgot his nose that was supposed to extend when he lied and ran off stage to get it as well as saying that he was a 'real puppet' rather than 'real boy' at the end of the show. Since that horrid production, Jeremy has honed his craft through high school drama (he would like to think that his acting improved!). As well, while at ANU, he has been in two Fenner Hall musicals and Arts Revue. He is extra excited for *Spamalot* and you may see him in a future Fenner production as a headmistress in drag (He is fabulous like that!).



## Isabel Doraisamy - Minstrel/Arm Collector/Chorus

Having recently been dubbed ANU's 'next big thing\*', it would seem that Isabel's career in musical theatre has been written in the stars. Wowing audiences at the tender age of three with her jazz performances in *Teddy Bears' Picnic* and *Love Shack*, she was later cast in her primary school production of *Noah's Ark*, where she played the wife of Noah's eldest son. It comes as no surprise that ten years later she made her ANU debut as a chorus member in *CATS* and returns (due to popular demand) this year for *Spamalot*. As she gushes from the praise for her performances as a dead body and a beggarwoman, Isabel said "when you're doing what you love it doesn't feel like work, you know? I'm just so lucky to have such a supportive cast and family". (\*source: Isabel's mum)



## Claire Seton - Minstrel/Chorus

Claire is a third year PhB (Arts) student majoring in Anthropology and French, but anybody who knows her well will tell you she would rather be on stage than just about anywhere else. Since her Year 5 debut in the coveted role of 'Old Woman' in *The Hairy Toe*, she has performed in choirs, orchestras and school productions of *Honk! Jr.*, *Oliver!*, *Return to the Forbidden Planet* and *Thoroughly Modern Millie*. At ANU Claire has relished being part of college plays *Cosi* and *The Importance of Being Earnest*, and the French play *Panique au Ministere*. One of her performing highlights was playing the infamous Sky Whale in the 2013 ANU Arts Revue, which she also co-directed. Claire has loved being in *Spamalot*, not only because she's a bit of a Monty Python fan but also thanks to the lovely cast! Unexpectedly inspired by this experience, she is now contemplating a career as a minstrel.



## James Lawson - Guard 1/Chorus

This is James's first musical production and he is thrilled to be a part of the cast! Although having a background in choral music, James is a newcomer in his acting and dancing abilities and thanks the cast and crew for their help in getting him off the ground! (literally) James attributes his involvement with *Spamalot* to being one of the best experiences in his time at the ANU thus far and hopes it doesn't end here. James hopes this to be the beginning of his time on the musical theatre stage and believes that if *Spamalot* has taught him anything, it's to always look on the bright side of life!



## Sally Heading - Dennis's Mother/Guard 2/Chorus

Sally is a second year Medical Science student at the ANU this year and all throughout school and now university has used performing arts as a creative outlet. Hailing from Kununurra in the Kimberley region of Western Australia, she realised her passion for the stage over a six-year stint at boarding school in Adelaide. In her time she has performed in a variety of plays and musicals including, *The Secret Garden*, *Mother Courage*, *Bye Bye Birdie* and *The Jungle Book*, and then most recently joined the Interhall Musical team for their production of *CATS* in 2013. Being a part of *Spamalot* has been an exciting, challenging and hilarious experience for Sally, and she has loved every minute of it.





## Matthew Sykes - French Taunter/Herbert's Father/Black Knight

Like any child with a fanciful imagination and a loud mouth, Matthew found himself at home on the stage. His approach to performance is much like purchasing furniture from Ikea. He finds inspiration from a catalogue of brilliant comedians be they Peter Sellers, Jack Lemmon, John Cleese or Michael Palin. Then he cheaply acquires the pieces he wishes to take delivering them flat before proceeding to make a mess of the various parts. In the building process he loses a screw or two, doesn't necessarily get part A to fit into part D but manages 'never the less' to make it look like a decent knock off of a better crafted work.

Matthew's involvement in *Spamalot* has afforded him the opportunity to tick multiple experiences off his bucket list such as slapping people with fish, duelling a King and wearing a fully grown beard (spoiler: it may be fake). As such he can not thank the production team enough for the terrific experience had.



## Ryan Godfrey - Knight of Ni/French Guard/Chorus

Ryan has been an eager musician and performer ever since he was ni-height. From an angelic boy soprano to an inevitably less angelic baritone; from a female scrub turkey to an ANU college play dictator ahh... director, Ryan's experiences in the performing arts have been unique, diverse and every bit exciting. However, his love of musical theatre was not sparked until Ryan's ironically liberating role as orphan Oliver in a local production of *Oliver*. So it was only natural that Ryan travelled the breadth and length of the land from the ecky ecky depths of Far North Queensland to fully realise the mystique of this Monty Python musical adaptation. It has been an absolute privilege to be a part of such an inviting, skilled and compelling production. Good niivening to you all and enjoy the show!



## Patrick Solomon - Brother Maynard/Chorus

*Spamalot* it only the second musical Patrick has ever performed in, the first being a production of *Once on This Island* put on by his high school in 2010. He has also performed in the chorus for Melbourne Opera's *Carmen* where his main role was that of an unabashed leech. He has also performed several times in an individual basis at the national eistedfodd, routinely placing in the top three. He was taught classical singing by Andrea Orwen until late 2012, and is currently being taught by Louise Page. Noone has yet come forwards to take responsibility for his acting or dancing but himself.



## Lachlan McGinness - Chorus

Not coordinated enough to be a dancer, I was forced to become a waterpolo player instead. Lucky my singing (and a general shortage of men) has allowed me to get me into some great musicals and I have had the time of my life rehearsing and performing.

What I have enjoyed most about *Spamalot* is seeing the so many other shows I have been in come together. A whole scene is a take of *Fiddler on the Roof* (2012), a couple of tunes stolen from *Jesus Christ Superstar* (2011), the tap dancing reminds me of *Me and My Girl* (2012), hearing the 5 lead knights belt out a brilliant harmony reminds me of the students in *Les Miserables* (2013) and the cast is full of my friends from *CATS* (2013).



## Alison Hurd - Chorus

Alison thanks her grandparents who introduced her to musical theatre from a young age and continued to weave it into her life to this present day, without which she feels she would have missed out on the various productions she's been involved in throughout her life. Whilst her dancing outside of the Thursday night groove can be questionable, she has been singing in choirs since she was 9 and has had formal training since the age of 12. Whilst this is her first production outside of her school years, her previously performed favourites are *You're a Good Man Charlie Brown* and *Guys and Dolls*. She thanks her entire family for always being so supportive and is super excited to perform in 'Spamalot' with her recently befriended cast members!





## Kirby Dunlop - Concorde/Chorus

Ready OK! K! EYE! ARE! BE! WHY! D! YOU! N! L! OH! PEE! Kirby is um a Laker Girl and also plays the part of Lancelot's coconut smasher, Concorde. She is in her 4th year of like law or something after failing her English degree. This is the third thyme she has bean in an ANU Interhall Musical. Last year she crawled around the stage in a white unitard as Victoria in *CATS*. In 2011 she through on the fishnets as a burlesque dancer in *Chicago* the success of witch made her seriously question her career path. #kthanxbye



## Millie Bowring-Stone - Chorus

Millie is currently completing Arts/Law at the ANU. She started dancing at the age of 11 and has loved it since the first day when she wore a swimming costume to ballet class. Since then, Millie has completed various ballet examinations and taken part in dance forms including contemporary, jazz, russian, bollywood and even...belly dancing. She has been in many musicals including *All Shook Up*, *Once Upon a Mattress*, *My Son Pinocchio* and *Thoroughly Modern Millie* (where she was inconveniently not cast as Millie). She has loved her experience in *Spamalot* and is grateful to have made so many wonderful friends!



## Sally Lewis - Chorus

Sally was pushed onto stage at the tender age of four, you'll notice she still walks with a slight limp. From there she grew up in the ballet studio where Sally pointed and posed at every snap of Miss Akarenka's kitten heal on the linoleum, a decaf cappuccino in one hand, menthol Vogue in the other. For fifteen years by night Sally ate only carrot sticks and hummus, by day she attended school and by night she was at the studio (except Tuesdays, she had swimming). In the end it was the bung knee that got her, she never went pro. Sally now works part time at Bloch in the city. She still feels giddy when someone notices her well formed feet at her bikram yoga class on Thursday nights and is always moved to tears when Tchaikovsky's Nutcracker Suite plays in David Jones at Christmas time. After all these years she's finally started to sleep through the night, only wondering what might have been every other week. Sally's mother has never forgiven herself though, she's a little too excited for granddaughters.



## Alexandra Fogg - Chorus

Alexandra can-canned on to stage at the age of 6, and has been dancing ever since. Having studied ballet, jazz, tap and contemporary, she has thoroughly enjoyed the variety of choreography that *Spamalot* has offered! Previous forays into the world of theatre include the role of 'Grace', head of the barnyard, in *Honk Jr.* (2006), and dancing in productions of *Footloose* (2009) and *Me & My Girl* (2011). More recently she brushed up on her crochet and tea drinking skills for the roles of 'Mrs Klopfer' in *The Book of Everything* (2012) and 'Jellylorum' in *CATS*, the 2013 ANU Interhall Musical. A big thank you to the cast, crew, direction and production teams. Your encouragement, dedication and willingness to look on the bright side of life has made this experience one for the history books!



## Shasha Chen - Chorus

Failing either to comprehend or, more likely, to accept what leaving college means, Shasha is once again getting involved in another ANU Interhall Production. And, after losing her Kiwi accent, what better way is there to embrace those new found Aussie speaking skills than participating in a musical which requires what the MD describes as 'your most bogan accent.' Shasha studies Arts and Science and dances on the side to hide the fact she is not coordinated enough to manage sport. This strategy has succeeded remarkably well to date and, most recently, Shasha has danced in and choreographed the first two ANU Interhall Productions respectively (*Chicago* and *CATS*) and is currently choreographing *Cabaret* for the Canberra Philharmonic Society.



## Camille Greenfield - Chorus

Camille has always been shaking her booty on stage. Her journey of dance commenced at the dauntingly strict Russian school of dance, the Academy of Ballet, starting at the ripe age of 3. Although Camille gave it her all, she always yearned for more! Her parents soon placed her into all different types of performance-based classes, including: tap, jazz, contemporary, hip-hop, Irish dance, as well as local plays. Throughout the years, Camille maintained her Ballet, achieving her Intermediate Level Diploma and consistently staired in each end of year performance for 12 years. As for singing, Camille has participated in courses at NIDA, but has always been best known for her solos in the shower. *Spamalot* has introduced the world of musicals to Camille, and she is not planning on going back!









# Production Team

## Director

Milly Cooper

## Musical Director

James Tighe

## Choreography

Ben Purser

## Producer

Christina Rae

## Executive Producer

Jessica Bird

## Technical Director

James Tighe

## Ticketing Manager

Jessica Bird, Christina Rae

## Stage Manager

Kat Carrington

## Production Design

Casey White

## Construction Managers

Casey White, Kat Carrington

## Construction Technicians

Casey White, Kat Carrington,  
Joseph Marinan, Joseph Everdell

## Costume Design

Gosford Musical Society

## Costume Team

Sarah Buchan, Kaylin Randell  
Emily McDermott

## Backstage Team

Loretta Lackner, Gena O'Brien,  
Will Bardwell, Jenny Williams,  
Alex Holberton, Amelia Dowey,  
James Thompson

## Lighting Designer and Pyrotechnics Coordinator

Owen Horton

## Assistant Lighting Designer

Jed Buchanan

## Sound Design

James Tighe

## Audio Engineer

Tim Douglass

## Audio Assistant

Jono Warren

## Lighting Assistants

Liz Koschel, Keigan Demaria  
Lucas Roche-Poggi

## Front of House Manager

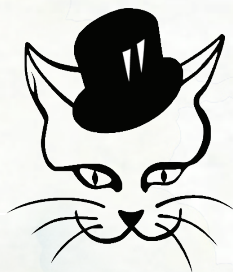
Jessica Bird, Christina Rae

## Bar Manager

Jessica Bird

## Front of House/Bar Staff

Georgina Neuhaus, Merryn  
Christian, Ali McMaster, Maddi  
Lamers, Ben Fittler, Joshua Ramesh,  
Fransiska Pandik, Sarah Hockey,  
Tehani Welgama, Katherine  
Prouting, Anton Sasson, Matthew  
Hudson, Jessica Durrant-Whyte,  
Andrew Clarke, Hugh Coman



ANU Interhall Productions is a member of the  
ACTEWAGL Canberra Area Theatre (CAT) Awards

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# Special Thanks

ANU Interhall Productions would like to thank the following for their support of the company

Bruce Hall - Marion Stanton, Tim Mansfield and David Wannell

Burton and Garran Hall - Dave Segal and Jeanette Robinson

John XXIII College

Burgmann College

Professor Richard Baker

ANU School of Music

Gosford Musical Society

Pelican Entertainment

TrendSetting Digital Printing

BMA Magazine

ANUSA

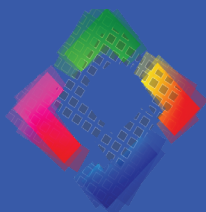
## Past Productions

2011: Chicago    2013: CATS

## ANU College, Hall and Lodges Representation

Milly Cooper	Griffin Hall	Claire Seton	Ursula Hall
James Tighe	John XXIII College	Isabel Doraisamy	John XXIII College
Ben Purser	Burton & Garran Hall	Sally Heading	Bruce Hall
Christina Rae	Toad Hall	Alison Hurd	John XXII College
Jessica Bird	Bruce Hall	Sally Lewis	John XXIII College
Kat Carrington	John XXIII College	Millie Bowring-Stone	John XXIII College
Casey White	John XXIII College	Alexandra Fogg	Bruce Hall
Nathan Randell	Bruce Hall	Shasha Chen	Burgmann College
Tim Crundall	Bruce Hall	Camille Greenfield	Bruce Hall
Josh Griffiths	Griffin Hall	Catia Rizio	Burton & Garran Hall
Fletcher Lodwick	UniLodge	Alex Dixon	Fenner Hall
Eliza Shephard	Fenner Hall	Dennis Wu	Burgmann College
Kate Reardon	John XXIII College	Elisha Adams	Bruce Hall
Rowan Rowlands	Ursula Hall	Maddi Collings	Burton & Garran Hall
AJ Proudford	Burgmann College	Will Flowers	Burton & Garran Hall
Vivek Sharma	Griffin Hall	Sarah Ismail	Bruce Hall
Matthew Sykes	Griffin Hall	Max Stenstrom	Fenner Hall
Ryan Godfrey	Bruce Hall	Ben Pearce	Burgmann College
James Lawson	Burton & Garran Hall	Kat Tang	John XXIII College
Patrick Solomon	Griffin Hall	Edward Huang	UniLodge
Lachlan McGinness	Fenner Hall	Nick Beecher	UniLodge
Jeremy Hoskins	Fenner Hall	Jono Warren	John XXIII College

ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE...  
ALWAYS LOOK ON THE RIGHT SIDE OF LIFE...  
IF LIFE SEEMS JOLLY ROTTEN  
THERE'S SOMETHING YOU'VE FORGOTTEN  
AND THAT'S TO LAUGH AND SMILE AND DANCE AND SING  
WHEN YOU'RE FEELING IN THE DUMPS DON'T BE SILLY CHUMPS  
JUST PURSE YOUR LIPS AND WHISTLE THAT'S THE THING  
AND ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE  
ALWAYS LOOK ON THE BRIGHT...  
...SIDE OF LIFE...!  
...SIDE OF LIFE...!  
...SIDE OF LIFE...!



**ANU  
INTERHALL  
PRODUCTIONS**