

Henry V

by William Shakespeare

Written by William Shakespeare

Directed by Sara Becker

Sound Designed & Composed by Ian Verspermann

Radio Drama Produced at UNCSA Studios

November 12, 2020

Presented By

UNC School of the Arts

Brian Cole, Chancellor

School of Drama

Scott Zigler, Dean

School of Design & Production

Michael J. Kelley, Dean



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DIRECTOR'S NOTES

The most profound thing we want as humans is to be heard. We send radio signals into outer space—introducing ourselves to the mystery out in the darkness. The radio signals Churchill sent to his country during World War II were so important to the population of England that local utility companies reported a sharp dip in demand during their broadcast. And in the political world of today, we talk of packaging the narrative. If you can tell a good story, and get people to listen, you will win the day.

When the world slowed down last March, the only thing that didn't stop was the talking. Absent of other tasks, our days became filled with news, articles and the talk of many differing "experts." In March, I was desperate to consume information that would bring cohesion to the world. I realize now that I what I was craving was story. I reached for Shakespeare.

Built into Henry V, is the call for participation: "Think, when we talk of horses, that you see them." I'm going to speak a word that creates a picture in your mind, let you travel from England to France, into rooms you may not usually be invited into, and to ideas that are too private to be on common display. You will hear languages that are not your own and accents different from the sounds you grew up with. As the chorus says, "Work, work your thoughts."

This is a story that begs for participation and rewards us for the imaginative work we do.

This is a story of leadership that leaves no one behind. It welcomes us into what it is—on the most personal, intimate private levels—to be a leader in a time of crisis. It examines the cost of war on every level of society, whether you are the king of a country or just the king of your local dive bar. This story allows the lowliest of its citizens a moment to speak truth to the most powerful.

Our best days are often right up against our worst days. Our play starts with a war and ends with a marriage. It's a marriage of individual to country and a marriage of personal goals to community unity. Love comes after many tough battles, and like always, it is a miracle. Our story is a miracle.

We've already come together as a cast, often hiding in closets to get the best recordings, begging roommates for quiet, dropping off microphones in sealed plastic baggies, and listening to the sounds of horse hoofs, swords and birds wondering "Is that the sound you imagine when she says that?" It has been medicine for our souls.

Thank you for listening. Thank you for your interest in story, and the power of your imagination.

SYNOPSIS

We wish we could show you the full scope of the story. However, what we have instead is this great group of actors and your imagination. Together, you will have all that you need, and any gaps that may remain will be filled by the Chorus.

Henry V is a new leader. With his father having recently died, he is now the King of England. The church, afraid of being taxed under this new administration, encourages him to claim France as his own. They will fund the war against an antagonistic France. The King of France's son and only heir, The Dauphin, sends a small gift and insulting message to Henry. "Henry is such a joke with his reputation as an immature bad boy. Maybe he'd like some tennis balls." The insult is received igniting a war.

On the other side of town, Henry's old drinking buddies are drinking, fighting, and drowning their sorrows over how the times have changed. The king is no longer the guy they knew, and their other ringleader Falstaff is dying in an upper room of the Boar's Head Tavern. Believing that the war in France will make for a good story (and offers an opportunity for plunder), they join the war effort.

The French have a decision to make: Is Henry a joke or a serious threat to France? All the same, they know he is on his way. Will an attempt to poison the new king demonstrate their strength? Surely there are some secretly disloyal subjects willing to make the attempt before the king sets sail.

The first battle takes place in the walled town of Harfleur. The English are on the brink of victory, if only the king's ragtag friends would stop hiding in the woods and instead get out and fight! Despite petty bickering and the lack of a clear plan, the king contemplates one more charge in the battle. However, the mayor of the French town wants to talk and Henry takes him up on his offer.

Meanwhile in the French palace, a young Princess Katharine decides it's time to learn English as she sees the tides turning in favor of the English. All the while her father, the King of France, comes up with a plan in preparation for the impending English battle.

The long siege across France begins to take its toll on the English troops. After an impassioned speech to rally the troops, Bardolf, an old friend of the king's, is caught plundering a church. Surely Henry will look the other way for an old friend, right? No. After sentencing his former friend to death, the French army is seen on the horizon. Are the English ready for the fight?

Intermission

It's the night before the big battle. The self-confident French are ready—Look at our armor, look at our horses! However, it is much different in the English camp. The English are anything but confident. After failing to encourage his fellow soldiers of a victory ahead, Henry disguises himself as a commoner and

surveys the camps. From camp to camp he watches, questions and finds himself at the campfire of three foot soldiers, namely, Courts, Bates and Williams. Drinks are shared, fears confronted, and the question of whose bears the responsibility of the war comes to the surface. What is the meaning of war? Is it the same as patriotism? In the heat of the moment, threats are made between the disguised king and Williams; a fight to be settled after the heat of battle. "Take my glove and I'll take yours. After the battle, when I see that glove again, I'll take you down."

Alone, Henry ponders what it means to be a leader—the weight and responsibility of it all. Is it worth it? What does a king get in exchange for his leadership? Ceremony and a lack of sleep. As the sun rises on the day of the big battle, the French are arrogantly awaiting the English who are shaking in their boots. Outnumbered by the French five to one, the battle begins.

Each side holds nothing back in their attempt to win the day. Henry's old friend Pistol takes a French soldier prisoner. Then the French reinforce their numbers. Back and forth it goes in a long, arduous war. At this point, feeling that victory may be out of reach, Henry decides to change his strategy—to play dirty, as it were. He orders all French prisoners slain. The French retaliate by killing all English youth in the camp.

Miraculously, a French messenger rides into the camp with the news that the English have won the war. The French took incredibly heavy losses, while the English lost a mere handful. Captain Fluellan shares that despite the differences among the English soldiers, they can all be united under Henry, the king of England.

After victory is declared, Henry sees the man he had sworn to fight after the battle. In a twist, the king hands the glove to Fluellan instigating a fight between him and Williams—neither aware of the ruse. Finally the king comes clean and tells Williams that it was he that had threatened him in the camp and taken his glove. Nevertheless, the man did not cower in fear of the king, but stood his ground. Henry, admiring Williams, rewards him for his integrity.

As the soldiers ready for home, Welsh Captain Fluellen takes a moment to confront Pistol for his disrespectful comments about his accent and culture, comments he has been making throughout their long journey together. The confrontation turns physical, and after a sound beating, Fluellen's friend Gower continues to berate Pistol until he is left a broken man. The last of the king's bar friends, Pistol doubles down to a life of lies and thievery.

As the Chorus explains, the war doesn't end when the fighting stops, but when peace is found. The Queen of France offers an impassioned plea for unity, the makings of which come in the form of a marriage union between Henry and Princess Katharine of France. A treaty is signed, a marriage is concluded and peace is found between England and France.

And as we'd hoped, the actors brought the words and you, the audience, brought your imagination. Give yourself a round of applause.

Henry V by William Shakespeare

Written by William Shakespeare

Directed by Sara Becker

Sound Designed & Composed by Ian Vespermann

Dialect Coaching by Ann-Louise Wolf

Transitional Dialogue Written by Charles Pasternik

CAST LIST

Henry	Jeremy Gill
Bishop of Canterbury, Pistol, Scroop and the King of France	Zion Jang
Bishop of Ely, Bardolph, the Mayor of Harfluer, Orleans and Erpingham	Andrew Hovey*
Exeter, Hostess and the Queen Isabelle	Darby McDonough*
Fluellan, Westmoreland, Nym and Bourbon	Matias De La Flor*
Princess Katharine, the French Ambassador and Messenger, Boy, Gower and Salisbury	Isabelle Bushue*
Williams, Cambridge, Constable, Captain MacMorris and Gloucester	Jacob Moskovitz*
Alice, Montjoy, Grey and Captain Jamy	Jane Cooper
The Dauphin, Bedford and Bates	Lawrence Davis
Chorus	Briana Middleton*

"Henry V by Williams Shakespeare" is a Studio 3 & 4 Production

*Indicates a member of Studio 3

UNCSA gratefully acknowledges Patty and Malcolm Brown for their generous support.

Special thanks to Joe Haj, Cameron Knight and Lisa Wolpe for their guidance and wisdom.

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ABOUT THE PLAYWRIGHT

William Shakespeare was born in Stratford-upon-Avon in 1564. At 18, he married Anne Hathaway and together they had three children. Tragically, his only son, Hamnet, died at age 11. On April 23, 1616, Shakespeare died leaving behind a breadth of work that would be studied, performed and reinterpreted for centuries to come.

Shakespeare lived and worked as an actor, playwright, and poet through the Elizabethan and Jacobean periods (commonly known as the English Renaissance or Early Modern Period). His known works include 38 plays, 154 sonnets, two narrative poems and a variety of poems. No original manuscripts of Shakespeare's plays are known to exist today. Shakespeare was a founding partner of the theatre company The Lord Chamberlain's Men, which later became the King's Men.

Most of Shakespeare's work was produced between 1589 and 1613, his early work consisting mainly of comedies and histories (for example "A Midsummer Night's Dream" or "Henry V," respectively). Later, he transitioned to penning tragedies, including "Hamlet," "King Lear" and "Macbeth," until 1608. Shakespeare's last creative phase featured tragicomedies, or romances, such as "The Winter's Tale" and "The Tempest."

Seven years after his death in 1616, the First Folio, a collected edition of Shakespeare's work never previously appearing in print, was published by two of his friends and fellow actors John Heminge and Henry Condell. The First Folio contained 36 or his 37 plays. Without it, as many as 18 of his most famous works may have been lost.

BIOGRAPHY

Sara Becker (director) joined UNC School of the Arts School of Drama in 2019. She teaches voice and Shakespeare, and she is also the director of voice and text at American Players Theatre (APT) in Spring Green, Wisconsin. Projects during her ten years with APT include "Measure for Measure," "Exit the King," "A View from the Bridge," "Arcadia," "Travesties" and "Endgame."

Becker's voice and text coaching credits include six seasons with the Oregon Shakespeare Festival ("Hamlet," "As You Like it," "Henry V," among others); The Alley Theatre ("Twelfth Night," "Pygmalion," among others); The Milwaukee Repertory Theatre ("Pride and Prejudice," "I Am My Own Wife"); Illinois Shakespeare Festival ("Richard II" and others); and Clarence Brown Theatre ("Hamlet" and "King Charles II).

As a director, Becker worked with the Illinois Shakespeare Festival as well as the Ashland New Play Festival. Her directorial credits also include "Julius Caesar," "Now This" and "As You Like It," which she directed while serving as the head of the undergraduate acting program at the University of Houston's School of Theatre and Dance. It was also during her time at the University of Houston that Becker received the Teaching Excellence Award in 2014.

Becker received her bachelor's degree from Fordham University and her Master of Fine Arts in acting from the University of Wisconsin-Madison.

THE SCHOOL OF DRAMA

Ranked among the best drama schools in the world, the School of Drama is an immersive experience that prepares talented young artists for successful careers on stage, online, and in film and television. Conservatory training grounded in classical values adds technical skills practice to shape creatively inspired, versatile actors who are in-demand today. Students perform constantly in both small workshops and major productions across the theatrical repertory. An outstanding resident faculty gives personalized attention to their students' growth.

THE SCHOOL OF DESIGN & PRODUCTION

Unlike other schools that incorporate design and production within theatre studies programs, the School of Design and Production is a highly regarded, independent conservatory. The school is ranked #3 in the nation. Employing a resident faculty of experienced professionals, the school offers a comprehensive curriculum in every aspect of modern stagecraft, from sound design to stage management. Students gain practical experience working on a variety of productions inside theaters of all styles and sizes, and within 100,000 square feet of production space. Graduates have careers in theater, film, television, dance, opera, live and themed entertainment, and more.

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The Dean's Councils support each of UNCSA's five arts schools - Dance, Design & Production, Drama, Filmmaking, and Music. Dean's Council members support the school of their choosing with an annual gift of \$5,000 or more, work closely with the Dean to advance that school's mission and fundraising priorities, and enjoy a deeper relationship with the Dean and students of the school. If you are interested in joining one of these groups of committed individuals, please contact Vice Chancellor for Advancement Ed Lewis at 336-770-3330 or lewise@uncsa.edu.

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UNCSA MANIFESTO

We Believe

Artists enrich our culture, enlighten our society, lift our spirits, and feed our souls.

Integrative **arts education** from an early age sparks a lifetime of creative thinking, powerful self-expression, and innovative problem solving.

Rigorous **artistic training** empowers our students and graduates to engage our communities, advance local and global creative industries, and inspire the world.

Arts organizations improve the quality of life and place in big cities and small communities, transforming them from merely livable to truly lovable.

UNC School of the Arts nurtures the talent, hones the craft, and develops the unique voices of emerging artists. We realize the full potential of exceptionally creative and passionate students to do their best work and become their best selves.

LAND ACKNOWLEDGMENT

It is important for many of us, as settle-descended persons, to consider how the land we occupy continues to interrupt the cultural, linguistic, historical and political connections that indigenous peoples have to this land. We must continue to recognize how we have, wittingly and unwittingly, remained as actors in the colonization of what we regard as our original context of teaching and learning. UNCSA is on the ancestral land of the Tuleto, Sappony, Catawba and Keyauwee tribes.

A land acknowledgment gives honor to and recognizes indigenous territories and indigenous people respective to the location(s) we currently work and live. A land acknowledgment serves as a reminder that the land you currently occupy has long been occupied by indigenous peoples who have a distinct linguistic, cultural and historical connection to the land.

UPCOMING PERFORMANCES

UNCSA Brass Ensembles

Friday, November 13, 2020 | 7:30 p.m.

Livestream from Crawford Hall

Faculty-artist Mark Norman conducts the UNCSA Brass Choir and Double Brass Quintets through a sonically powerful program that includes works by Gabrieli, Bach, Sampson and undergraduate student composer Drew Banzhoff. Faculty-artist David Dash, trumpet, coaches the student ensembles.

UNCSA Presents: "Live from the West Side:

Women of Broadway" - Laura Benanti

Saturday, November 14, 2020 | 8 p.m.

Livestream from The Shubert Virtual Studios, NYC

UNCSA Presents is the state's exclusive host for a three-part virtual concert series, "Live from the West Side: Women of Broadway" featuring Tony Award winner Laura Benanti.

In the midst of an illustrious career spanning Broadway, film, and television, Tony Award-winning actress, singer, author and activist Laura Benanti now brings a longstanding dream to life as she gears up to release new solo music with Sony Music Masterworks.

Tickets provide access to the livestream events, plus 72 hours of on-demand viewing of a video recording of the livestream, available beginning one hour after each live broadcast ends.

UNCSA String Ensembles with alumna guest Jessica McJunkins

Tuesday, November 17, 2020 | 7:30 p.m.

Livestream from Stevens Center for Performing Arts

McJunkins, who received a Bachelor of Music in 2009 and works as an advocate for cultural equity and intentional hiring in the classical music industry, is featured soloist with the Brandenburg Ensemble of UNCSA student-artists performing the "Chevalier de Saint-Georges Violin Concerto" by Joseph Bologne, a French classical composer and champion fencer of African descent. Associate Conductor Karen Ní Bhroin conducts the concert, which also includes performances by the Bartók Ensemble and Amadeus Players.

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