

GULFSHORE PLAYHOUSE

*Kristen Coury, CEO & Producing Artistic Director*

PERFORMANCE GUIDE TO



WITH

CHRISTIANA COLE  
OLIVIA HERNANDEZ  
TY-GABRIEL JONES  
JEFFREY KRINGER

DANIEL LOPEZ  
KEVIN PATRICK MARTIN  
AIDEN THAYER  
ETHAN ZEPH

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DANN DUNN

**Music Director**  
DANNY WHITE

**Scenic Designer**  
KRISTEN MARTINO

**Costume Designer**  
KIRCHE LEIGH ZEILE

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**Vocal Coach**  
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KRISTEN COURY

**Directed by**  
JEFFREY BINDER

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**Study Guide Materials Assembled by**  
MEREDITH SINGLETON & JOHN PERINE, Education Associates  
and AUDREY ZIELENBACH, Literary Manager

# ABOUT THE SHOW

"I love *Camelot*. I love the story. I love the score. Have since I was ten. But in 2009 I was increasingly interested in the idea that there might be another way to approach the material. *Camelot* is traditionally done much like a Shakespearean history—lots of very effective pomp and

pageantry ... All exciting, but what if, I wondered, it were to be done as a story around a campfire? A saga accompanied by primitive drums and ritual dances. A cautionary tale passed down through ages and now being passed down once more to the people in the theatre this very night. After all, isn't Arthur's redemption at the end of the show that his story will live on? That young Tom will tell the legend for the ages? But this sort of storytelling needs to be trim and taut ... I began by eliminating anything (or anyone) that did not directly have to do with the Arthur/Guenevere/Lancelot triangle. To my surprise I was left with a clear, concise and still emotionally satisfying narrative for the three. As I explored exactly what additional character I would need, amazingly I found the answer to be: very few."

—from book adaptor David Lee's introduction to this new version of *Camelot*

# ABOUT THE DIRECTOR

Jeffrey Binder is an actor, playwright, and director. He has performed on Broadway, Off-Broadway, Regionally, and London's West End as well as on television and in film. Additionally, he served as Associate Artistic Director of Gulfshore Playhouse in Naples, Florida for six seasons. Acting: Broadway: *The Lion King*, *The Lieutenant of Inishmore* (Original Broadway Cast), *Mary Poppins*, *Side Man*. West End: *Side Man* (Premiere). NYC: *Music Hall* (US Premiere 59E59th), *Romance/The New Testament* (NY Premieres/Neil LaBute, 59E59th), *Dr. Faustus* (Classic Stage Company), *Birth and After Birth* (Atlantic), *Princess Turandot* (Blue Light) Regional: *Ride the Cyclone* (McCarter Theatre), *The White Chip* (Merrimack Rep, World Premiere), *The God Game* (Premiere Gulfshore Playhouse/Capital Repertory Theatre), *Love in the Wars* (Premiere, Bard Summerscape), *The Master and Margarita* (Bard Summerscape), *Bob* (Humana 2011), *Tartuffe* (NJSF), Gulfshore Playhouse: Numerous productions including the one person *Higher* (filmed, also playwright), *An Iliad*, *Scapino* (World Premiere, also playwright), *My Fair Lady*, *Holmes and Watson*, *Hound of the Baskervilles*, *The Price*. Television's "Damages" (recurring), "Law and Order," "L&O: Criminal Intent," "Guiding Light," "All My Children." Directing: *Maytag Virgin*, *The Lady Demands Satisfaction*, *In the Next Room or the Vibrator Play*, and the upcoming *Camelot* at Gulfshore Playhouse. MFA, NYU.



# ABOUT THE CAST



**OLIVIA HERNANDEZ**  
**REVELER / GUENEVERE**

Olivia is excited to be a part of this company. She most recently played Mary Poppins in *Mary Poppins* at TUTS in Houston, TX. Broadway: *Plaza Suite*. Regional: Elizabeth Bennet in *Austen's Pride* (The 5th Avenue), Sarah Brown in *Guys And Dolls* (The Guthrie), Laurey in *Oklahoma!* (TUTS) and *Songs For A New World* at The Cape Playhouse and Paper Mill Playhouse. BFA in Musical Theatre from The University of Michigan. Love to SD. Thanks to Avalon Artists Group. For LOVE.

**DANIEL LOPEZ**  
**REVELER / LANCELOT**



Daniel Lopez (Lancelot, he/him) is ecstatic to be here in Florida, working on this iconic piece of theater. Favorite theatrical credits include *Into The Woods* (Steward) at The Hollywood Bowl, Hood (Alan A'Dale) The Asolo Repertory Theater, *West Side Story* (Tony), Andrew Lippa's *The Wild Party* (Burrs), and *RENT* (Roger). Film/TV credits include *FBI* (CBS), *Blue Bloods* (CBS), *Ways & Means* (CBS), *Shattered* (IDTV), and *Huckleberry* (IMDBTV). Daniel's group "The Opera Men" are featured on the album *Disney Goes Classical*, which reached #1 on the international Classical Billboard. Love and thanks to family, friends, Jen, Kathy, Ted, Mike, Uncle Milton, Aki, Daddy Jeffrey, Andy, and Elvis. [Daniellopezactor.com](http://Daniellopezactor.com). Instagram: @realdaniellopez

**JEFFREY KRINGER**  
**REVELER / KING ARTHUR**



An acclaimed American stage performer immersed in the theater and nightclub venues of Manhattan, Kringer has also enjoyed touring nationally and performing in the regional circuits: *About Love* (Off-Broadway), *Cruel Intentions: The 90's Musical* (1st National Tour), *Superyou* (NYC Industry Reading), *West Side Story*, *Titanic* (Milwaukee Repertory Theater), *Carousel* (Riverside Theater), *Jersey Boys* (Capital Repertory Theater), *Catch Me If You Can* (New London Barn Playhouse), *Annie* (Axelrod PAC). Jeffrey holds a BFA in Musical Theatre from SUNY Fredonia. Jeffrey is proudly represented by The Talent House. He owes love and thanks to his family for their unyielding encouragement. IG: @jeffreykringer

**ETHAN ZEPH**  
**REVELER / MORDRED**



Ethan Zeph is thrilled to be making his Gulfshore Playhouse debut! Previous Regional credits include: Riff in *West Side Story*, *Anything Goes* (City Springs Theatre Company) Mark in *A Chorus Line*, *An American in Paris*, *The Sound of Music* (Music Theatre Wichita), *Romeo in Newsies*, *A Chorus Line* (Lexington Theatre Company), *Rock of Ages*, *Holiday Follies* (Lake Dillon Theatre Company), *Hairspray* (American Stage). Graduate of the University of Cincinnati College-Conservatory of Music. Love to Zoë and Maple! @ethanzeph

# ABOUT THE CAST



**AIDEN THAYER**  
**REVELER / TOM / SQUIRE DAP**

Aiden Thayer is an 8th grade student at Oakridge Middle School. He has performed various roles with Bonita Center for the Arts, Naples Players, and the Florida Repertory Theater. Aiden's favorite role was Michael Banks in Naples Players spring 2022 performance of *Mary Poppins*. This is Aiden's second experience with Gulfshore Playhouse. He was seen earlier this year in the New Works Festival's reading of *James of Nazareth*.

**KEVIN PATRICK MARTIN**  
**REVELER / SAGRAMORE / COVER ARTHUR**

Kevin returns to Gulfshore Playhouse after having previously appeared in *My Fair Lady*. He toured North America with Broadway's *Jersey Boys* playing Norm Waxman and understudying the role of Tommy DeVito, performing over 800 shows in 48 states and three countries. Other credits include 45+ regional productions: *Spamalot* and *A Christmas Carol* at North Shore Music Theatre, Ike Skidmore in *Oklahoma!* at Trinity Repertory Company, Bill Calhoun in *Kiss Me, Kate*, Sam in *Crazy for You*, and more. Also a working voice actor, he has voiced for clients including The National Parks Service, RPDR on Paramount Plus and iHeart Radio. Additionally,

Kevin wowed the judges on S2E1 of Food Network's "Bakers vs. Fake." Many thanks to Jeff, Kristen, and the entire Gulfshore Playhouse team, Todd and Bob at ATB, and Mom & Dad. Love to Alex. Instagram: @kevinpatrickmartin



**CHRISTIANA COLE**  
**REVELER / DINADIN / COVER GUENEVERE AND TOM**

Christiana Cole is thrilled to be making their Gulfshore debut in *Camelot*! Fave credits include: Rose Arbuthnot in *An Enchanted April* (Off-Broadway), Alison in *Fun Home* (TheatreSquared). Upcoming: Lauren in the Elton John musical version of *The Devil Wears Prada* (Broadway 2023/24). Christiana is a private studio singer for legendary composer Philip Glass, a backup singer for TONY winner Joanna Gleason, and a featured vocalist on the soundtrack of Sundance-select film *The Farewell* starring Awkwafina. Christiana is also an accomplished writer, and spent the pandemic writing their original Neolithic musical, *Tribe Without a God*. They are a Dramatists Guild Foundation Fellow; their work has been produced Off-Broadway and at Carnegie Hall. Christiana has a Bachelor of Music degree in Classical Voice from the Manhattan School of Music. For more about Christiana, visit [www.christianacole.com](http://www.christianacole.com) or follow @christianacolavoce.



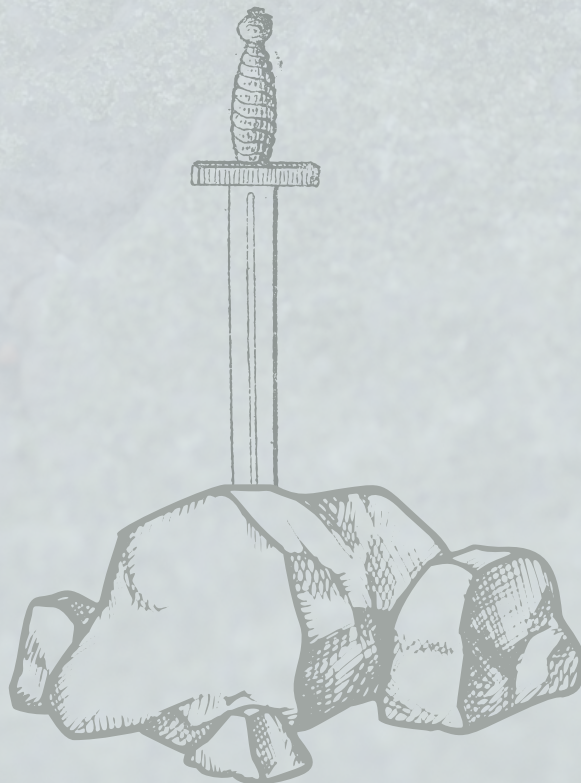
**TY-GABRIEL JONES**  
**REVELER / SIR LIONEL / U/S LANCELOT**

Ty-Gabriel Jones (they/he/she) is a New York based actor and Nazareth College Musical Theatre BFA graduate represented by Gray Talent Group. Recent appearances include the ensemble of the *Christmas In Connecticut*- World Premier (Goodspeed Opera House), Prince Eric and Sebastian in *The Little Mermaid* (Disney Cruise Line), the ensemble of *Aladdin* (Disney Cruise Line), *EUBIE!* (Westcoast Black Theatre Troupe), and Gabe Goodman in *Next To Normal* (Blackfriars Theatre). Ty is excited for adventures in Colorado this March as he joins The Arvada Center as Joe Hardy in *Damn Yankees* and is grateful to spend the winter in Naples for their Gulfshore Playhouse debut as Sir Lionel, U/S Lancelot and others. "Thank you to my family, friends, agent team, mentors, and The *Camelot* team at Gulfshore Playhouse for your support, love and guidance!" Website: [ty-gabriel.com](http://ty-gabriel.com) | Instagram: @\_ty\_gabriel\_



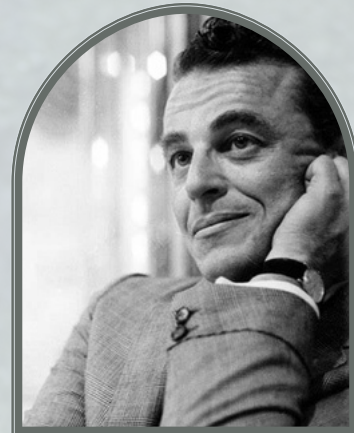
# THINK ABOUT IT

- *What responsibilities do you have in your life? Who is that responsibility to? Yourself? Someone in your family? Someone in your community? Someone else?*
- *What morals do you live your life by? Why are these morals important to you?*
- *What do you want to be remembered for?*



# LERNER AND LOEWE

**Alan Jay Lerner** was born in New York City on August 31st, 1918. As a young man, he attended Harvard, where he got his start writing lyrics for student shows. His partnership with Frederick Loewe was his first major creative partnership outside of Harvard. He worked with Loewe for decades until Loewe's retirement, after which he continued to write lyrics until his death in 1986.



**Frederick Loewe** was born in Berlin on June 10th, 1901. He was a child prodigy, and originally started his career as a concert pianist. He received many honors and accolades for his performances, but struggled to expand his career after moving to New York until he met Alan Lerner. Loewe passed away in 1988.

From 1942 to 1972, lyricist Alan Jay Lerner and composer Frederick Loewe began a partnership that led to the creation of nine musicals for the stage and screen. Some of their biggest hits include *Brigadoon*, *My Fair Lady*, and *Camelot*. The pair met in the Lambs Club in New York in August of 1942 and began working together immediately.

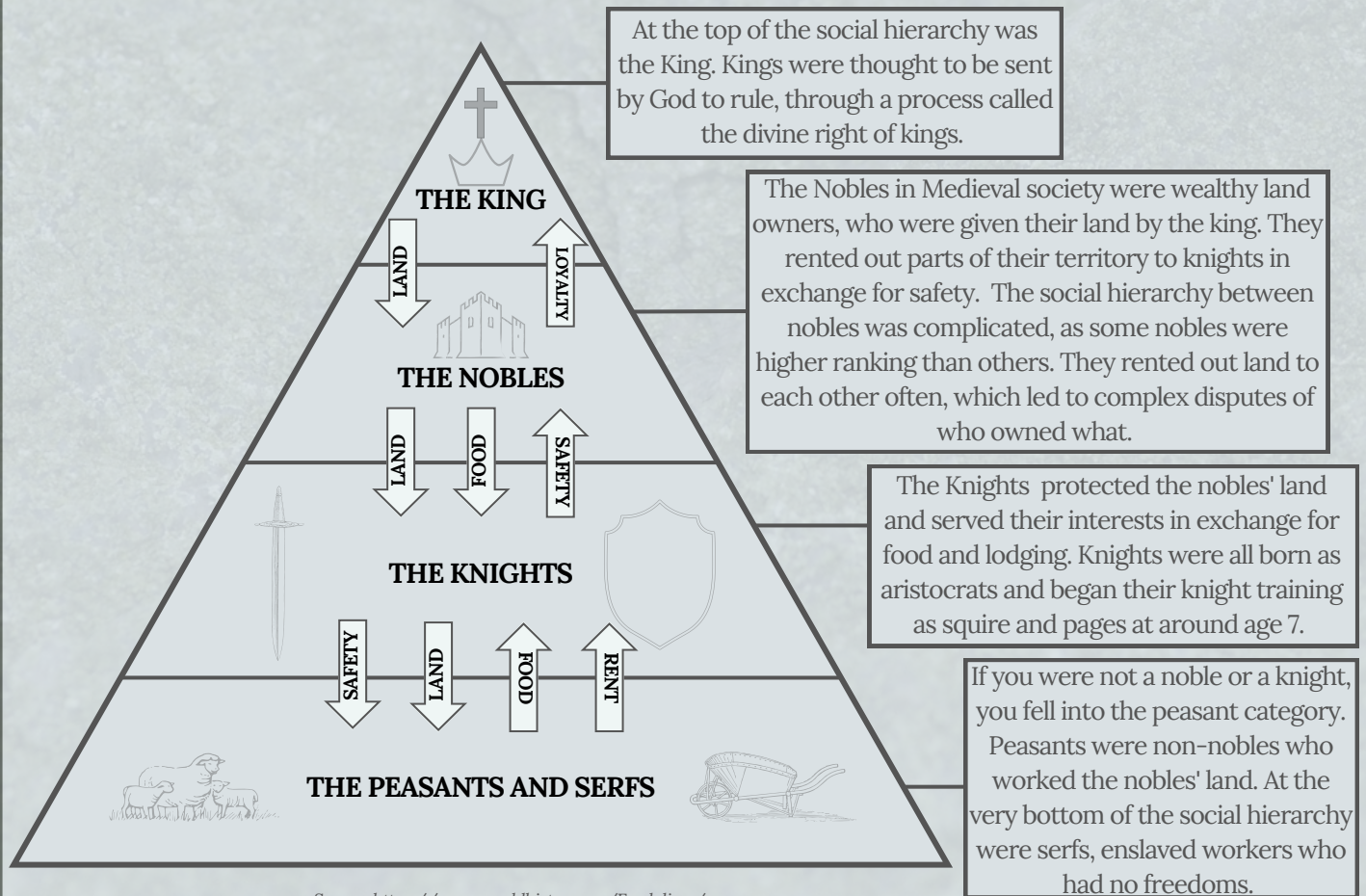
**The photo below is from a 1985 ceremony honoring Lerner and Loewe at the Kennedy Center. Click on the photo to watch the first half of the event, hosted by Rex Harrison.**



# POWER IN MEDIEVAL SOCIETY

**Feudalism** refers to the social hierarchy that existed in Medieval Europe from the 10th Century to the 13th Century. Under feudalism, the king was on top of society and the serfs were at the very bottom. This system is in place in the world of *Camelot*. As you look each category, notice what goods and services are being exchanged between each group.

**What powers does each group have? Is this system fair? Are there any powers, privileges, or benefits that the poorer members of society enjoy that the royalty do not?**





# MEDIEVAL CULTURE AND RITUALS

*Camelot* depicts several different Medieval cultural practices and rituals, some of which are still in practice today. Throughout the show, the Revelers dance, celebrate holidays, and participate in ceremonies. The sections below outline two of the cultural practices from *Camelot*. **What others can you think of? How do these practices tie into larger themes in the play?**

**Jousting tournaments** came to popularity around the 13th century. It was an opportunity for knights to show off their skill and impress the people. In addition to having skill battle, the knights at these events were also required to be chivalrous and have excellent manners. Knights with criminal backgrounds were not allowed to participate (though some still participated anonymously). Sometimes the knights used these events to dress up as historical or legendary figures, including King Arthur. The weapons used in jousting tournaments were typically hollow so that they shattered on impact and caused fewer injuries. Ladies during medieval jousts would give their favorite knights tokens. This could be ribbons from their clothing, flowers, scarves, kerchiefs, etc. These tokens were seen as good luck.



*A knight receiving a lady's favour at a hastilude.*  
From *Codex Manesse*, an early anthology of German Poetry.



*Queen Guinevere's Maying* by  
English painter John Collier

**May celebrations** in Great Britain and other parts of Europe celebrate the coming of Spring. The festivities usually occur on May 1st, half way between the spring equinox and the summer solstice. During this time, people will dance, usually around a Maypole, gather flowers, and weave flower crowns. Sometimes, the people will also crown a May Queen, a young girl who will wear a white gown and lead the parades or dances. There are several different regional variations on May Day traditions, but most of them are rooted in pagan practices and the Roman festival of Floralia. As Catholicism became more widely spread, the Catholic church adopted some the May Day traditions into their festivals honoring the Catholic saints each spring.

# ARTHURIAN LORE

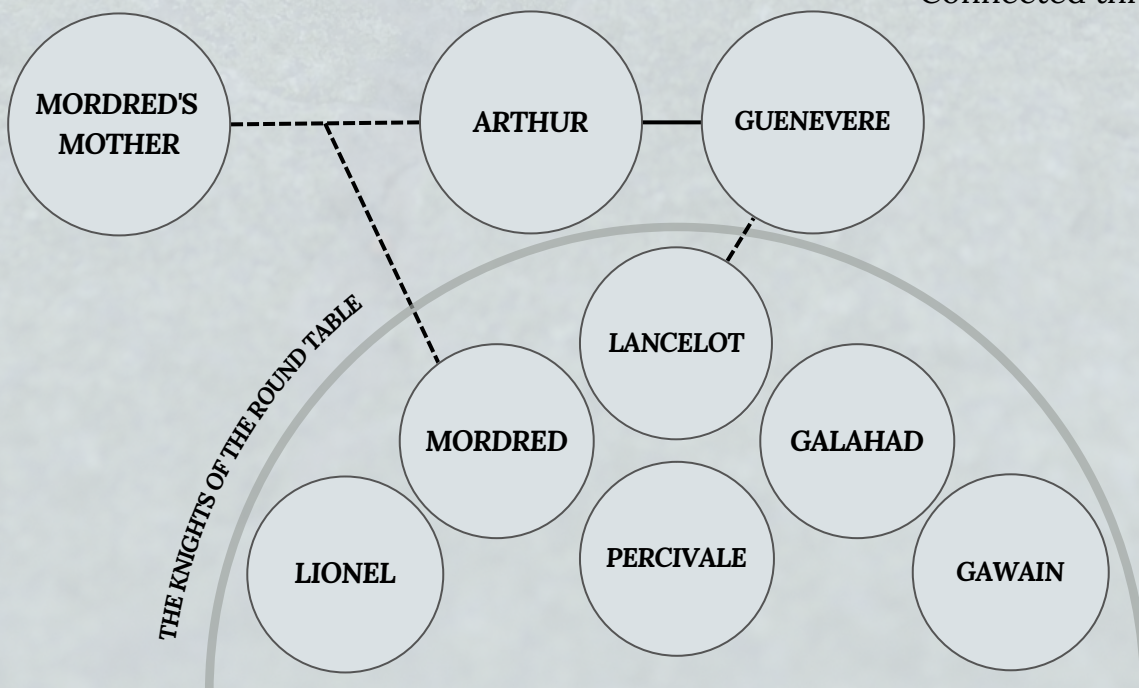
Stories of King Arthur and his chivalrous knights date back much further than Thomas Malory's collected stories. Arthur first appeared in early century Welsh poetry, somewhere between the 7th and 11th centuries, as a great warrior who had supposedly won many battles. The *Historia Brittonum* by the poet Nennius describes the early history of Great Britain, though there are very few, historical documents to support Nennius' writing. As stories of the warrior King Arthur continued to spread, different variations popped up in different areas, along with new characters and new stories. This makes the "true cannon" of Arthurian legend very hard to trace. The stories passed down through history, spreading from culture to culture, borrowing elements from each other, adding new information, and overriding information from previous stories.

The stories of King Arthur are complicated, but document the values and cultural features of early Great Britain and Wales and the different groups of people living there, whether or not he and his knights really existed.

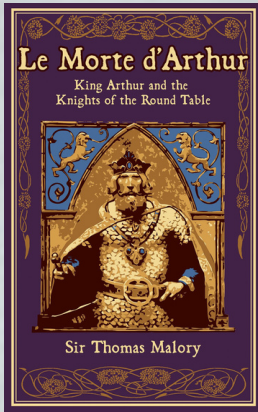


To learn more about the history of the King Arthur stories, click the photo to the left.

----- = Connected through an affair  
———— = Connected through marriage



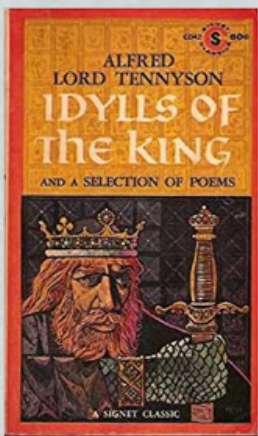
# THE INSPIRATION FOR CAMELOT



## THE DEATH OF ARTHUR

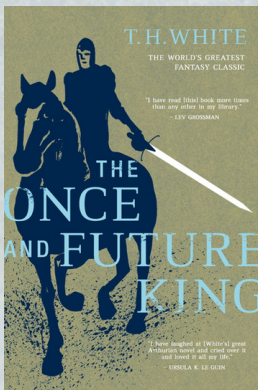
*The Death of Arthur* was written by Sir Thomas Malory, a knight and professional criminal who was arrested several times on crimes of assassination, extortion, and others. He was in and out of prison several times during his life. During one of his stays in prison in 1485, he had access to a library where he assembled the stories of King Arthur and his knights into one collection. This was the first cohesive collection of Arthurian legends. It is spread out over 21 books, starting with Arthur's birth and childhood, following him through his life and adventures, and ending with the dissolution of the round table.

It is important to note that Malory did not *create* the King Arthur stories; he assembled existing stories into the first major collection. For more information on the creation of the King Arthur legends, see the section above on Arthurian lore.



## IDYLLS OF THE KING

Using Malory's work as a basis, Alfred Lord Tennyson wrote a series of four books composed of twelve long form poems from 1842 to 1888. Most of these poems tell the story of King Arthur, beginning with his first meeting with Guenevere and continuing through his death. Some of the poems focus instead on the knights and their adventures. Many read Tennyson's retelling as a comment on Victorian society, as he ends the work with a poem expressing his love for Queen Victoria and the late Prince Albert. King Arthur was thought to embody the Victorian ideal of manhood, chivalrous, courteous, and righteous. Purity was also a central value of Victorian society, making Tennyson's treatment of Guenevere in *Idylls* interesting. He places the blame for fall Arthur and Camelot as a whole squarely on her and her betrayal and lack of purity.



## THE ONCE AND FUTURE KING

In 1958, T.H. White published a loose interpretation of Malory's *Death of Arthur*. White wrote four books about King Arthur from 1938 to 1940. After WW2, White assembled his books into a single collection, called *The Once and Future King*, with some added material that had not been published in the original books. While these stories are a fairly true retelling of the original legends, White put his own spin on them in this version, reimagining them for a post-war society. The character of Merlin in particular reflects this. Merlin is a wizard and Arthur's teacher. He also experiences time backwards, recalling events from the future that haven't happened yet. In White's version, Merlin references "an Austrian who ... plunged the civilized world into misery and chaos" (Adolf Hitler). *The Once and Future King* is regarded as one of the most beloved fantasy novels of all time.



## CAMELOT

Lerner and Loewe's *Camelot* is a musical adaptation of the King Arthur stories, based heavily on White's *The Once and Future King*. This musical was first produced on Broadway in 1960, and went on to run for over 800 performances and win four Tony® Awards. It has been adapted and revived several times, including a 1967 film adaptation starring Richard Harris and Vanessa Redgrave. The adaptation you are seeing has been re-worked for a smaller cast, omitting some of the characters from the original version.

# THE LEGACY OF CAMELOT

## *A conversation with David Drobis, Board Member*

In 1961, Gulfshore Playhouse board member David Drobis saw the Original Broadway Production with standing-room-only tickets. He and his college friends had seen Lerner and Loewe's *My Fair Lady* earlier and were excited to see the songwriting duo's next show. Looking back on his experience, he fondly remembers the experience, especially the performances from Richard Burton, Julie Andrews, and Robert Goulet. Despite not being as successful initially as *My Fair Lady*, *Camelot* has been performed, adapted, and re-imagined countless times. Drobis attributes the continued success of *Camelot* to its singable music and beautiful story. "It has everything in a story that will draw people in," Drobis says, "and goes through every emotion: love, lust, ambition. . . and then there's hope. We want hope at the end of a difficult story."



*The original cast of Camelot starring Richard Burton and Julie Andrews*



*The 1963 LIFE Magazine cover featuring Jackie Kennedy's Interview*

The immensely engaging story and memorable music are not the only things that have kept *Camelot* alive, however. Mr. Drobis and several historians have pointed out the ties between American politics in the 1960s and the hit musical. One week after the assassination of John F. Kennedy, First Lady Jackie Kennedy talked about her husband's fondness for the musical in an interview with *Life* magazine. She compared her husband's administration to the idyllic land of *Camelot*, and quoted the show's final lines, saying, "Don't let it be forgot, that once there was a spot, for one brief, shining moment that was known as Camelot". Even today, the term "Camelot" is sometimes used as shorthand for the Kennedy Administration. Mr. Drobis attributes *Camelot's* long-lasting success in part to its ties to American history as a whole.

# THEMES OF CAMELOT



## RESPONSIBILITY

Camelot deals with responsibility on several different levels. Lancelot deals with personal responsibility, as he grapples with his own morals and duty, to himself, Arthur, and to God. Guenevere struggles with interpersonal responsibility in the form of her duty to her husband. Arthur's responsibility is to the people of England and the knights he leads, even though he never chose to be king. These responsibilities were put upon him without a choice. **How do you balance all of your responsibilities, to yourself, others, and your community?**

## INNOCENCE AND IMMATURITY

At the top of the show, Arthur and Guenevere are young and being forced into situations they do not want to be in. They both lament missing out on their days of youth and their freedom. Arthur does so in "I Wonder What the King Is Doing Tonight" and Guenevere in "The Simple Joys of Maidenhood." Their innocence is ripped away from them by responsibility and the threat of war. Arthur and Guenevere are both caught up in what *they* want, with Guenevere going so far as to wish men would go to war for her. **How do Arthur and Guenevere's mindsets change over the course of the show? What changes them as people?**

## CHIVALRY

The foundation of Arthur's worldview is the idea of "Might for Right." He believes that people, specifically men, should use their power and strength to help others and improve the world around them. Before joining Arthur, the knights in England talk about taking what they want through force and using their strength to take advantage of others., which directly opposes Arthur's ideas of chivalry. **How should people use their power? Can you be strong and compassionate at the same time?**

## LEGACY

Camelot's story theatre structure heightens the significance of King Arthur's story being told for generations, and how Arthur's desire to lead England according to his code of chivalry has affected audiences for centuries. **How do your actions and your code of ethics affect the way that you hope to be seen by your peers?**

# STORY THEATRE + THE DESIGN OF CAMELOT

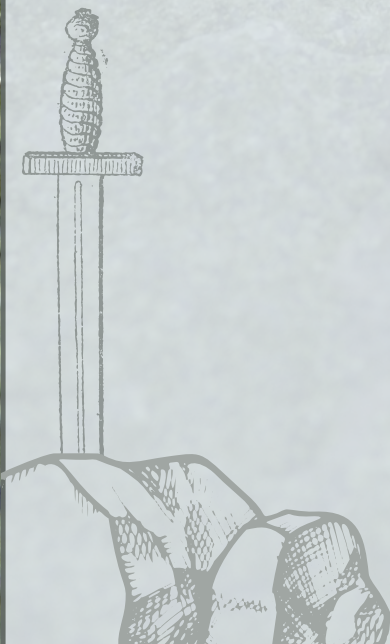
*a conversation with Jeffrey Binder, Director*

**Q: Camelot can be about a lot of things. It can have several different themes (growing up, accepting responsibility for your actions, creating a legacy for yourself, etc.). This particular version has trimmed down anything that didn't directly relate to the love triangle between Arthur, Guenevere, and Lancelot. Are all of the themes from the original Camelot still relevant in this version? Are some of them more relevant because of the new focus?**

I think that the themes carry through. The original production was about the pageantry as much as it is about the story. And since we don't have that luxury, and all we have is the story to tell, I think that some of the themes are put into more focus, as opposed to less. David Lee, who adapted this version of *Camelot*, wanted the cast to be younger and I agree with him, in that a lot of what this show is about is the ideals we as human beings aspire to—these very noble causes that we attempt to continually rise to achieve, and the only thing that gets in our way is the fact that we are human, and we are complicated, and we are not monoliths of integrity or morality. All of us are complicated, and so when we strive to achieve these ideals, the fact that we are three-dimensional people prevents that from actually happening. At the end of this play, there is actually hope, because the other thing humanity has is an abundance of hope, and so even as these constructs of a nobler world or existence inevitably crumble, we still pick up the pieces to build another idealistic thing to strive for, so there's an amazing cycle to that. I think that when you're in your twenties or you're in your teens—it's such a cliché—you literally have your life ahead of you. There's a different perspective to that and how you see the world and the possibility of what it could be. I think that's what these characters are all about. Those are the themes that I think continue to be resonant in this play, no matter if we have a huge castle onstage, or if it's what we have.

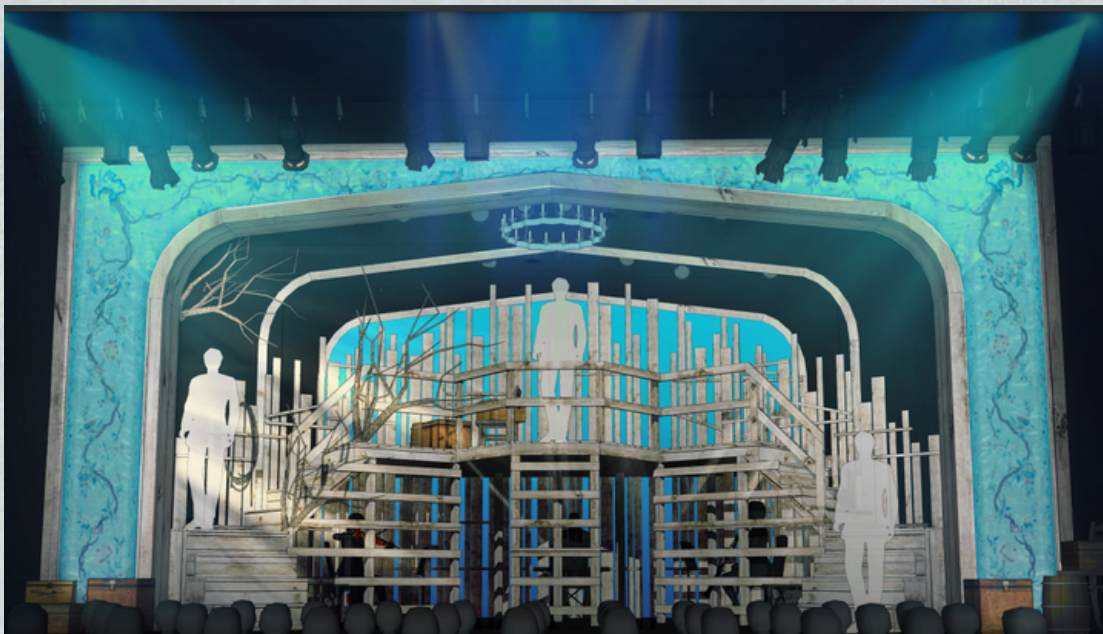
**Q: Speaking of telling the story with what we have, this adaptation employs the convention of Story Theatre, in which a group of actors play multiple characters and tell a story using "simple" props, scenery, costumes, etc. It doesn't try to hide the fact that a group of actors are telling this story like more realistic plays do sometimes. Why is this style of theatre thematically effective for Camelot?**

*Camelot* is a myth, just like *The Iliad* and *The Odyssey*, and I think those kinds of stories lend themselves more to this type of theatre. And I think that these tales, because they're so vast, because they're so big, I think the only way to find the truth of them is through this sort of storytelling. We take the onus off of the audience to try to believe that it is real, so they can find what is true. An audience in a theatre is much more willing to fill in the gaps with their own imaginations and their own ideas of how these things are happening. We give them a framework, and we create something that hopefully surprises them. In a theatre, it's amazing how quickly audiences will say, "Okay I see it, I see where we are, I see what they're doing." So part of the draw of seeing a show like this in a theatre is that craft, is the fact that we are creatively putting this world together in front of you. Theatre, fundamentally, is people sitting around a campfire weaving a tale for you, and these kinds of stories were absolutely made for that.



**Q: We specifically wanted to hear a little bit about the scenic design for this show. Walk us through Kristen Martino's gorgeous design for this set.**

I've worked with Kristen a number of times and I think she's brilliant. I wanted something that looked like the representation of a castle wall. I wanted an interesting palette that we could create multiple locations, something we could "pretty up," so as the kingdom dissolves, the world dissolves, until the end, when it looks like a battlement, like a war-torn, dilapidated thing. [Andrew] Babb is fantastic with the props because I've asked for everything, but it's that kind of a show. My style of directing is very actor-based, and with this show being told the way that it is, you've got to build it from what the storytellers are bringing, so I knew some props at the beginning, but as the creative minds get together, you realize there are themes and moments that you've missed. So I wanted the set to both represent the idea that we are telling this story in front of them, but I also wanted a number of places on the set where we could store and organize all of the things that the actors have to bring out. But when Lionel gets stabbed, what was once a musical comedy now becomes more of a tragedy. You're immediately brought into this story in a totally different way. That's another great aspect of this kind of storytelling, is that you can go from laughing to crying so easily, because the world is so fluid. Hopefully the audience is willing to jump on that ride with us as we go in all of these different directions.



*Scenic Rendering by Kristen Martino, Scenic Designer*

**Q: Is there anything else you'd like audiences to know?**

Most people know this story. It's a beautiful piece, and I think the way that we're presenting it is both a lot of fun, but doesn't shy away from the real meat that makes the story interesting. This show has its lightness, but there's also a lot of truth about relationships and love and ideals versus reality, and how these things affect you. And the loss of youth, the loss of that youthful lens through which we see the world. And yet it still has hope at the end. I think that this cast is exceptional; not only are they wonderful singers and incredibly creative, but they also want to tell a story that is rich and three-dimensional and complex, as much as it is beautiful and funny. I hope that what we're serving in this show is a four course meal with dessert.

# COSTUME DESIGN FOR CAMELOT

*a concept statement by Kirche Leigh Zeile, Costume Designer*

Camelot is one of our most important, resilient, and ubiquitous myths. We all know the stories, heck, we've known them since we were little. I grew up watching Disney's *Sword in the Stone*, read *The Mists of Avalon* when I was teenager, and tackled Malory's *Le Morte d'Arthur* in college. I am enthralled with how many ways you can tell this story. And that's probably why I began to ask the question, "Why?" Why do we tell this story over and over? For me, approaching this story again this time, it's about hope. We tell this story over and over again. But the ending remains the same, Camelot falls (spoiler alert!), the knights scatter, and Arthur dies. We know this. That doesn't change. And yet, we always get back up, brush ourselves off, and tell the story again, perhaps hoping that this time, this time, we'll get it right. It's deeply connected to humanity in that way. We are imperfect creatures. We do so many things wrong. So many of our endeavors end badly. But we keep trying. We keep going. Trying to build our own individual Camelots.

This was my mindset when approaching the design for this story. For the beginning of the play, I wanted to create a romantic, nearly unachievable world of beauty. I drew from the Pre-Raphaelites for inspiration, with their idealized paintings of the medieval world, rather than from research of the Early Middle Ages. Guenevere is the linchpin, her colors and line reflecting this idealism. Then, when Mordred appears, he brings with him doubt, cynicism, jealousy, and resentment. He is the only character in black, and he spreads that darkness around him, turning this idealistic world toward realism with the final goal of tearing it down completely. Then, when all seems lost, Tom appears, brimming with hope and idealism. And he carries the story to us, to be told once again.



In our production, I am particularly proud of Guenevere's costumes. Her costumes accurately reflect her journey from an innocent and somewhat naive girl to an idealistic queen and finally to a lovelorn and devastated matron. Her bridal/bedroom gown is particularly innocent and youthful. We chose a blush color for this costume, not quite white and not quite pink. The line of this gown is clean and pure, with only a few buttons at her collarbone hinting at her vulnerability. This gown was lovingly built by our dedicated costume shop and their attention to detail really comes through. Guenevere's colors shift from Spring to Summer to Fall and then finally to Winter, when she appears all in black at the end. Her light has been dimmed by reality. But we will perform the play again tomorrow, and she will again appear in her Springlike colors and beauty.



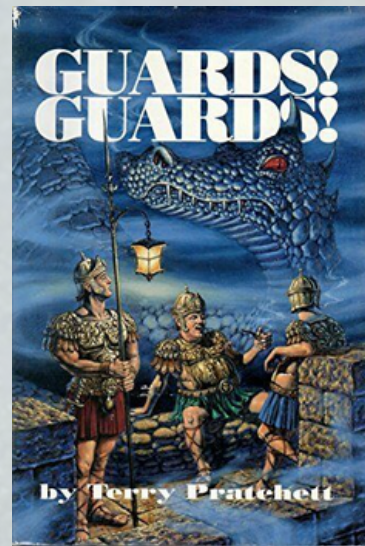
# FUTURE READING AND VIEWING

When viewing this performance guide on a digital platform, please click the cover of the book to learn more.

## MIDDLE GRADES



*Igraine the Brave*  
Cornelia Funke



*Guards! Guards!*  
Terry Pratchett

## YOUNG ADULT



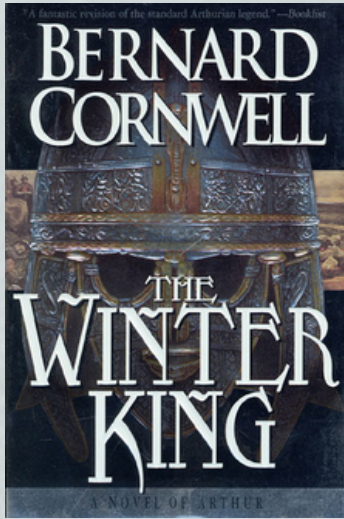
*Legendborn*  
Tracy Deonn



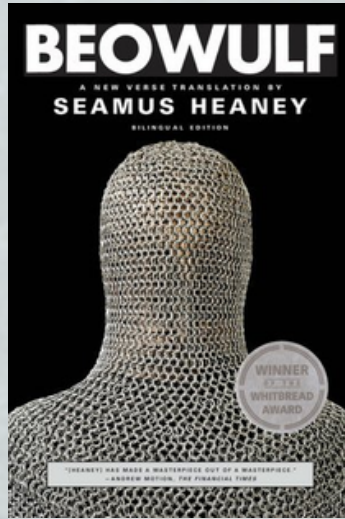
*The Guinevere Deception*  
Kiersten White

# FUTURE READING AND VIEWING

## ADULT



*The Winter King*  
Bernard Cornwell



*Beowulf*  
Translated by Seamus Heaney



*Howl's Moving Castle*  
Diana Wynne Jones

## VIEWING AND LISTENING



*Tristan und Isolde*  
Opera  
Richard Wagner



*The Green Knight*  
Film (rated R)  
Directed by David Lowery



*The Sword in the Stone*  
Film (rated G)  
Produced by Walt Disney  
Directed by Wolfgang Reitherman