

MYTHOS ANTHOLOGY

Casting Sides — Confidential

Quixana Productions | Cedar Rose Grove, Littlerock CA | MythosAnthology.com

THE OGRE GRENDEL

Ancient Terror of the European Wood

PRODUCTION

Mythos Anthology — Season 2 | Quixana Productions

FORMAT

30-minute filmed character interview | Cedar Rose Grove, Littlerock CA.
The Ogre will be realized via motion capture and CGI, with an SFX makeup live version also filmed. This audition is for the full performance.

SETTING

An ancient forest floor — massive roots, broken stone, deep shadow at the tree line. The Ogre stands eight to ten feet tall.

YOUR ROLE

The Ogre — ancient creature of European folklore, predating every kingdom that ever feared him

THE HOST

Captain Victor T. Mayfair, commander of the time-traveling airship Zephyros

ABOUT THE PRODUCTION

Mythos Anthology is a character interview series filmed at Cedar Rose Grove in Littlerock, CA. The host is Captain Victor T. Mayfair — a mortal explorer who commands a time-traveling airship — and his guests are mythological and archetypal figures from across history and legend. Each episode is a single 30-minute conversation. The format is intimate and cinematic. The characters are treated as real people with real histories who have been waiting a long time for someone to ask the right questions. The series has over 20 produced audio episodes and is moving into full video production for Season 2 in Summer 2026.

A NOTE ON THE PERFORMANCE

The Ogre will be realized in CGI through motion capture, with a live SFX makeup version also captured as safety. Eight to ten feet of scale means nothing without the interior life to fill it. The performance lives in stillness — the slight shift of weight that changes the emotional temperature of the scene before any words arrive, the deliberateness of a creature for whom every movement is a decision. We are looking for a performer who can make that ancient, enormous presence completely inhabited and real.

ABOUT THE OGRE

He is older than Rome. Older than the stories told about him. He has watched every civilization that ever walked the edge of his forest build a myth around what they feared, and he has never once been given the chance to say whether the myth was accurate. Every fairy tale, every

warning, every generation of children told to stay out of the woods — he is what all of those were built around. He has thoughts about that.

He is not rehabilitated in this episode. He is not softened or explained away. What he is — ancient, weathered, brutish, in possession of a perspective on human civilization that no human has ever had — is more interesting than any cleaned-up version would be. He does not welcome Mayfair. He tolerates him, at first, in the way that something enormous tolerates something small that has had the audacity to sit down in its vicinity. He is gruff where Mayfair arrives, suspicious in the way of a creature who has been lied about for centuries and learned not to trust immediately.

But he is not stupid. He is not simple. He has had nothing but time to think, and he has used it. As the conversation earns its footing, something unexpected surfaces: a creature who is, in his own terms, honest. More honest than most things Mayfair has interviewed, because he has never once needed to manage anyone's impression of him. The truth of what he is has always been plain enough.

QUESTION ONE — THE RECORD

"Every kingdom that ever bordered your forest built stories about you to keep people away. What did they get wrong — and what, if anything, did they actually get right?"

The answer covers:

- What they got wrong: the malice. He is not malicious. He does not hate humans. He simply occupies a world that runs on different terms than theirs, and when they entered his territory without understanding those terms, the results were predictable.
- What they got right: the danger. He is dangerous. He does not dispute this. The forest is dangerous. He is part of the forest. What the stories failed to capture is that danger and evil are not the same thing. The forest does not want to harm you. It simply does not particularly care whether you survive.
- The stories were useful. He knows this. They kept most people out of the deep wood, which suited him. His complaint is not that the stories existed. His complaint is that they made him a villain in a morality play when he was simply a creature with a territory.

Details to draw from if you choose:

- The word 'ogre' appears in written form for the first time in Charles Perrault's fairy tales in the late 17th century, though the creature it describes is far older. Perrault's *Puss in Boots* features an ogre who can transform into animals — suggesting the ogre as a shape-shifter, not just a brute. The Ogre has thoughts about Perrault.
- In many European traditions, the ogre is associated with cannibalism specifically of children — which was, in the pre-industrial era, a fear that encoded very real dangers: exposure, abandonment, the genuine hazards of forests before paths were cut. The ogre was where those fears were stored.
- Orc, ogre, and the Old French 'ogre' may all derive from the Latin *Orcus* — the Roman god of the underworld and death. He is older than the word used to name him.

QUESTION TWO — THE LESSON

"You have watched human civilization for ten thousand years from the edge of the forest. What do you want us to understand that we have never understood?"

The answer covers:

- That the thing they built their walls against was never the danger. The danger was always the wall. Every time humans have separated themselves from the wild world completely — decided the forest was something to be cleared, managed, contained — they lost something they needed and didn't know how to name.
- He is not sentimental about this. He is not making an argument for rewilding or environmentalism. He is stating what he has observed across ten thousand years of watching one civilization after another make the same error and pay the same price.
- This is the only moment in the episode where something that might be regret crosses his face. He does not spell it out. He lets it sit.

Details to draw from if you choose:

- *The European primeval forest — the Hercynian Forest of Roman accounts, which once stretched from the Rhine to the Carpathians — was so vast that Julius Caesar wrote it would take sixty days to cross. Most of it is gone. The Ogre has lived long enough to remember what it looked like before.*
- *In his account of the Hercynian Forest, Caesar described creatures no Roman had ever seen — including the alces, a moose-like animal so strange it was thought to have no knees and sleep leaning against trees. The forest the Ogre inhabits was genuinely alien to the people who feared it.*

YOUR AUDITION

Below are two questions Captain Mayfair asks your character. Each question includes the substance of what your character knows and believes — the beats of the answer, and a few specific details you can draw on.

Your job is not to recite this information. Your job is to make it live. Take the content, find the character's voice, and deliver it as if it is the only true version of this story you have ever told.

Choose ONE question. Respond fully in character. Self-tape to camera — no costume or production required. We are listening for the performance.

Submit to: Victor@MythosAnthology.com