

FOLLOWSPOT

There are three followspot cues in the show; they're all fairly obvious - all are on the lead principal in each case. There are no colour changes; the followspot is on a dimmed channel under control of the lighting desk.

Pre-show. Followspot is on submaster 11 on the lx desk; set the iris to about person sized. It should be locked off so that it naturally find someone on the downstage edge of stage, and there's enough flex in the stand that finding further upstage is possible without unlocking it.

Act 1 Scene 8 The Court of Camelot. During "Knights of the round table", the KNIGHT enters. There's a massively obvious change in the bassline to the music and she removes armour to reveal that she's actually the Lady of the Lake. **Lx Cue 70** happens when she is introduced - this brings on the follow spot.

Lx Cue 71 happens after some improvised singing when Arthur joins in - at this point widen the iris so the spot picks up both of them, follow till the end of the song. Followspot fades out on **Lx Cue 72**; that's it for Act 1; Act 2 is overleaf.

<p style="text-align: center;">KNIGHTS</p> <p>#67 WE'RE KNIGHTS OF THE ROUND TABLE ALTHOUGH WE LIVE A FABLE WE'RE NOT JUST BUMS WITH ROYAL MUMS WE'VE BRAINS THAT ARE QUITE ABLE. WE'VE A BUSY LIFE IN CAMELOT</p> <p style="text-align: center;">BASS</p> <p>#68 I HAVE TO PUSH THE PRAM A LOT</p> <p><i>(Four prams pushed in by KNIGHTS open to reveal four SHOWGIRLS in sequins and spangly headgear who perform a dance with a ball and chain, the dreaded spiked ball mace. A KNIGHT in shining female body armor enters through the Gateway and performs a strip tease, removing her gauntlets, which she throws to the KNIGHTS, dropping off the front body part, revealing her in a sparkling Cher-like body suit, until finally she tosses her helmet aside which bounces noisily and ARTHUR introduces her.)</i></p> <p style="text-align: center;">ARTHUR</p> <p><i>(hand mic)</i> Ladies and gentlemen - The Lady of the Lake!</p> <p>#70 <i>(LADY OF THE LAKE pulls a microphone out of the back of her pants suit and nods to the</i></p> <p style="text-align: center;">35</p> <p>+ FOLLOWSPOT</p>	<p style="text-align: center;"><i>audience acknowledging their applause in true diva fashion.)</i></p> <p style="text-align: center;">LADY OF LAKE</p> <p>Thank you... thank you so very much...</p> <p style="text-align: center;"><i>(Singing in a very "Vegas" way)</i></p> <p>ONCE IN EV'RY SHOW THERE COMES A SONG LIKE THIS IT STARTS OFF SOFT AND LOW AND ENDS UP WITH A KISS OH, WHERE IS THE SONG THAT GOES LIKE THIS?</p> <p style="text-align: center;"><i>[Dance: A NUN and a MONK perform a pas de deux of love]</i></p> <p>FOR THIS IS THE SONG THAT GOES LIKE ... <i>(Scats)</i> A WHOP BOP <i>(Etc.)</i></p> <p>#71 <i>Broaden F/spot</i> ARTHUR <i>(Joins in)</i> <i>(Scats)</i> DOO WHOP A DIDDLE <i>(Etc.)</i></p> <p style="text-align: center;">LADY OF THE LAKE</p> <p>THEY'RE KNIGHTS OF THE ROUND TABLE</p> <p style="text-align: center;">ARTHUR</p> <p>THEY DANCE WHENEVER THEY'RE ABLE</p> <p style="text-align: center;">LADY OF THE LAKE</p> <p>THEY'RE KNIGHTS</p> <p style="text-align: center;">ARTHUR</p> <p>NOT DAYS, BUT KNIGHTS</p>
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Act 2 Scene 5 You Won't Succeed In Showbiz. This is Robin's big solo; it's quite a long song, and it has the Rule Britannia moment (cues 136, 137) and Kylie (cues 138, 139) before you're even close to the followspot cue. Towards the very end a showgirl hands Robin a boater and cane - this is **Lx Cue 140** - follow Robin until the end of the song (**Lx Cue 141**).

YOU MAY FIND SIMON COWELL
 A BIG PAIN IN THE BOWEL
 BUT HOW'LL YOU ATTRACT ALL THE MAMAS?
 YOU MAY HAVE A SEXY ACTOR
 YOU MAY BRING ON THE X-FACTOR
 BUT YOU'RE IN THE TRASH COMPACTOR
 IF YOU DON'T HAVE ANY STARS

#140 (The SHOWGIRLS hand ROBIN a boater and cane). F1401

TO GET ALONG IN SHOWBIZ
 TO STAY ON SONG IN SHOWBIZ
 TO WIN A GONG IN SHOWBIZ WITH NO SCARS
 I TELL YOU, ARTHUR KING, THERE IS ONE ESSENTIAL THING
 THERE SIMPLY MUST BE, ARTHUR TRUST ME
 SIMPLY MUST BE STARS.

#141 → 077

There's then a brief scene (Act 2 Scene 6) ending in **Lx Cue 145** (as Concorde exits). **Act 2 Scene 7** once the house tabs are in **Lx Cue 146** brings up the tab warmers (ONLY), and the Lady of the Lake will appear through the tabs. This will look odd - don't worry it's deliberate - she gets her spot on **Lx Cue 147** which is a visual for the Lx Op when the Lady snaps her fingers. Follow till her exit from stage at the end of the scene in **Lx Cue 148** - she receives a bouquet from the conductor before exiting to the side (usually SR) and the spot fades here. That's it - sit back and enjoy the show.

#146 TAB warmers (once tabs in)

SCENE SEVEN

[On stage at Spamalot]

#147 VISUAL SNAPS FINGERS

(The red plush curtain descends. An irate LADY OF THE LAKE, in a dressing gown revealing a fine bustier underneath, storms on. She snaps her fingers for her spotlight, glares at the CONDUCTOR and waves her hand for her music.)

(Follow Spot)

#21 WHATEVER HAPPENED TO MY PART?

LADY OF THE LAKE
 WHATEVER HAPPENED TO MY PART?
 IT WAS EXCITING AT THE START
 NOW WE'RE HALF-WAY THROUGH ACT TWO
 AND I'VE HAD NOTHING YET TO DO
 I'VE BEEN OFF STAGE FOR FAR TOO LONG
 IT'S AGES SINCE I HAD A SONG
 THIS IS ONE UNHAPPY DIVA
 THE PRODUCER'S A DECEIVER
 SHE TOLD ME TO BELIEVE HER
 THERE IS NOTHING I CAN SING FROM MY HEART.
 WHATEVER HAPPENED TO MY PART?

I AM SICK OF MY CAREER
 ALWAYS STUCK IN SECOND GEAR
 UP TO HERE WITH FRUSTRATION AND WITH FEARS
 THEY HATE ME THERE BACKSTAGE
 OUR TONY AWARDS
 WON'T KEEP ME OUT OF BETTY FORDS
 I'M CONSTANTLY REPLACED BY BRITNEY SPEARS
 BRITNEY SPEARS!
 WHATEVER HAPPENED TO MY SHOW?

I WAS A HIT NOW I DON'T KNOW
 I'M WITH A BUNCH OF BRITISH KNIGHTS
 PRANCING 'ROUND IN WOOLY TIGHTS!
 I MIGHT AS WELL GO TO THE PUB
 THEY'VE BEEN OUT SEARCHING FOR A SHRUB
 OUT SHOPPING FOR A BUSH
 WELL THEY CAN KISS MY TUSH
 IT SEEMS TO ME THEY'VE REALLY LOST THE PLOT
 WHATEVER HAPPENED TO MY
 I'LL CALL MY AGENT, DAMMIT
 WHATEVER HAPPENED TO MY

LADY OF THE LAKE (CON'T)
 NOT YOURS NOT YOURS
 BUT MY PART!

(She receives a bouquet thrown up by the CONDUCTOR and exits happily.)

As Exit #148