

EXCALIBUR!

THE STORY OF YOUNG KING ARTHUR

(EXPANDED CAST VERSION)

By Michele L. Vacca

(Based on ancient British legends)

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EXCALIBUR! THE STORY OF YOUNG KING ARTHUR
PRODUCTION NOTES:

CHARACTERS:

ARTHUR – a boy of 12-15, intelligent and unusually mature for his age.

MERLIN – an ageless wise man and magician. He is mysterious, humorous, and both strong and gentle. His talents are many; he can see the future and perform magic tricks at the same time.

DRUIDS – DAVINA, DEIRDRE, and DAMARIS – the “wise ones” in ancient Celtic times. The Druids are companions, advisors, and possible assistants to Merlin – their function similar to that of the chorus in ancient Greek drama. The roles are written as female, (although historically, Druids were both male and female). The Druids can be on stage whenever Merlin is present, or as much as the director would like. If you add Druids – use multiples of three!

SIR ECTOR – a knight of the realm, loyal and good-hearted.

LADY ENID – Sir Ector’s wife, warmhearted and perceptive

KAYE – Sir Ector’s son, somewhat older than Arthur. Kaye is enthusiastic though somewhat selfish. His one ambition is to be a good knight.

ELAINE – Kaye’s younger sister; spoiled, loveable and endearing.

MORGAN LE FAY – an evil sorceress, also Arthur’s aunt. She is beautiful, but deadly. Greedy for power, she plots jealously against Merlin, but her powers are too limited to succeed.

DRAGONFLY and KATYDIDD – Devoted followers of Morgan Le Fay. They do as she bids them; to obey her is their deepest pleasure.

MATILDA, A WOMAN OF THE KING’S CASTLE – an attendant of the Queen, a loyal woman and chief nursemaid for the baby Arthur.

MAURA, MEDWENNA and MELVINA, Matilda’s assistant nursemaids

PEGEEN, CAITLIN, and FIONA – Lady Enid’s young handmaidens

OSRIC, CYMRIC and CERDIC – Young male attendants employed in Sir Ector’s Castle.

GARETH, GAWAIN and BEDEVERE – sons of noble families – living with Sir Ector’s family as companions of Kay and Arthur.

ROWENA, GWYNETH and LYNETTE – daughters of noble families – living with Sir Ector’s family as companions of Elaine.

KNIGHTS, BARONS, LORDS, LADIES and others primarily in act II:

SIR ULFIUS

DUKE OF CLARENCE

EARL PELLINORE

LADY ALFRIEDA

LADY WOLFGAR

LADY FERGUS

DUKE OF LEODEGAN'S DAUGHTER, GWENEVERE

THE ARCHBISHOP OF CANTERBURY – a godly man, devoted to Britain. He hopes to peacefully settle the country's many conflicts. OSGOOD CLERKWYN and OSBERT CLARKWYN, well intentioned, though inefficient assistants to the Archbishop – “historically” would have been male, but can easily be either gender.

ABBESS OF ALBION – the devoted choir mistress of the Sweet Heavenly Cherubs Children's Angelic Choir.

SISTER MARY MERCY – the Abbess's devoted, but disorganized assistant choir mistress.

Optional characters: additional Druids, DRYADS (tree “spirits” in Celtic mythology, usually female, but could be either gender). These “characters” give the director an option to have “trees” “magically” change location. In Act II: VOICES of the members of The SWEET HEAVENLY CHERUBS ANGELIC CHOIR – a group of children who sing “like angels”, but in no other way are “angelic,” plus optional (additional) Knights, Ladies, and peasants, vendors, musicians, gypsies, pickpockets, etc – also at the Tournament.

PLACE: ANCIENT BRITAIN

TIME: THE FIFTH CENTURY A.D.

SETTINGS: ACT I: MERLIN'S CAVE

A FOREST, NEAR SIR ECTOR'S HOME

ACT II: MERLIN'S CAVE

COURTYARD OF A CHURCH

A PLACE NEAR THE CHURCH

If possible, one portion of the set, i.e., Merlin's Cave, remains permanent. The area allocated for the cave should contain a chair or two, a table, a number of odd containers and heavy looking books, and also possibly a crystal ball. The rest of the setting for Act I is merely a forest area, which can contain trees, and possibly a bench as well. In the second Act most of the action takes place near the church courtyard. The sword in the stone is also part of this setting. The sword imbedded in the stone should be a realistic looking prop, or the effectiveness is lost. The sizes of the stone and sword depend upon the individual theatre.

COSTUMES:

For the most part clothing of the era was quite simple, and the costuming can be also. For the men, basic tunics work well. The women should wear a long dresses or skirts, though nothing elaborate is necessary. Merlin's costume should be somewhat luxurious (although subtly so!) – Possibly a long robe in a fabric that has some glitter to it. The Druids'

robes should be very simple. Ideally, Morgan Le Fay's costume should be in tones of black, reds, and purples, with the lines flowing rather than fitted. She should emanate evil whereas Merlin, though mysterious, should emanate goodness. The costumes of Morgan's followers, Dragonfly, Katydid, etc., should echo hers in terms of color and style. The "armor" Kaye wears in the second Act need not be elaborate or even realistic. It just needs to be awkward. Heavy cable knit fabric with a light coat of paint looks very much like chain mail, and a company that has performed a version of WIZARD of OZ may already have a costume for the Tinman which can be adapted for Kaye. The "helmet" can be made of simple material, even cardboard, or built on to a base using a catcher's mask or a motorcycle helmet, for example. The Archbishop should wear a costume suggesting traditional Roman Catholic clerical robes.

THE "MAGIC" EFFECTS:

Most of the suggested magic and special effects are very basic ones, which the actors can easily learn with a little effort and diligence. A repertoire of scarf, rope, coin, and other magic can be found in any good magic book from the library. A few book and web-search suggestions are listed in the magic notes in the Director's Supplemental material. The services of a local magician or magic shop may be desirable as well – depending upon how "magical" you want things to be!

Please always remember that the magic itself is only intended to entertain and enhance. How much or how little of these effects you use is a matter of personal choice, and, of course, of time, preference and budget.

The real function of Merlin is as a character, an actor in the play. Try to cast an actor with above average manual dexterity and he can comfortably learn the effects in a reasonable length of time. Feel free to experiment with the suggested magic, especially within the optional Magic Battle – where objects may disappear, appear, transform or levitate or float – the choices listed can be modified, the most important thing is that the actors are comfortable and truly have fun with one another and the scenes!

CASTING/ADJUSTING THE EXPANDED CAST VERSION OF THIS PLAY FOR YOUR NEEDS:

There are 40 individual speaking roles (14M, 24F, 2 gender-flexible) in this script. The director has a great deal of flexibility in using the material, since it is designed to accommodate either a very large cast, or a moderately large cast. Some roles are combinable and a certain amount of doubling (one actor playing multiple roles) is possible. If your company is smaller than 25 our "regular" version of this play is probably more appropriate for your purposes.

Suggested doubling and adjustments: You can perform this play as

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written with a total of (at least) 40 actors. If you double the “Ladies” from Act II and Gwenevere with the roles of the 4 nursemaids in Act I you can also perform the play as written with a total of 36 actors. If your cast pool is somewhat smaller you can cut any or all of the six small roles of OSRIC, CYMRIC, CERDIC, FIONA, CAITLIN AND PEGEEN. Those 6 roles can be cut entirely or partially without any harm to the plot! Their lines (if deemed necessary) can simply be assigned to others or cut, or combined into a smaller number. It is also possible to use these 6 characters only in Act I and let these actors play other roles in Act II. CLERKWYN and CLARKWYN can be combined into one unisex role, if need be. The cuts and changes make the Expanded Cast Version of the play quite feasible with a group of 28-30 actors. Conversely, if you have an extra large talent pool, you can utilize all the roles as written, add extra Druids, Lords and Ladies, and Dryads (tree spirits) as well as members of the “ill-behaved” children’s choir and add other fun characters at the gathering in London in Act II. To aid in your casting decisions: Some characters speak/appear in Act II only – these roles are Gwenevere, The “Ladies”, the Abbess, Sister Mary, Clerkwyn and Clarkwyn and the Archbishop. The royal nursemaids only speak and appear in Act I. Further doubling is more than possible.

LANGUAGE:

The director and actors will soon notice the use of modern contractions is often avoided in the dialogue of this play. (This is especially true for “adult” characters.) The omission is intentional. Similarly, the sentence structure of the dialogue is often a bit more elaborate than is common in modern conversation. That formality, too, is intentional. The intent is to give the dialogue a sense of the period in which the play occurs. Note: Modern feminist sentiments were quite alien during this historical period and the dialogue will occasionally reflect those ideas as well.

ADDITIONAL TECH NOTES: Top of Act II: If Merlin’s cave is present;

he can cross into that area while the rest of the cast enters. If necessary the Druids can be used to mask the sword in the stone (i.e., stand in front of it or around it!) until time for the effect to be revealed.

SPECIAL:

The use of music and sound effects, live or taped, greatly enhances the production of this play. The Internet offers many wonderful resources for free sound effects (such as thunder and similar effects that may be useful for this play) and it also offers many sources for music – a simple search for Celtic Harp music, for example, will offer a number of beautiful and very usable results. Please feel free to contact us for other ideas.

EXCALIBUR! The Story Of Young KING ARTHUR

Expanded Cast Version 2005 – 2006

Based on the 2002 version

By Michele L. Vacca

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(AS THE PLAY OPENS THE LIGHTING IS MYSTERIOUSLY DIM. PERHAPS EERIE HARP MUSIC PLAYS. A GROUP OF ROBED FIGURES APPEAR, POSSIBLY ENVELOPED IN FOG.)

ALL DRUIDS: Follow us back into the past –

DAVINA: As we lead you back to the time that was –
To a long ago day and a far off year –

ALL DRUIDS: To the Magical days of long ago –

DEIRDRE: When mysterious druids walked the earth –
When trees were enchanted and danced in the moonlight –

DAMARIS: When stones had power and rivers could sing –
And not even the birds were what they seemed to be –

ALL DRUIDS: Follow us back though the mist of years –

DAVINA: Back to the ancient time that was –
That which was shall live again –

DEIRDRE: You will see what been has been before –
Because today it will be once more –

DAMARIS: Follow us back into the mist of time –
That which was shall appear – before you . . .

(***Director staging option:** as the Druids speak, “magical” trees can move about the stage, and other characters can appear – as though coming out of the mists of time.) AS THE STAGE SETTING IS MORE CLEARLY SEEN, MUSICAL ACCOMPANIMENT MIGHT REMAIN MYSTERIOUS OR MIGHT BECOME VERY DRAMATIC. AS SOON AS THE DRUIDS FINISH SPEAKING – THE OTHER CHARACTERS – IF USED HERE – MAKE THEIR EXIT, AND THEN THE SETTING DESCRIBED BELOW IS REVEALED. THE DRUIDS REMAIN ON STAGE WITH MERLIN.)

(THE SETTING IS IN A FOREST IN SOUTHWESTERN BRITAIN IN THE FIFTH CENTURY A.D. A PORTION OF THE STAGE IS MERLIN'S MAGIC CAVE, WHICH CONTAINS A CRYSTAL BALL, LARGE BOOKS AND SCROLLS HAPHAZARDLY ARRANGED ON SHELVES, A TABLE COVERED WITH BOTTLES, POTIONS AND VARIOUS MAGICAL EQUIPMENT AND A STOOL OR ROCK OR BENCH FOR SITTING. AS CELTIC HARP MUSIC PLAYS, STRANGE LIGHTS, FOG AND LARGE SHADOWS APPEAR, AND ODD NOISES – FOREST ANIMALS PERHAPS – ARE HEARD. SUDDENLY AMID ALL THE SMOKE MERLIN APPEARS AND CAUSES A STRANGE BRIGHT FLASH TO APPEAR. #1 Numbers refer to “magic” effects found in the Director’s Supplement Material.)

MERLIN: (AS THE SMOKE CLEARS AND THE AUDIENCE CALMS DOWN, HE IGNORES THEM, AND OCCUPIES HIMSELF IN HIS MAGIC CAVE FOR A FEW MOMENTS; HE OPENS A FEW BOOKS, MUTTERING TO HIMSELF. AS HE INSPECTS HIS BOTTLES AND JARS, HE CHUCKLES TO HIMSELF. HE READS A FEW BOOK TITLES ALOUD.) Hmm . . . “Rexibus Maximus” . . . “Shibboleths And Omens” . . . “Astrological Conjurations and Spells” . . . (HE THEN BEGINS LOOKING OVER HIS BOTTLES AND JARS – AND AS HE TOUCHES THEM, STRANGE COLORS SEEM TO FLASH IN HIS HANDS.) Hmmmm. Some stardust . . . (STARTS TO MIX A POTION) . . . and a pinch of ground moonlight . . . a dash of pickled pepper plant . . . and a sprinkle of crystallized chrysanthemums . . . and a dash of mixed metaphor . . . (HE THEN TURNS TO HIS CRYSTAL BALL AND AS HE GAZES INTO IT THE COLORS BEGIN TO CHANGE AND SPIN AND FLASH #2 – HE WATCHES A MOMENT, CHUCKLES TO HIMSELF – THEN FINALLY HE NOTICES THE DRUIDS AND ADDRESS THEM.) Ah! There you are. I’ve been waiting for you. (THEN HE NOTICES THE AUDIENCE, SMILES, AND THEN ADDRESSES THEM, TOO.) In fact, I’ve been waiting for hundreds of years. I suppose you find that difficult to

believe, but whether you believe it or not – here I am. My name is Merlin. Long, long ago, I lived in a country called Britain. By your reckoning of time, that was over fifteen centuries ago. Much happened in Britain in the year 470 – and. – I've been waiting to tell you the story of that time, and the time that followed. I have a part in this story –

DAVINA: Some would say a large part –

DEIRDRE: – And some would say a small one –

MERLIN: – It matters little. Some have called this story legend, and others have called it history. You may judge for yourself. In the course of my lifetime I have been called many things –

DAMARIS: – Magician –

DAVINA: – Sorcerer –

DEIRDRE: – False prophet –

DAMARIS: – And true –

MERLIN: (RAPIDLY PERFORMS SOME MAGIC SUCH AS PULLING A BOUQUET OF FLOWERS FROM THE AIR OR CHANGING A BRIGHT SILK SCARF INTO A GENTLEMAN'S CANE. #3 AS HE FINISHES HE AGAIN ADDRESSES THE AUDIENCE.) Now perhaps that is magic and perhaps it is not. Perhaps it's just that my hand is quicker than your eye. But whatever I may be, or have been, or will be – the good of the land of Britain was always my first concern.

DRUIDS: (TIME TO COME BACK TO THE STORY!) Ahem!

MERLIN: But – I digress – this is not my story. Today you will see how a mere boy accomplished what many strong men failed to do. This boy was destined to live for many centuries in history and in legend. But – I'm telling too much of the story.

DRUIDS: You must begin at the beginning.

MERLIN: Yes – I must begin at the beginning – which is not always the best place to begin, but often the most logical . . . (AS MUSIC PLAYS AND LIGHTS DIM, HE GAZES INTO THE GLOWING CRYSTAL BALL.) Some years ago, when Uther Pendragon was King of Britain –

DAVINA: – A boy was born to the King and the beautiful Queen, Igraine.

DEIRDRE: – However, the country was greatly unsettled.

DAMARIS: – And it was a time of great confusion and danger.

MERLIN: Therefore, to preserve the future of the country, King Uther agreed to let me take his infant son to a place of

safety. Thus he could keep the child hidden from those who might wish to do him harm.

DRUIDS: So it was done.

MERLIN: When the King's son was but a day old – late in the night I assumed a disguise, and went to the forest near the castle of the King. (DURING HIS LAST FEW LINES THE DRUIDS HELP HIM TO DON A DARK HOODED MONK'S ROBE – OR IS IT A DRUID ROBE?)

(FOG ROLLS IN; LIGHTS GROW DIM; IT IS NIGHT. MERLIN STEPS INTO THE FOREST AREA, NOW IN HIS DISGUISE; HE “TRAVELS” TO THE KING'S CASTLE. AS HE TRAVELS “MAGICAL” TREES APPEAR TO FOLLOW HIM THROUGH THE FOREST. PERHAPS THE DRUIDS ACCOMPANY HIM AS WELL. AFTER A SHORT TIME FOUR WOMEN APPEAR. THEY WEAR LONG DARK CLOAKS, THEIR FACES ALMOST HIDDEN. ONE WOMAN CARRIES THE ROYAL BABY IN HER ARMS. ALL THE WOMEN GLANCE AROUND THE DARK FOREST FEARFULLY.)

MATILDA: (WHO CARRIES THE BABY.) Well, where is he?

MAURA: It's so dark!

MEDWENNA: And I'm frightened!

MELVINA: What if he doesn't come?

MATILDA: He'll be here. He promised.

MAURA: But it's so dark!

MEDWENNA: And I'm so frightened!

MELVINA: I just know he's not going to come!

MATILDA: Oh, hush! You'll wake the baby!

MERLIN: (TO THE WOMEN.) Hist!

MAURA, MEDWENNA & MELVINA: (IN FEAR.) Oh! Help! Help!

MERLIN: Be not afraid, good women. I am the one you came to meet. (HE STEPS CLOSER.)

MATILDA: Forgive them, Sir Monk. We are always afraid in these troubled days. Enemies are behind every tree.

MERLIN: You have brought the baby?

MATILDA: Yes, here he is. A good baby, too. Not a sound has he made since we left the castle.

MERLIN: (TAKES THE BABY.) Ah! Good boy. Already he has a taste for adventure.

MAURA: Here's his favorite blanket.

MEDWENNA: And his favorite toy.
MELVINA: And he likes to hear a lullaby before he falls asleep.
MATILDA: Her Majesty begs you take good care of her son.
MERLIN: Tell the Queen that the child will have the best of love and care.
MATILDA: I will do so.
MAURA: (TO MATILDA.) Let's hurry before they miss us!
MEDWENNA: Oh, I'm so frightened!
MELVINA: I just know we'll never find our way back!
MATILDA: Oh, hush! Follow me! (SHE LEADS THEM OFF.)
MERLIN: (TO BABY.) Come, my boy, we must be far away from here before morning.

(MUSIC PLAYS AND FOG SWIRLS AS HE "TRAVELS" ONCE MORE. ONCE AGAIN "MAGICAL" TREES APPEAR TO FOLLOW HIM THROUGH THE FOREST. PERHAPS THE DRUIDS FOLLOW HIM AS WELL.)

MERLIN: (TALKS TO THE BABY AS HE WALKS.) Ah, my boy, what a wonderful life awaits you! Adventures! Fame! Wealth! But that is not for now. First we must find you a home – a good home where you will be happy as you grow up. (HE HAS NOW "ARRIVED" AT A CORNER OF THE FOREST NEAR SIR ECTOR'S HOME. MERLIN LOOKS AROUND CAREFULLY.) Where is he? He said he could meet me here at this hour. Ah! A sound! Perhaps that is he! (HIDES BEHIND A TREE.)

(SIR ECTOR AND HIS WIFE, LADY ENID APPEAR, APPROACHING CAUTIOUSLY SEEKING MERLIN IN THE DARKNESS. THEY ARE A DIGNIFIED, PLEASANT LOOKING COUPLE, ALSO WEARING DARK CLOAKS –)

SIR ECTOR: (SPEAKS IN A WHISPER.) Merlin? Merlin, are you there? (TO LADY ENID.) That's strange. I thought I heard someone out here.
LADY ENID: So did I. Call again.
SIR ECTOR: (CALLS OUT.) Merlin! Merlin, are you there?
MERLIN: (APPROACHES THEM.) Shh! Not so loudly! Someone may have followed me.
SIR ECTOR: There you are!

MERLIN: Shhh! We must be very quiet.

SIR ECTOR: (IN A LOWER VOICE.) Why? What is this all about, Merlin? Why did you send a message asking that we meet you here tonight?

MERLIN: Why? Because of – (HOLDS OUT BABY.) – this!

LADY ENID: A baby!?

SIR ECTOR: Where – That is – ! What – ? That is – ! Who – ? – I mean – Why – ??

MERLIN: Who the child may be, and from whence he came – must remain a secret.

LADY ENID: Poor little baby.

MERLIN: As to “why” – I have brought him here to you.

SIR ECTOR: To us!? But – !

LADY ENID: (HOLDS OUT HER ARMS.) Let me hold him.

MERLIN: (GIVING HER THE BABY.) This child's safety is very important to all of Britain. Keep him from all harm for ten and four (OR WHATEVER AGE ARTHUR IS TO BE.) years, and your rewards will be beyond belief.

SIR ECTOR: All this seems very mysterious, Merlin. The child must be very important indeed.

MERLIN: He is. To all of us.

SIR ECTOR: Very well, then. We shall take him into our home.

LADY ENID: Of course we will.

MERLIN: I knew you could be trusted, Sir Ector and Lady Enid. When the boy is old enough, he must visit me every day, so that he will receive the education he needs.

SIR ECTOR: Needs for what?

MERLIN: That I cannot tell you. Say nothing about the child to anyone. Only you and your lady wife shall know he is not your trueborn son.

SIR ECTOR: Very well, Merlin. Our Kings have trusted you, and therefore, so must we. The child will be as my own son.

LADY ENID: And mine, too.

MERLIN: Excellent.

SIR ECTOR: And in time, you will teach him.

MERLIN: Yes.

SIR ECTOR: We will take the child home now.

LADY ENID: He mustn't stay out in the cold any longer. (THEY START OUT, THEN STOP.)

SIR ECTOR: Merlin, how is the child to be called?

LADY ENID: Yes – Does he have a name?

MERLIN: His name is – Arthur.

SIR ECTOR: Arthur. A strange name.

LADY ENID: I have never heard it before.
MERLIN: This child will make the name live forever.
SIR ECTOR: Arthur. A good, strong name. Well, good night, Merlin.
(THEY GO OFF WITH THE BABY.)
MERLIN: Good night, Sir Ector. Good night, Lady Enid.

(THE DRUIDS GATHER AROUND MERLIN AS HE
CROSSES BACK TO HIS MAGIC CAVE, AND HELP
HIM TO REMOVE HIS DISGUISE. MUSIC PLAYS.
AS HE SPEAKS, LIGHTS BRIGHTEN, INDICATING
THE PASSAGE OF SOME YEARS.)

DRUIDS: And so the years passed by . . .
MERLIN: Arthur was happy with Sir Ector's family. Sir Ector and
his wife were the only ones – other than myself –
DRUIDS: (DRUIDS SMILE KNOWINGLY AND LOOK
SECRETIVELY AT ONE ANOTHER.)
MERLIN: – who knew that Arthur was not truly their son. Even Sir
Ector's son, Kaye, and his daughter, Elaine, thought that
Arthur was truly their brother. And Arthur himself never
doubted that he was Sir Ector's trueborn son.
DRUIDS: (MURMUR IN AGREEMENT.)
MERLIN: Then Arthur was fourteen years old . . . and the day
approached when he would –
DRUIDS: (TO MERLIN.) Ahem!
MERLIN: – but – there I go again, jumping ahead of the story. You
must see for yourselves . . . (AS MERLIN GESTURES –
THE CHILDREN APPEAR.) Kaye and Arthur and Elaine
– and some of their friends are playing. The boys and girls
are pretending they are at a tournament – a mock battle in
which knights show off their skills, and compete for
valuable prizes . . . (HE GOES OFF. THE DRUIDS
CAN EITHER EXIT WITH HIM OR REMAIN ON
STAGE, WATCHING FROM THE SIDELINES.)

(KAYE, THE OLDEST, ENTERS FIRST. HE IS A BOY
WHO ACTS SPOILED AND RUDE AT TIMES, BUT
WHO IS REALLY A GOOD, LOYAL BROTHER TO
ARTHUR AND MORE RELUCTANTLY TO ELAINE,
HIS YOUNG SISTER. ARTHUR IS A PLEASANT
YOUNG BOY, INCLINED TO THOUGHTFULNESS,
AND ALWAYS TRIES TO BE FAIR. ELAINE IS AT
AN AWKWARD AGE – AND NOT AS PRETTY AS

SHE THINKS SHE SHOULD BE. AT THIS POINT IN HER LIFE SHE CANNOT DECIDE WHETHER SHE WOULD RATHER BE A BOY OR A GIRL. THEREFORE, SHE SOMETIMES BEHAVES LIKE A TOMBOY, AND AT OTHER TIMES SHE IS VERY PRIM AND WHAT SHE CONSIDERS TO BE LADY-LIKE. ALL OF THE BOYS – ARTHUR, KAYE, GARETH, GAWAIN AND BEDEVERE – RUSH IN WITH MUCH SHOUTING. ELAINE AND THE OTHER GIRLS – ROWENA, GWYNETH AND LYNETTE – FOLLOW THEM SOMEWHAT MORE SEDATELY. THE BOYS CARRY LONG STICKS, WHICH THEY ARE USING FOR LANCES. ELAINE CARRIES A MUCH SMALLER STICK, WHICH SHE ISN'T USING FOR MUCH OF ANYTHING. THE OTHER GIRLS CARRY BASKETS OF FLOWERS.)

KAYE: Come on, Arthur!

ARTHUR: Here I am, Kaye.

KAYE: Hurry, Gareth! Where are Gawain and Bedevere?

GARETH: They were here just a moment ago –

GAWAIN AND BEDEVERE: (SPRINGING OUT FROM BEHIND A TREE.) Aha!

GARETH: Gawain! Bedevere! You startled me!

GAWAIN: (LAUGHING.) You mean – We frightened you!

GARETH: Did not!

GAWAIN: Did, too!

BEDEVERE: You should've seen the look on your face!

ROWENA: You looked frightened to me, Gawain. (TO GWYNETH.) Didn't he look frightened to you, Gwyneth?

GWYNETH: Oh, yes, perhaps he did. Do you agree, Lynette?

LYNETTE: Oh, yes. Definitely.

GARETH: I was not frightened!

GAWAIN AND BEDEVERE: (TO GARETH) Boo!

ROWENA, GWYNETH, AND LYNETTE: (LAUGHTER.)

(ARTHUR AND KAYE IGNORE MOST OF THIS, AND BUSILY PREPARE TO PLAY THE TOURNAMENT GAME. ELAINE WANDERS OVER TO THEM.)

– END OF E-MAIL SCRIPT SEGMENT –