

Camelot Auditions

Attention – All suggested ages are merely guidelines, and will be determined for casting based on many different criteria, including the age of contrasting players being considered for roles. If a younger player can convincingly stretch, through affectation, makeup and costume, their ages, or if older players can effectively portray youthful parts, consideration will be given in the casting process. What I am, not so artfully, saying is – take the age guidelines for each part with a big grain of salt. I have seen the younger players successfully portray older characters, and the older players do the same.

Guenevere – She is the chosen bride from a royal family in England promised to King Arthur to further the legitimacy of his Kingship and to unite warring factions. She must convincingly play a range from 25 – 40. She is an aristocrat of her day, blessed with proper lineage and upbringing, yet, unhappy with her fate. Think of Kate Winslett’s character in Titanic, all too aware of her duty to country and family, but reluctant to engage in something as important as marriage, with the duty that is implicit in that union in 12th Century Feudal England, without some acknowledgement of her importance and consequent rights owed to her. Guenevere, as written in T.H. White’s ‘The Once and Future King’, and here in ‘Camelot’ should be considered as a vanguard to women’s rights. Often, she is portrayed as a conniving figure, lacking any greater goal than her own status that she can attain. This portrayal does her a great disservice. While it is true that she is trapped in the conventions of her age, she, through her initial refusal to be used as a pawn in a bigger game, and later as the trusted confidante to the King, always endeavors to use what power is given to her by others to effect a change that is beneficial to ALL, not only men, or her man, or only the men and women of the kingdom. In effect, she is the first feminist of her age.

As such, she should be portrayed, primarily, with strength. She is a woman of her times, formally uneducated in the sciences that were emerging (as a result of her gender), but, being of noble birth, having access to them as a way to form her opinion of the world.

She is drawn to Arthur, not out of a physical attraction, but from a realization that he is thoughtful, kind and generous. She sees in him, years before he sees it in himself, the potential for him, and for her through him, to effect real change in the world they live in.

Guenevere is smart. She is witty, never far from a biting remark that cuts through all pretense. She, from years of conditioning, understands how to walk the line of what is intended for her, but also understands how she can guide the desires of her husband, the King, to effect positive change for everyone in her kingdom.

Songs – ‘The Simple Joys of Maidenhood’, ‘The Lusty Month of May’, ‘The Jousts’, ‘Before I Gaze at You Again’, ‘What Do the Simple Folk Do?’, ‘I Loved You Once in Silence’ and ‘Guenevere’.

Lancelot - His character, in the book 'The Once and Future King', actually hears of Arthur, and his revolutionary 'Round Table', when he is just a youth, in France. He grows up, as young children nowadays idolize imaginary superheroes like Iron Man, completely immersed and believing in the changes that Arthur was trying to bring to the world, of the ideals of Might for Right, Right for Right, and Justice for All. Arthur was, at the time, trying to completely upend what had been the dominant power in the world at the time, which was Force. "Might is Right" would be an accurate description of the world that both Arthur and Lancelot were born into. But with Arthur's invention of the Round Table, and the idea of channeling Might to work for Right, a new paradigm was introduced. Lancelot attached himself to this new ideal at a young age.

Many productions portray Lancelot as self absorbed, shallow and one dimensional. His character is far from all of these portrayals in several important ways.

One, his early adoption of the Arthurian creed of Might for Right, Right for Right and Justice for All, gives him a viewpoint that allows him to view himself as simply a 'vessel' for good that will use his abilities for the good of others.

The conflict within Lancelot comes when he realizes, for whatever cosmic reasons, that he is ALWAYS the best when it comes to physical conflict, despite the doubts that plague him. He sees himself as the ugly, undeserving sinner, when at the end of the day, he is invariably the triumphant, undeniable winner. His inability to see himself as deserving of fame, fortune or praise, is more his defining characteristic than the arrogance some have tried to portray him with. What makes him tragic is his unwillingness to admit his power as much as the power he wields.

What I am trying to say, is that I want to see a Lancelot who is the best at what he does, (fighting), and knows it, but thinks himself unworthy, especially after he falls in love with the Queen.

Songs – 'C'est Moi', 'The Jousts', 'If Ever I Would Leave You'

Merlyn - I will say 30 – 60 years old as a rough guideline. Merlyn, as his character is told in 'The Once and Future King' is actually a product of today's world. He lives BACKWARDS in time, so doesn't age, but "youthens". He understands, and has seen, all that will befall humanity in our time, but is destined to live out his time on Earth in reverse of how we experience it. For him, all of the barbarity of the human existence has gone from better to worse. He lives, as do often other tragic figures, in a world that is doomed to regress from justice to lawlessness. As such, he sees his duty, so far as he can manage it, to influence the course of human history so as to increase the liberty of humans and reduce the pain and suffering. In the course of his unusual existence, he recognizes Arthur, and the times he lives in, as a unique conflagration of ideals and needs, as one that can turn the tide of human endeavors towards justice and right.

He is a wizard, in the style of Gandalf, supremely self assured, yet always questioning. He knows what people ought to do for their own good, but understands why they often choose to do the opposite.

King Pellinore – Age 30 – 60... Roughly.... Pellinore is a “what you see is what you get” kind of man. He is simple, honest, conservative, but not naive. He wants above all, as it would seem from the outside, to be happy himself, and to enjoy his earned rewards. But, upon closer examination, he is seen to be an astute judge of character and intent, as is very aware of the lives of others. He is funny and witty in an unassuming way. Picture Monty Python meets Adam Sandler. He becomes Arthur’s close friend and confidant.

Mordred – He is the illegitimate son of King Arthur, conceived by Arthur and his Aunt, Queen Morgause, in a tryst that she arranged. She raised her son Mordred, and her four other sons born of the rightful King of Orkney, King Lot, with an intense hatred of the English King. The other four brothers, Gawain, Agravaine, Gaheris, and Gareth, all are eventually drawn to the Court of King Arthur, the greatest in the land, where they believe they can make their fortune and fame. Mordred is the youngest, and as such, receives the brunt of his mother’s venom toward the King, Arthur. He is reared on a steady diet of Scottish Nationalism, English Usurpation of the same, and an intense loathing of Arthur and his ideals, which are attempting to replace the rightful concept of ‘Force Major’ with the concept of ‘Might for Right’, which will empower the underserving. He comes to Camelot, revealing his true parentage, in a naked attempt to lure power hungry, disenfranchised knights over to his side so he can effect rebellion within the ranks of the Round Table. He does so primarily by using the known infidelity of the queen and the seeming hypocritical actions of the ‘so-called’ Greatest Knight, Lancelot as a wedge to split the Royal Court into pieces. He is an often denied, yet self assured, character. He sees no problem with using any psychological weapon to sway the King, and any disaffected Knight, to break the Kingdom into pieces that are ripe for conquest. Above all, he seeks the throne. His age can be anywhere from 20 – 35. The T.H. White novel describes his stature as small, with a noticeable deformity of the spine which keeps him from excelling at physical conflict. I would prefer someone with the agility and strength to fight, but play him as someone who is also adept at getting others to fight for him. A slight Scottish brogue would be ideal, rather than the English accent most play him with, but this is not a requirement. Overall, I would like to see a self assured, master manipulator, ruthless yet strangely likable.

Songs – ‘The Seven Deadly Virtues’, ‘Fie On Goodness’, ‘Guenevere’.

Nimue – A Nymph (in Greek mythology and in Latin mythology is a minor female nature deity typically associated with a particular location or landform) whom Merlyn falls in love with. She takes his magic powers and locks him in a cave for several centuries. Her song to Merlyn, ‘Follow Me’ is ethereal, almost operatic. Age range 25 – 55.

Page – Can be cast either male or female. Age – young, 12 – 18. Speaking role.

Squire Dap – As a Master of all forms of fighting and arms, he teaches Lancelot from a very young age, making him the best Knight in the world. When Lancelot begins his career by heading to Camelot, Dap goes along with him as his squire. Like a well known and trusted caddy in golf, his knowledge of all things pertaining to combat makes him invaluable to Lancelot, not merely a servant who follows him around. Age – 30 – 60. Speaking role.

Clarius – Young servant boy to Queen Guenevere. Age 12 – 20. Speaking role.

Sir Dinidan, Sir Lionel, Sir Sagramore – The three most trusted Knights of the Round Table before the arrival of Lancelot to the Court. They are also considered the most talented fighters, but are eclipsed by Lancelot, which engenders some jealousy and animosity. Ages – 18 – 45. Songs - ‘The Lusty Month of May’, ‘The Jousts’, ‘Guenevere’.

Sir Colgreance, Sir Bliant, Sir Guilliam, Sir Castor, Heralds and other Lords of the Kingdom and Knights of the Round Table - at least a dozen men needed. Some of these Knights will defect with Mordred to challenge King Arthur. Ages – 15 – 45. These men will be in all group scenes, and will have to learn stage combat routines with broadswords for the songs ‘Fie on Goodness’ and ‘Guenevere’, along with Sir Dinidan, Lionel and Sagramore. Other songs include ‘The Lusty Month of May’ and ‘The Jousts’.

Lady Anne, Lady Sybil – Ladies of the Court and assistants to Queen Guenevere. Speaking rolls. Ages 13 – 35. In all group songs.

Ladies of the Court - At least a dozen women needed. In all group songs and scenes, including ‘The Lusty Month of May’, ‘The Jousts’ and ‘Guenevere’. Ages 13 – 45.

Tom of Warick - Young boy, 7 – 12, who stows away on a ship from his home in Warick to come to Camelot and fight for the Round Table. He was raised with the idea of Knights as superheroes, and is well versed in the ideals behind Arthur’s creation of the Table and believes in them completely. He is given by Arthur the task of leaving before the great battle to live long and spread the word about Camelot and keep it’s ideals alive. He is the candle sent out into the darkness. Tom should be brimming with youth and ideals, complete in his admiration of King Arthur and his dream. Song ‘Camelot Reprise’.