

# MONTY PYTHON'S SPAMALOT™

By Eric Idle and John Du Prez



A new musical lovingly ripped  
off from the classic film comedy,  
*Monty Python and the Holy Grail*

Tuesday 23 – Friday 26 June  
7.30pm, Big School

# Cast

<i>THE HISTORIAN</i>	Oscar Nicholson
<i>KING ARTHUR</i>	Jude Willoughby
<i>PATSY</i>	Gus Flind-Henry
<i>LADY OF THE LAKE</i>	Maria Kolpaktchi
<i>ANGEL OF THE LAKE</i>	Maya Elliott
<i>SIR ROBIN</i>	Rex Elliott
<i>LANCE/SIR LANCELOT</i>	Rhys Crossman
<i>DENNIS/SIR GALAHAD</i>	Macauley Keeper
<i>SIR BEDEVERE</i>	Daniel Horsley
<i>THE FINNISH MAYOR</i>	Sumatera Saragih and Ashwin Gobiraj
<i>NOT DEAD FRED</i>	Joshua Tikare
<i>ANGUS THE GUARD</i>	Sam Webber
<i>DEREK THE GUARD</i>	Henry Griffith
<i>MRS GALAHAD THE WIDOW</i>	Charlie Barber
<i>SIR NOT-APPEARING-IN-THIS-SHOW</i>	George Jaques
<i>FIRST FRENCH TAUNTER</i>	Thomas Campos-Cornell
<i>SECOND FRENCH TAUNTER</i>	Will Kitcatt
<i>LEAD KNIGHT OF NI</i>	Ben Goldby
<i>KNIGHTS OF NI</i>	Sumatera Saragih, Matthew Willson
<i>ROBIN'S LEAD MINSTREL</i>	Cecilia Orr
<i>ROBIN'S MINSTREL BAND</i>	Joshua Tikare, Matthew Munks
<i>THE BLACK KNIGHT</i>	Harry Seager
<i>CONCORDE</i>	Henry Griffiths
<i>HERBERT</i>	Ashwin Gobiraj
<i>HERBERT'S FATHER</i>	George Jaques
<i>HERBERT'S GUARD</i>	Marc Muhlemann
<i>HERBERT'S OTHER GUARD</i>	Adrien Chatriot
<i>TIM THE ENCHANTER</i>	Byron Easmon
<i>BROTHER MAYNARD</i>	Sam Webber
<i>THE CHANTING MONKS</i>	Oliver Norris, Jude Ratnayake, Sam Kelly, Zac Gideon
<i>THE FRENCH MIME</i>	George Jaques
<i>ALMS MONK</i>	Sam Webber
<i>SIR BORS THE EVENTUALLY-DECAPITATED</i>	Matthew Willson
<i>DANCE CAPTAINS</i>	Myron Drage, Fiona McNevin

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*MALE SWING*

Myron Drage, Jude Ratnayake,  
Ed Nelson, Sumatera Saragih-  
Simarmata, Nathaniel Adegoke,  
Alex Painter, Henry Griffiths,  
Joshua Tikare, Harry Seager,  
Will Kitkatt, Byron Easmon,  
Marc Muhlemann, Sam Webber

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*MALE ENSEMBLE*

Oliver Norris, Zac Gideon, Tom Saran,  
Sam Kelly, Seb Stavri, Tyrese Mayne,  
Daniel Lindsay, Matthew Willson,  
Matthew Munks, Adrien Chatriot,  
Ben Lindsay, Tom Campos-Cornell,  
Ben Goldby

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*FEMALE ENSEMBLE*

Fiona McNevin, Cecilia Orr,  
Maria Gidea, Olivia O'Sullivan,  
Melisa Ozturk, Alice Polgrean,  
Safiya Joseph-Fynn, Megan Deniran



# Director's notes

Definition of *Pythonesque* in English:

## Pythonesque

Line breaks: Pytho(n)esque  
Pronunciation: /paɪˈθɒnɪsk/

### ADJECTIVE

Denoting or resembling the absurdist or surrealist humour or style of Monty Python's Flying Circus, a British television comedy series (1969–74):  
'the film is very funny in its Pythonesque deadpan'

Consider for a moment, what it must take for a word to be officially added to the dictionary? It would need to be something with meaning so engrained within our cultural consciousness, that you couldn't fail to appreciate it. Some of the latest additions – 'hashtag' and 'selfie' – might inspire a little less enthusiasm (they're banned from my classroom at least!), but when you consider how wide-spread these terms now are, in our global vocabulary, perhaps we can begin to appreciate how much of an influence the *Monty Python* phenomenon has had for 'Pythonesque' to appear in the pages of the OED. *Monty Python* is, quite simply, part of our British cultural identity. I can remember travelling around Thailand a few years back and encountering a wonderfully-effusive shop owner, who quickly divined that I and my pals were British. "Aha!" he shrieked in delight, "British! Shepherd's Pie! Monty Python!", and then proceeded to march around his shop floor à la John Cleese in *The Ministry of Silly Walks*. Surreal, and yet utterly charming.

Though it has since become one of the most beloved (and imitated) comedy institutions in recent history, the *Monty Python* phenomenon actually owes its beginnings to another comedy broadcast altogether, *The Frost Report*, which aired for two seasons, in 1966 and 1967. It was this show – deliciously cheeky in its satire of 1960s Britain – that launched the careers of several household names (Corbett, Barker, Oddie, to name a few), and brought together five wonderfully-eccentric writers and performers in John Cleese, Michael Palin, Terry Jones,

Graham Chapman and Eric Idle. During this time, on *The Frost Report*, the soon-to-become Pythons began to develop their unique brand of hilarity. Shortly thereafter, Terry Gilliam joined their ranks, and the Flying Circus was born, to be followed with full-length feature films: *And Now For Something Completely Different* (1971), *Monty Python's The Life of Brian* (1979), *Monty Python's The Meaning of Life* (1983), and the film from which this show is 'lovingly ripped off': *Monty Python and the Holy Grail* (1975).

Transferring Eric Idle's musical adaptation onto a school stage might sound daunting for a young cast of pupils, all born several decades after the Pythons were at their cultural zenith. How do you preserve the original humour, whilst giving a young cast the opportunity to experiment for themselves with comedy? For a 21st-century







of fond memories to carry with them for years to come. They have certainly made all of us smile and laugh along the way.

This show holds one final significance; it is the last Whitgift production for two giants of Whitgift Drama – Mr Beecham and Mr Collinson – who have invested countless rehearsal hours creating several years' worth of the most memorable productions this school has seen. Though

audience, this term has come to encapsulate anything from Michael McIntyre's wobbly hairdo, to *YouTube* clips of cats playing keyboards. I could probably spend a fair few paragraphs detailing the rehearsal process: the directorial choices, the technical requirements, and the challenges facing us during the long, weekend rehearsals.

The truth is I think I'd rather spend a moment reflecting on just how much fun we, and the cast, have had throughout the process, for this has remained at the heart of everything we have done. We have been kept very amused by Mr Collinson demonstrating the difference between a coconut-trot and a coconut-canter, and by Mrs Carter, explaining the most effective way to slap someone with an oversized herring, in time to her choreography!

Time and time again, the cast have delighted us, not just in their ability to induce belly-aching laughs, but also in their dedication to the show. Above all, it is their talent and enthusiasm that makes being a teacher the most enjoyable job in the world. For their tireless efforts (and yours as parents for all the lifts to and from school, and bearing with the cast as they practise at home), I offer my sincerest thanks from the entire production team. We hope they now have plenty

they now pass on their brightly-burning torch, they do leave an indelible mark upon the Big School stage for the staff and pupils in future generations to enjoy. It has been – and always will be – a pleasure to work with them.

This production of *Spamalot* marks the first time Monty has visited the Whitgift stage, and to borrow from the Pythons one final time, as I invite you to sit back and enjoy the spectacle, I hope you'll find it to be 'something completely different'!

**Mr Sami Michael**  
*Co-Director*



# Musical Numbers

## Act I

- Overture
- “Historian’s Introduction to Act I” – Historian
- “Finland”/“Fisch Schlapping Dance” – Mayor and Company
- “Monk’s Chant” – Company
- “King Arthur’s Song” – King Arthur, Patsy
- “I Am Not Dead Yet” – Not Dead Fred, Lance, Robin, and Bodies
- “Come with Me” – King Arthur, Lady of the Lake, and Laker girls
- “Laker Girls Cheer” – Laker Girls
- “The Song That Goes Like This” – Sir Galahad and Lady of the Lake
- “All for One” – King Arthur, Patsy, Sir Robin, Sir Lancelot, Sir Galahad and Sir Bedevere
- “Knights of the Round Table” – Company
- “The Song That Goes Like This” (Reprise) – Lady of the Lake
- “Find Your Grail” – Lady Of The Lake and Company
- “Run Away!” – Company



## Act II

- “Historian’s Introduction to Act II” – Historian
- “Always Look on the Bright Side of Life” – Patsy, King Arthur, Knights, and Knights of Ni
- “Brave Sir Robin” – Sir Robin and Minstrels
- “You Won’t Succeed in Showbiz” – Sir Robin and Ensemble
- “The Divas’ Lament” – Lady Of The Lake
- “Where Are You?” – Prince Herbert
- “Here Are You” – Prince Herbert
- “His Name is Lancelot” – Sir 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
- “Act II Finale: I Am Not Dead Yet (Reprise) / Find Your Grail (Reprise) / The Song That Goes Like This (Reprise II)” – Company
- “Bows: Always Look on the Bright Side of Life (Reprise)” – Company and Audience



# Technical Crew

<i>Directors/Producers</i>	Mr Sami Michael, Mr William Collinson Mr Lloyd Beecham, Mrs Faye Carter Miss Amy Channing
<i>Choreographer</i>	Mrs Faye Carter
<i>Musical Director</i>	Mr James Griffith
<i>Répétiteur</i>	Mr William Church
<i>Costumes</i>	Molly Limpets of Sheffield
<i>Technical Director</i>	Mr Peter Crook
<i>Lighting</i>	Charles Sladdin
<i>Sound</i>	Mr David Jenkinson
<i>Sound 2</i>	Taine Wagstaff
<i>Follow Spot</i>	Connor Fulham, Isaac Banton
<i>Technical Supervisor</i>	Mr Mark Rowles
<i>Stage Manager</i>	Miss Rosanna Seal
<i>Set Design</i>	Ms Penelope Watson
<i>Deputy Stage Manager</i>	Henry Parrit
<i>Stage Crew</i>	David Gordon-Dixon, Reiss Vydelingum, Findlay Harrison-Phipps, Charlotte Boris, Aaron Bird, Paul Bird
<i>Make-up Team</i>	Ms Sarah Flind, Charlotte Boris Asia Kinghorn

# Band

<i>Piano 1</i>	Mr William Church
<i>Piano 2</i>	Nasko Yanchev, Miss Fiona Myall
<i>Piano 3</i>	Mr Alan Weakley
<i>Drums</i>	Mr James Nall
<i>Bass</i>	Mr Richard Coughlan
<i>Reed 1</i>	Miss Nicki Hutchens
<i>Reed 2</i>	Ms Maggie Gray
<i>Trumpet 1</i>	Mr Eddie Maxwell
<i>Trumpet 2</i>	Mr Jim Marshall
<i>Trombone 1</i>	Mr Danny Scott
<i>Violin</i>	Dan-Iulian Druţac
<i>Horn</i>	Ms Gillian Jones
<i>Guitar</i>	Nathaniel Sanderson
<i>Percussion</i>	Mr John Rockcliff

**Special thanks to:**  
Mrs Sara Beecham, Mr Graham Maudsley, Mrs Gaynor Delger, Mr Peter Crook, Mrs Carol Jewell, Mrs Jillian Mannion, Mr Thomas Biddle, Mrs Rebecca Clark, Mrs Bates Lisoire, Miss Becky Relf, and the Headmaster for his continued support.

# Biographies



**Jude Willoughby** – *King Arthur*

Jude is an Upper Third Form student and a drama scholar at Whitgift. His first performance was in *Daffodil Scissors* by Philip Ridley. He then went on to film *The Piano Player*, and a music video for the artist City Kid, for MTV. He has presented *Annabel's Kitchen* for CITV, and also appears in the book accompanying the series. Jude performed at The Bush Theatre in *Our New Girl*, before being cast in *Billy Elliot* at the Victoria Palace Theatre. After a long run in *Billy Elliot*, Jude secured a part in ITV's *Mr Selfridge*, and also filmed two commercials with his sister, Sasha, for Leap Pad. Last year, Jude had the honour of performing at The Globe, playing Young Lucius in Lucy Bailey's production of William Shakespeare's *Titus Andronicus*, and he also appears in the film version, released in April this year. Jude has appeared in a variety of Whitgift productions, including *The Innocence*, with the Sixth Form, Alan Ayckbourn's *The Boy Who Fell into a Book*, *Bugsy Malone* and *Lady Macbeth*, playing the role of Macbeth. Jude also played a film cameo for Mr Beecham's *Little Shop of Horrors* in 2012. Jude enjoys rowing, golf and playing the piano, and he regularly attends debating events.



**Gus Flind-Henry** – *Patsy*

Gus is an Upper Fifth Form student and a drama scholar at Whitgift. His love for drama has been shown by performing in several plays whilst at Whitgift, including *Bugsy Malone*, *Lady Macbeth* and *The Crucible*. He has also taken part in many courses with the National Youth Theatre outside of school. Gus has been extremely influenced by his parents, Guy Henry and Sarah Flind, who have both achieved a number of professional credits to their names. Gus was part of the professional production of *The Railway Children*, where he played the character of Ben. Gus would love to take drama further and become a professional actor, as this has been his passion since he can remember. Alongside his dramatic involvement, he is also a huge fan of all sports, and plays rugby, cricket and hockey for Whitgift. Gus is delighted to be taking on the role of Patsy the idiot, and cannot wait to get on stage!





**Macauley Keeper** – *Dennis/Sir Galahad*

Macauley is an Upper Fifth Form student and a drama scholar at Whitgift. He has taken part in several musicals and plays whilst at Whitgift, including *The Hound of the Baskervilles*, *Bugsy Malone*, *Lady Macbeth* and *The Crucible*. Macauley has been attending D&B School of Performing Arts since he was five years old, where he has achieved numerous professional television and theatre credits to his name. He performed in the West End musical *Oliver!* alongside Rowan Atkinson, at the Theatre Royal, Drury Lane. He played the role of Eddie Carlson in the TV series *Me and My Monsters*, where he spent six months filming in Australia. He played the character Ryan in the comedy series *Vexed*, and most recently appeared in the eight-part drama *The Missing*, starring James Nesbit and Frances O'Connor. Macauley also enjoys music, having recently taken his Grade 7 singing exam (musical theatre) and Grade 4 piano exam, and he is currently studying music for GCSE. Macauley is both delighted and thrilled to be playing Gallahad, alongside his theatrical peers, in *Spamalot*.



**Rhys Crossman** – *Lance/Sir Lancelot*

Rhys is in the Lower Fifth Form. He is an U15 rugby player and has a black belt in Taekwondo. He is also an enthusiastic guitarist, and has performed live on numerous occasions to audiences of up to 300. Rhys is currently studying GCSE Drama, and has hopes of achieving an A\* in the subject, as well as in English, History and Japanese. Rhys has only recently developed a love for performing, and is a relative newcomer to the theatrical stage. His first production was *Lady Macbeth* in 2014, and he also performed in *The Crucible* earlier this year. He is both proud and excited to take on the role of Sir Lancelot in *Spamalot*, and hopes to continue to pursue his passion, both academically and practically, in the years to come.

# Biographies



**Rex Elliott** – *Sir Robin*

Rex is in the Upper First Form, and joined Whitgift last September. In his first term, he played Ratty in the Lower School's production of *Wind in The Willows*, receiving a commendation for an 'absolutely outstanding' performance. Rex has played for the U12 teams in hockey, rugby and cricket, and joined the Whitgift Cricket Tour to Spain at Easter. He enjoys Design Technology, and, with a fellow Ash House Lower First Form team mate, won 10 points for their house in the Junior STEM Challenge (Science Technology Engineering and Mathematics), for building a paper rocket and achieving the greatest distance using a gas pump! In May, Rex gained a Distinction, with a score of 94%, for his Grade 3 LAMDA exam, with CAVAT Theatre Arts Agency. Rex took part in the filming of Disney's *Into the Woods*, at Shepperton Studios, as a body double for Jack (his hand can be seen in the final cut, if you don't blink, accepting the magic beans!). Rex was delighted to take on the role of Sir Robin, and has made some great new friendships in the Fifth Form over the duration.



**Daniel Horsley** – *Sir Bedevere*

Daniel is a Lower Fifth Form student, and is currently in his second year at Whitgift, after being awarded a scholarship for Drama. He has fenced in the Public Schools Fencing Championships, both years, and intends to participate again next year. In his time at Whitgift, he has been cast in *Lady Macbeth* and Arthur Miller's *The Crucible*, where he had his first experience of performing in the round, playing Francis Nurse. Daniel is thrilled and excited in anticipation of playing Sir Bedevere, which promises to round off his packed, but thoroughly enjoyable, year of theatrical exploits, in true madcap fashion. *Spamalot* is his last Lower School production; however, he hopes to have many future dramatic endeavours, in tandem with his GCSEs and other academic undertakings.



**Maya Elliott** – *Angel of the Lake*

Maya Elliott is a Year 10 student at Old Palace of John Whitgift School, and is a member of the Whitgift Academy of Visual and Performing Arts. She has been singing since the age of five. Maya has performed in *The Women*, *The Frogs*, *The Canterbury Tales* and *The Pageant*, with Old Palace. She has also performed with Whitgift, in *The Crucible*, in which she played the role of Mercy Lewis. Maya was also a showgirl in *Bugsy Malone* with Trinity School. Maya is a member of the Old Palace Chamber Choir, and performed with Rick Wakeman, and in Whitgift's *Adiemus* concert in March at Royal Festival Hall. She plays the steel pans with the Old Palace Steel Band and has performed in the National Panorama Competition with the Croydon Steel Orchestra. Maya also performed in two versions of the *Hansel and Gretel* Opera, with the Garsington Opera House and in Glyndebourne's UK tour. She recently passed her Grade 6 LAMDA Public Speaking Exam with distinction, receiving a bronze medal. She is currently preparing for her Grade 5 NATD Contemporary Dance exam. Earlier this year, Maya successfully auditioned for the National Youth Theatre, and will be taking part in their two-week junior acting course in the summer.



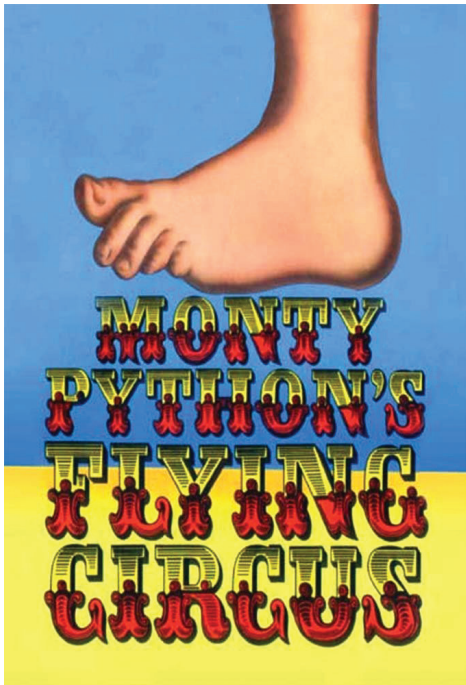
**Maria Kolpaktchi** – *Lady of the Lake*

Maria is in Year 10 at Old Palace of John Whitgift School. She is an enthusiastic academic student, and is currently studying for her Russian GCSE, as she is fluent in Russian. She is a keen musician, and plays five instruments; piano to Grade 8, clarinet to Grade 6, drum kit to Grade 6, timpani to Grade 5, and guitar. She plays timpani in her school orchestra, and drums for her school steel pan group. Maria also enjoys singing – she is in four school choirs, which have performed at prestigious venues such as the Queen Elizabeth Hall and Royal Festival Hall. She sang the alto solo in Mozart's *Coronation Mass*, and has performed multiple other solos with her Chamber Choir, at school concerts and competitions. She has a keen interest in choral conducting, and has conducted her Chamber Choir multiple times. Maria has performed in school productions of *Bugsy Malone* and *The Sound of Music*. Outside of school, she has won many international Russian singing contests, and has performed on a main stage in Trafalgar Square during a Russian festival. Maria has taken part in operas, with professional companies such as Glyndebourne, Garsington and The ENO. Alongside music, she has reached a black belt in Taekwondo. Maria is eager and excited to be taking on the role of the Lady of the Lake, and she cannot wait to perform alongside her talented peers.

# Monty Python and Me

By Mr WER Collinson, aged 34 ½

As for many Britons my age and weight, *Monty Python* was part of the wider education, a cultural touchstone. It was expected one knew all about it, if one was to be taken seriously. At my school, you were considered a Neanderthal if you were not well versed in the culture of the 1960s and 70s: you had to watch *The Godfather*, *Jaws* and *The French Connection*, you had to listen to The Beatles, The Rolling Stones and The Who, and you had to be able to quote entire sketches from the *Monty Python* back catalogue...and quite right too. If modern education lacks anything, it lacks a formalised teaching of British Comedy Legends, and I, for one, will not rest until there is a GCSE in Dead Parrot Studies and a BTEC in Gilliam Appreciation. I present here my favourite *Monty Python* sketches, to get the uninitiated on the right path:



## A History of Monty Python in Ten Sketches



### 1 *The Dead Parrot*

– a legendary sketch in which John Cleese's character tries to return a dead parrot to the very shop at which it was

purchased, 'not 'alf an hour ago' and Michael Palin's pet shop owner refuses to believe that it is, in fact, an ex-parrot.

**2 *The Ministry of Silly Walks*** – much imitated, even by Cleese himself in the equally-famous 'German' episode of *Fawlty Towers*. Difficult to describe on paper, even more difficult to do in real life.

**3 *The Four Yorkshiremen*** – in which Four Yorkshiremen compete as to who had the hardest upbringing. What starts off with one-upmanship over a cup of tea ('The best we could manage was to suck on a piece of damp cloth') escalates into full-blown absurdity ('There were a hundred and fifty of us living in t' shoebox in t' middle o' road').

**4 *Nudge Nudge*** – a seemingly sexist sketch to begin with, in which Eric Idle's character constantly asks another man in the pub whether his wife is a 'goer'; the sketch is thankfully reprieved by the final lines, in which the 'Nudge Nudge' man is revealed to be completely out of his depth ('You've slept with a lady?' 'Yes' 'What's it like?').



**5 *The Lumberjack Song*** – written as an end, to a sketch nobody could think of an ending for, Michael Palin's butch lumberjack gradually reveals his more feminine side ('I cut down trees, I skip and jump/I like to press wild flowers/I put on women's clothing/And hang around in bars').

**6 *Spam*** – set in a café full of Vikings, for reasons that are never really made clear, Graham Chapman in drag, and Eric Idle as his husband, enquire what is on the menu, only to find that everything has spam in it, even the Lobster Thermidor aux crevettes with a Mornay sauce, garnished with truffle pâté, brandy and a fried egg on top. Every time someone says 'spam', the Vikings start chanting 'Spam, spam, spam, spam...' and so on.

**7 *The Dirty Fork Sketch*** – in which an incident over a dirty fork in a French restaurant escalates from sacking the entire washing-up staff, to the Head Waiter descending into a fit of rage ('It was smelly, and obscene and disgusting and I hate it! I hate it! Nasty, grubby, dirty, mingy, scrubby little fork!'). Finally the manager stabs himself to death with the offending piece of cutlery.

**8 *The Argument Clinic*** – where Michael Palin pays one pound for a five-minute argument, and then proceeds to have an argument over whether he really is having an argument, and finally an argument over whether the argument they are having actually constitutes the argument for which he has paid (An argument is a connected series of statements intended to establish a proposition, 'No it isn't').

**9 *The Spanish Inquisition*** – perhaps the most quoted of all Python sketches, it is not even really a sketch, just an end to another sketch in which there has been 'trouble up mill'. When someone says they weren't 'expecting some sort of Spanish Inquisition', three Inquisitors burst into the room with the famous lines, 'Nobody expects the Spanish Inquisition! Our chief weapon is surprise...surprise and fear...fear and surprise... our two weapons are fear and surprise...and ruthless efficiency...Our *three* weapons are fear, surprise, and ruthless efficiency...and an almost fanatical devotion to the Pope...Our *four*...no... *amongst* our weapons...amongst our weaponry... are such elements as fear, surprise...I'll come in again.'



**10 *The Philosophers' Football Match*** – a game of football between Greek and German philosophers, where the only goal of the match is hotly disputed, 'Hegel is arguing that the reality is merely an *a priori* adjunct of non-naturalistic ethics, Kant via the categorical imperative is holding that ontologically it exists only in the imagination, and Marx claims it was offside.'



# Producer's Notes

I always had this notion that my last production at Whitgift was going to be a hard-hitting, emotional piece, that would tug at the heartstrings, and leave many an audience member weeping into their programmes. I don't think I've ever enjoyed being so wrong! In producing *Spamalot*, alongside my brilliant colleagues, Mr Michael, Mrs Carter, Mr Griffith, Miss Channing, and the also-departing Mr Collinson, the process has been silly, hilarious, inexplicable, and downright mad at times, and I wouldn't have had it any other way. I will take with me some wonderful memories, but to have this ridiculous example of a musical as my send-off, really is the icing on the cake. The Beecham-Collinson-Michael-Carter combination is something that I will miss whole-heartedly. We have produced many shows together, at Whitgift, alongside Mr Crook and his brilliant team, including *Jesus Christ Superstar*, *Little Shop of Horrors*, *The Producers*, and *West Side Story*. We are now 'calling time' on our long-standing alliance.

I have, quite simply, never known a musical like this one. The original material needed a fair amount of adapting (all under the guidance of Eric Idle and his theatre company), and the cast have had a lot of coaching, in terms of being taught how to make it funny – *Monty Python* can be an acquired taste for young comedy palates! This show requires an outrageous amount of technical wizardry in set building, the plotting of lights, and sourcing of some of the oddest props ever to come through our wings. Rubber spades and frying pans are my absolute favourite. Without Mr Crook's unwavering patience in everything I have ever produced, none of this would have been possible. However, it isn't just the oddity of the props and furniture that makes this show interesting, it is the sheer volume! The number of items used for five- or ten-second gags, never to appear again, is ludicrous, and I therefore encourage you to look carefully for herring, cows, rabbits, JB Gill, swans, lederhosen, and Jesus!

As far as producing a school production goes, I thought I had seen it all; I had not! I am delighted that this wonderful show pushed me like no other production has, and that this fantastically-talented cast has brought it all to life. I feel incredibly lucky and privileged to have been part of Whitgift drama over the last nine years, and couldn't have asked for a better farewell than this.

For it all, thank you.

**Mr Lloyd Beecham**



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**Book by**  
Binn Faaarkräkkion

**From an idea by**  
Sid, Coco and Edith Piaf

**Lyrics by**  
Walli Maatritiiaaaeenioon,  
Huttlandi Föppalopp,  
And  
Jiggi Ni.



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