

**#0 Prelude
#1 Overture**

SIDE #1

ACT I

(A mighty Portcullis occupies the stage which may be used for projections.

The Proscenium has two medieval towers either side with an arched doorway and a practical window above)

Scene One: The Mighty Portcullis

(A very sober looking bow-tied HISTORIAN with horn rimmed glasses ENTERS.

A map of England appears on the Portcullis with skulls in various places, like a Medieval weather map. If projection is used this may be animated)

#1A Introduction

START

HISTORIAN

England 932 A.D. A Kingdom divided. To the West the Anglo-Saxons, to the East the French. Above nothing but Celts and some people from Scotland. In Gwynned, Powys, and Dyfed – Plague. In the kingdoms of Wessex, Sussex, and Essex and Kent – Plague. In Mercia and the two Anglias – Plague: with a 50% chance of pestilence and famine coming out of the Northeast at twelve miles per hour. Legend tells of an extraordinary leader, who arose from the chaos, to unite a troubled kingdom....

(A Terry Gilliam-like cartoon picture of KING ARTHUR projected or revealed)

HISTORIAN (CONT'D)

....A man with a vision who gathered Knights together in a Holy Quest. This man was Arthur, King of the Britons. For this was England!

END

#2 Fisch Schlapping Song

(The Portcullis flies away to reveal...)

SIDE #2

Scene Four: Plague Village

(A cart filled with dead bodies pushed by a man in rags enters upstage right.)

ROBIN, THE DEAD COLLECTOR, ENTERS banging a triangle)

#4A Monk's Chant #2

MONKS (OFFSTAGE VOICES, PRE RECORDED)
SACROSANCTUS DOMINE

ROBIN

(Live)
Bring out your Dead!

MONKS

PECAVI IGNOVIUNT

ROBIN

Bring out your dead!

MONKS

IUESUS CHRISTUS DOMINE

ROBIN

START Bring out your dead!

MONKS

PAX VOBISCUM VENERUNT

(LANCE ENTERS dragging a small bubo covered MAN, apparently dead, by his feet)

LANCE

Here's one.

ROBIN

Nine pence.

MAN

I'm not dead!

ROBIN

What?

LANCE

Nothing. Here's your nine pence.

LANCE

Thanks, mate.

(The CARTER picks up the MAN and carries him towards the cart)

ROBIN

But make it quick, I got to get to Camelot by six.

LANCE

You're going to Camelot?

ROBIN

Yes.

LANCE

What, you got a gig?

ROBIN

No, I'm going to enlist.

LANCE

What, as a Knight?

ROBIN

Maybe.

LANCE

Well I'll come with you.

MAN

I'm not dead yet.

LANCE

Shut up. I fancy some of that fighting.

ROBIN

Oh, there's fighting is there?

LANCE

Quite, a lot of fighting, mate. That's what the job's all about.

ROBIN

Oh, I see. It's not just dressing up. And dancing.

LANCE

No, no. It's mostly fighting.

ROBIN

Oh. Oh, good.

LANCE

Although some of the Scottish regiments might have a bit of dressing up and dancing.

MAN

I'd like to dance.

LANCE

Look, you're not fooling anyone you know.

#5 I Am Not Dead Yet

MAN

END

I feel happy. I feel happy.

(To illustrate how happy he is, he sings:)

I AM NOT DEAD YET
I CAN DANCE AND I CAN SING
I AM NOT DEAD YET
I CAN DO THE HIGHLAND FLING
I AM NOT DEAD YET
NO NEED TO GO TO BED
NO NEED TO CALL A DOCTOR
'COS I'M NOT YET DEAD.

(The FIVE BODIES on the cart quite suddenly sit up and sing)

BODIES

HE IS NOT YET DEAD
THAT'S WHAT THE GEEZER SAID
OH HE'S NOT YET DEAD
THAT MAN IS OFF HIS HEAD
HE IS NOT YET DEAD
PUT HIM BACK IN BED
KEEP HIM OFF THE CART BECAUSE
HE'S NOT YET DEAD

(The MAN dances frenetically to show them he is healthy until
LANCE whacks him smartly on the head with a shovel from the
cart. The MAN drops like a stone.

Beat)

BODIES (CONT'D)

WELL, *NOW* HE'S DEAD
YOU WHACKED HIM ON THE HEAD
SURE *NOW* HE'S DEAD
IT MAKES ME JUST SEE RED
YOU ARE SUCH A BRUTE
TO MURDER THAT OLD COOT
YOU HOMICIDAL BASTARD, NOW HE'S REALLY DEAD

SIDE #3

Scene Eight: Prince Herbert's Chamber in Swamp Castle.

(The Prince's Chamber is on the bridge above the Gateway, with a large window with rather gay curtains.

A very pasty-faced PRINCE HERBERT, holding a bow from whence he has just fired the arrow into CONCORDE, sings earnestly)

#22 Where Are You?

HERBERT

WHERE ARE YOU?
WHERE ARE YOU?
WHERE ARE YOU, MY HEART'S DESIRE?
MY HEART IS TRUE
BUT WHERE ARE YOU?
ONLY YOU CAN QUENCH THE FIRE
WHERE ARE YOU?
WHERE ARE YOU?

(FATHER ENTERS through the Gateway in haste and stops the orchestra playing)

FATHER

START

Stop that! Stop all that singing.
(Mounts the stairs at high speed)
Listen, lad, one day all this will be yours!

HERBERT

What, the curtains?

FATHER

No, not the curtains! All that you can see! Stretched out over the hills and valleys of this land! This will be your kingdom!

HERBERT

But, Mother...

FATHER

Father.

#22A Where Are You? #2

HERBERT

Father, I don't want any of that. I'd rather...

FATHER

Rather what?!

HERBERT

I'd rather... just.....sing!
(Sings:)
WHERE ARE YOU?
WHERE ARE YOU...

FATHER

Stop that! You're not going to do a song while I'm here. In twenty minutes you're getting married to a girl whose father owns the biggest tracts of open land in Britain.

HERBERT

But I don't want land.

FATHER

Listen, Alice...

HERBERT

Herbert.

FATHER

Herbert. We live in a bloody swamp. We need land.

HERBERT

But I don't like her.

#22B Where Are You? #3

FATHER

Don't like her?! What's wrong with her? She's beautiful, she's rich, she's got huge... tracts of land.

HERBERT

I know, but I want the person I marry to have... a certain... special... something...

END

(Sings:)

AND ANOTHER HUNDRED PEOPLE JUST CONTRACTED THE PLAGUE
OR FELL INTO THE SWAMP...
WHILE ANOTHER HUNDRED PEOPLE JUST CON...

FATHER

Cut that out! Look, you're marrying Princess Lucky, so you'd better get used to the idea. Guards!

(As FATHER descends the stairs, TWO GUARDS carrying
halberds ENTER)

FATHER (CONT'D)

Make sure the Prince doesn't leave this room until I come and get him.

GUARD #1

Right! Not... to leave the room... even if you come and get him.

FATHER

No, no. *Until* I come and get him.

21 MINSTREL: 22 23 24

Brave, brave, brave, brave— Sir Ro - bin!

25 Start 26 27 28 29 30

He was not in the least bit scared to be mashed in - to a pulp, Or to have his eyes gouged out,

31 32 33 34 35 36

and his el-bows bro-ken. To have his knee-caps split, and his bo - dy burned a - way And his

37 38 39 40

limbs all hacked and man - gled brave— Sir Ro-bin! His

41 MINSTREL: 42 43 44

head smashed in and his heart cut out, And his li-ver re-moved and his bowels un-plugged, And his

45 46 47

nos - trils raped and his bot - tom burned off, And his pe - nis split and his...

Stop

ROBIN: That's uh....that's enough music for now, lads.

BLACK KNIGHT: None Shall Pass!

ROBIN: Hva... Hva... Oo!

48

Where Are You? - #1

25

26

mf

Start

27 HERBERT: 28 29

Where are you? Where are you? Where are you my heart's de -

subito p

30 31 32

sire? My heart is true But where are you

mf

3

33 34

On - - - ly you can quench the fire



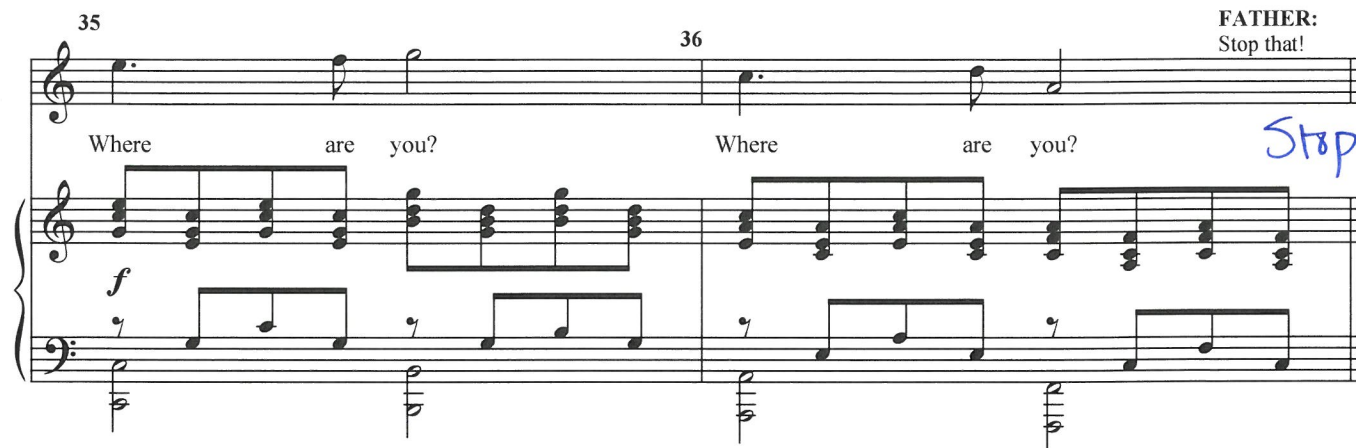
35 36

Where are you? Where are you?

FATHER:
Stop that!

f

Stop



*Finale Part 2***"Spamalot"**

Note: plan to use this cut to take comedic liberties

1 really gay harp solo 2 3 4

HERBERT: So you see it's all a show and a happy ending as well,
and that just makes me want to sing....

HERBERT: Ah!

6 7 Start Herbert:

p (under dialogue)

TRI When you're

Pop ballad, in 4

Herbert:

8 9 10

lost on life's trail and you feel doomed to

Herbert:

11 12 13 14 15 ->20

fail Do not fail find your male Find your male That's your Grail

LANCE: Just think Herbert in a thousand years time

20 21 22

this will still be controversial.

(under dialogue) rit.