

Henry V

by

William Shakespeare

Dramatis Personae

The English

King Henry V.....	Ian Parker / Corrie Riedl
Duke of Gloucester.....	Gwen Oliver
Duke of Bedford.....	Jerusha Lehnert
Duke of Exeter.....	Austin Solheim
Duke of York.....	Emma Gustafson
Earl of Salisbury.....	Rachel Charniak
Earl of Westmoreland.....	Jack Russell
Archbishop of Canterbury.....	Mike Bray
Bishop of Ely.....	Olivia Muenster
Earl of Cambridge.....	Kylie Shannon / Jon Hale
Lord Scroop.....	Katherine Hackney
Sir Thomas Grey.....	Sophie Hornung
Thomas Erpingham, an English officer.....	Drake Schneider
Gower, an English captain.....	Christie Moore
Macmorris, an Irish captain.....	Ian Stevenson
Jamy, a Scottish captain.....	Zak Metalsky
Fluellen, A Welsh captain.....	Jess Kostopolus / Duncan Schneider
Bates, an English soldier.....	Megan Stehula
Williams, an English soldier.....	Alyssa Benyo
Pistol, a rogue and former companion of Henry, now in his army.....	Jon Hale / Kylie Shannon

Nym, a rogue and former companion of Henry, now in his army Mike Bray
 Bardolph, a rogue and former companion of Henry, now in his army Duncan Schneider / Jess Kostopolus
 Boy, servant to Pistol, Nym, and Bardolph..... Tony Dix
 Hostess Quickly..... Sarah Treloar

The French

King Charles VI of France..... Zak Metalsky
 Lewis the Dauphin..... Joey Krohlow / Alex Cronmiller
 Duke of Burgundy..... Heather Files
 Duke of Orleans..... John Bray
 Duke of Bourbon..... Sidney Juidici
 Duke of Britaine..... Hannah Schierl
 The Constable of France..... David Fisher
 The Governor of Harfleur..... Isaiah Mahnke
 Lord Rambures..... Rachel Fritzell
 Lord Grandpre..... Paige Palomaki
 Montjoy, a French herald..... Frankie Moesch
 French Ambassador to the King of England..... Alex Cronmiller / Joey Krohlow
 M. le Fer, a French soldier..... Alex Cronmiller / Joey Krohlow
 Queen Isabel of France..... Ella Janson
 Katherine, princess of France..... Catherine Backer
 Alice, Katherine's gentlewoman..... Christie Moore

Chorus

Catherine Backer, Alyssa Benyo, John Bray, Rachel Charniak, Heather Files, Rachel Fritzell, Emma Gustafson, Katharine Hackney, Sophie Hornung, Ella Janson, Sidney Juidici, Olivia Kuenster, Jerusha Lehnert, Isaiah Mahnke, Amanda Moesch, Gwen Oliver, Paige Palomaki, Corey Riedl/Ian Parker, Jack Russell, Hannah Schierl, Drake Schneider, Austin Solheim, Megan Stehula, Ian Stevenson, Sarah Treloar
 William Shakespeare..... Corey Riedl / Ian Parker
 Falstaff..... Mike Bray
 King Henry IV..... Christie Moore

Technical Crew

Director.....Ron Parker

Assistant Directors.....Gina Berceau, Becca Fox

Set Designer/Technical Director.....Jason Pohlkotte

Assistant Technical Director.....Brandon Cavaiani

Costume Design.....Tina Hoff

Scenic Painting.....David Hartman

Light Design.....Adam Gunn, Brandon Cavaiani

Original Musical Score.....Jay Chakavorty

Light Board.....Brandon Cavaiani

Assistant Light Board.....Ashley Burger

Sound Design.....Alex Parker

Soundboard.....Blake Bowman

Properties Mistress.....Allie Springstroh

Costume Mistress.....Taylor Vergeront

Make-up Mistress.....Olivia Kuenster

Run Crew..... Jake Morley, Nick Ebben, Molly Biskupic, Gabe Fleck

Poster Design.....Mark Benyo

Program Layout.....Catherine McKenzie

Vocal Music Assistance.....Catherine Backer, David Fisher, Joey Krohlow

Prop Assistance.....Gina Berceau, Tara Werth

Box Office/Concessions Coordination.....Sharon Schneider

Acknowledgements

North High School Custodial and Secretarial staff, James Huggins, Nelda Parker, Catherine McKenzie, Gail Bowers-McKay and the Fox Valley Summer School Consortium, Pick N' Save, Copps, and the parents and families of cast and crew without whose support and encouragement this production would not have been possible.

A Special Thank You to **Gina Berceau and Becca Fox**, assistant directors and Summer Shakespeare alumni, for sharing their gifts as assistants and for their many contributions as artists, actors, teachers, managers, designers, and true believers in the goals of Summer Shakespeare—and for keeping an aging director from completely losing his mind.

A Special Thank You to **Jason Pohlkotte**, Summer Shakespeare Alumnus and Designer/ Technical Director for all of your many, many hours of expertise in creating and constructing the set, teaching and guiding the student technicians, and for once again coming to the director's rescue. You are much appreciated.

A Special Thank You to **Tina Hoff**, Summer Shakespeare Alumnus and Costume Designer for her creative genius, dedication, willingness to costume what must seem like a cast of thousands, and constant good-



natured ribbing of the director (it is good natured, right?)

A Special Thank You to **David Hartman**, artiste par excellence, for his guidance, dedication, and artistic ability in painting our set.

A Special Thank You to **Adam Gunn**, Summer Shakespeare Alumnus, for his skilled lighting design and positive artistic vision despite the challenges faced in lighting in the round.

A Very Special Thank you to **all those who have participated in the Summer Shakespeare program over the past twenty six seasons.** You are the reason we have survived and continue to flourish!!!

The scenes are laid in the countries of
England and France.

There will be one fifteen-minute
intermission.

Please partake of our varied and refreshing concessions in yon outer lobby.

A Brief History of Summer Shakespeare Theatre

The idea for the Summer Shakespeare Theatre program actually came about from seeing a bad production of one of his works. It was 26 years ago, and I had just come back from my honeymoon and as a new teacher was required to attend a week-long education conference at U.W. Platteville. While there, I attended performances of the now defunct Wisconsin Shakespeare Festival. While there were many wonderful moments witnessed on stage, the production of *MACBETH* which was offered featured several “guest artists” who were actually television soap opera actors moonlighting in lead roles. The amount of ‘scenery chewing’ and overacting was disappointing, if not embarrassing. After making it through the production, I commented to my new wife, “My students could act as well, probably better.” That Fall, after starting the school year at Washington Junior High School in Kenosha where I taught English and Drama, I wrote a proposal for a summer theatre program where students from all the high schools in the city could come together to learn about and perform a work of the greatest playwright in the English language. To say that the idea was received coolly is an understatement. I was told that kids would never give up their summers to be cooped up inside a theatre, let alone work with other students from rival schools. Then, Shakespeare? No self-respecting teenager would voluntarily give up his vacation for something he couldn’t even understand. The whole notion was crazy. However, having even then as a new teacher developed a reputation for leaning towards the unorthodox, the educational Powers that Be gave me permission to fail.



I could offer the course as part of the summer school curriculum but for no credit. I would be allowed to use one of the local high school auditoriums, but would receive no budget for the production.

Accepting those terms, Summer Shakespeare was born. In the summer of 1987 a group of 16 young high school actors—many of them students I had taught at Washington, met on the stage of Reuther High School in downtown Kenosha to study and perform *MACBETH*. Having

no money and less experience, we created a castle out of pallets “borrowed” from behind a nearby K-Mart, rolls of butcher paper and chicken wire, and vines taken from one of the cast member’s back yards in a midnight stealth operation. The result was something vaguely Medieval and even impressive—if you kept the stage lights very low. Audiences were small, but appreciative. It was a magical experience—made more magical by the birth of my first child just a week before opening.



After surviving that initial year, subsequent summers brought more students from more schools as well as loyal and larger audiences. In the summer of 1999, now a teacher at Tremper High School in Kenosha, and preparing *OTHELLO*,

I was offered a position at North High School in Appleton as theatre director. One of my requests before accepting the job was to be allowed to continue the Summer Shakespeare Theatre program in the Fox Valley.

And so in the summer of 2000, AS YOU

LIKE IT was presented in the North auditorium by a group of 16 students from various area high schools to a small, but appreciative audience. Since then, the program has grown to include over 50 students each summer—each of them carrying on a tradition that started before any of them was even born.

That tradition which is now celebrating its 26th year is a strong one—this is evident not only in the continued interest and participation of current students but even more so in the enthusiastic and heart-warming response of hundreds of former program participants—many now in their 40's—who continue to share with me and others the fond memories they have of their time with the Bard on stage or back stage and of the impact the program continues to have on their lives. Some have gone on



to become professional actors—performing Shakespeare (now for money) on stages around the world. Others have become teachers and have brought their love of Shakespeare into their own classrooms to share. All of them carry a part of this unique and indelible experience inside themselves—whether for the first time as a student in this production or as an adult from their own former productions long past.

Regardless of the time or the place where they first met the man who is Shakespeare, the many hundreds of individuals who have been part of Summer Shakespeare Theatre all share the same connection and passion for his genius. And while it is that genius which is really at the heart of this program—what we are really celebrating is each other and all that we have found therein.

Summer Shakespeare Theatre History Timeline

KENOSHA

- 1987—Macbeth
- 1988—Taming of the Shrew
- 1989—Romeo and Juliet
- 1990—Twelfth Night
- 1991—A Midsummer Night's Dream
- 1992—As You Like It
- 1993—The Tempest
- 1994—Much Ado About Nothing
- 1995—Hamlet
- 1996—Macbeth (10th anniversary)
- 1997—A Midsummer Night's Dream
- 1998—Romer and Juliet
- 1999—Othello

FOX VALLEY

- 2000—As You Like It
- 2001—A Midsummer Night's Dream
- 2002—Richard III
- 2003—Romeo and Juliet
- 2004—The Tempest
- 2005—Much Ado About Nothing
- 2006—Hamlet
- 2007—Twenty Summers with the Bard
- 2008—The Merchant of Venice
- 2009—Othello
- 2010—A Midsummer Night's Dream
- 2011—Richard III
- 2012—The Winter's Tale (25th anniversary)
- 2013—Henry V

A Different Kind of Theatre

Theatre in Shakespeare's day differed from that of our time in several ways.

For example, scenery changes to indicate new locations, which are so inherently part of modern theatre, were essentially non-existent. The stage background whether at Shakespeare's home theatre, The Globe, or at one of their company's many indoor performances at court, stayed essentially the same. A chair or bench may be used and changed to show a different place, but basically actors worked on a bare stage with a minimum of scenery and props. If a scene changed from a palace to a field, as it does in *HENRY V*, the actors would indicate where they were through language. Shakespeare's characters aren't just stating the obvious, but giving vital information to an audience who saw essentially the same stage they had seen in the scene before. While we do take advantage of modern lighting and other techniques, we have kept our set essentially the same for the entire play as well as kept our scenic pieces to a minimum. This is how the Bard conceived his play, and how we believe, it works best.

Another difference between theatre of the English Renaissance and today is the relationship between actor and audience. Typically modern theatregoers are separated from actors on the stage by a distance of many feet. In Shakespeare's time, the audience was much closer—so close, in fact, that they could literally reach out and touch the performers—which often they did, much to the dismay of the actors trying to concentrate on their roles. As a result of this closeness, playwrights utilized theatrical techniques

such as asides and soliloquies—where a character turns and speaks directly to the audience—bringing them into the action and allowing them intimate insight into the character's mind. This made the play a much more active experience for everyone compared

to our relatively passive one today. We have attempted to recreate that close relationship in our production of *HENRY V*. We have placed the audience directly on the stage, creating a more intimate, 'black box' theatre experience. It is exciting for us to be able to recreate this original intention of the playwright and to experience the impact it has upon the story being told.



Neither a Borrower nor a Lender Be. But a Giver is Great!

Acting companies in Shakespeare's day were supported by wealthy aristocratic patrons who met the financial obligations of the dramatic troupe. Today, we have no such benefactors to adopt and care for programs such as Summer Shakespeare Theatre so we must turn to you for that support. If what you see this evening pleases you, won't you consider a donation to help keep Summer Shakespeare Theatre alive and well? Checks can be made out to Summer Shakespeare Theatre and left with any cast member or mailed to Summer Shakespeare Theatre, 5000 N. Ballard Road, Appleton, WI, 54913. We thank you for your interest and support. Shakespeare would thank you too!

Give us thy Thoughts!



We would love hearing your comments about this production or the Summer Shakespeare Theatre program in general. You can write us at Summer Shake-

speare Theatre, 5000 N. Ballard Road, Appleton, WI 54915. You can also e-mail at parkerronaldc@aasd.k12.wi.us



HENRY V soundtrack by
London composer
Jay Chakavorty
on sale for \$10.00.

About the play

The initial inspiration for Henry V may well have been an anonymous play, *The Famous Victories of Henry the Fifth*, whose only surviving text, printed in 1598, seems to be a debased and abbreviated version of the lost original. Two history books gave further information, Raphael Holinshed's *Chronicles of England* (1587) and Edward Hall's *Union of the Two Noble Families* (1548).

Henry V is one of Shakespeare's so-called history plays. It forms the fourth part of a tetralogy (a four-part series) dealing with the historical rise of the English royal House of Lancaster. (The three plays that come before it are *Richard II*, *I Henry IV*, and *II Henry IV*.) Henry V, probably written in 1599, is one of the most popular of Shakespeare's history plays. It contains a host of entertaining characters who speak in many accents and languages. The play is full of

noble speeches, heroic battles, and valiant English underdogs who fight their way to victory against all odds. Additionally, King Henry seems to be a perfect leader—brave, modest, and fiercely focused, but with a sense of humor to match. Henry first appeared in the two preceding histories of Henry IV. As Prince Hal, he displayed qualities that were anything but heroic. Hanging around with unsavory “street-types” he developed a reputation for partying and a lack of respect for the law. Eventually, the responsibility of his royal blood and the call of his country bring him round and he breaks with his past to become not only redeemed but also the Redeemer of his nation.

The play's treatment of King Henry V, however, is more problematic than it seems at first glance. Henry is a model of traditional heroism, but his value system is confusing. After all, his sense of honor leads him to

invade a nonaggressive country and to slaughter thousands of people. He sentences to death former friends and prisoners of war while claiming to value mercy, and he never acknowledges that he bears any responsibility for the bloodshed he has initiated. It is useful to watch the play with an eye toward these discrepancies, which Shakespeare examines in a complicated exploration of the nature of kingship and the cruel reality of war. Whether or not he appears to be an admirable man, Henry is presented as a nearly ideal king, with a diamond-hard focus, an intractable resolve, and the willpower to subordinate his own personal feelings to the needs of his nation and his throne. The brilliance of Henry's speeches and his careful cultivation of his image make him an effective and inspiring leader. Whether he emerges from the play as a heroic figure or merely a king as cold as he is brilliant depends largely on each individual interpretation.

From the director

I first decided to direct HENRY V after seeing my former student and Kenosha Summer Shakespeare alumnus, Matt Schwader play the title role in the American Players Theatre production in 2011. That amazing production—so powerful and moving—gave me a renewed appreciation for the play and a desire to expose my students to all that it had to offer. As I began to do my deeper research of the play, I discovered a work much more complex and compelling than is often seen as today. The play has been seen over the years as making a strong pro-war statement with its famous rousing battle speeches and more recently as holding serious anti-war sentiments with the play's blunt descriptions of carnage and loss. But HENRY V is not a play that is for war or against war—but rather it is a play ABOUT war—in all of its parts, both inspiring and ugly. Every soldier knows well (to quote an American general) that “war is hell.” Shakespeare, while holding high and honoring those who serve and sacrifice, also does not flinch from the horrific, darkest realities of war. He gives us the whole story as no other writer ever has or perhaps ever will, and it is that story that the cast and crew hope to tell in this production.

This group of highly talented and energetic young actors and technicians has come together from several schools in our area for the past six weeks to learn about and perform the greatest playwright of all time. They have studied Shakespeare's life, his times, and his theatre—becoming something of “Bardologists”

in their love for his words and characters. They have learned about set design, lighting, costumes, make-up and the myriad of other elements, which make up the magic we call ‘theatre.’ They have also gained the life-skills of cooperation, respect, discipline, compromise, concentration, and built friendships which cut across school



boundaries and rivalries. And they have created a fine production of one of Shakespeare's greatest histories in the process. For many of these young actors this production marks their first appearance ever on any stage. For others, this marks their last performance as a high school student as they prepare to venture onto the much larger stage of Life. This

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very wide spectrum of ability and experience has always been a distinguishing feature of the Summer Shakespeare program. There are no auditions, no one who enrolls in the program is cut—everyone who wishes to learn about the Bard and experience him is welcome. By making Shakespeare and this program a part of themselves, they have dared to dream—and have made their

dreams a reality this summer. It is a dream they are now ready to share. As the Bard himself put it, “We are such stuff as dreams are made on.” Thank you for your attendance and support of Summer Shakespeare Theatre's continued success in the Fox Valley. Now sit back and enjoy the dream.....

About the chorus

HENRY V is unique among Shakespeare's plays in that it is the only one of his works that unabashedly shows us "the man behind the curtain." Through the character of Chorus who appears throughout the play, we, in the audience, are spoken to directly and asked to look long and hard at the wheels and cogs—both human and otherwise—which make up the machine we call theatre. We are asked to examine and then to accept the imperfections of this special form of storytelling—where nothing is real or even close to real but pretends to be so: A chair is called a throne, but is, in reality, only a chair; an actor is knelt to as a king, but is in reality anything but royal. Shakespeare reminds his audience through the chorus that they must use their imaginations to see all that is taking place before them on a stage, an "unworthy scaffold," that is wholly inadequate to recreate the realistic details of time

and place. As always Shakespeare says it best in the opening choric prologue:

Piece out our imperfections with your thoughts;
Into a thousand parts divide one man,
And make imaginary puissance;
Think when we talk of horses, that you see them
Printing their proud hoofs in the receiving earth;
For 'tis your thoughts that now must deck our
kings,
Carry them here and there; jumping o'er times,
Turning the accomplishment of many years
Into an hour-glass.

Shakespeare knew that the greatest stage of all is the human mind and all that it can create. The chorus in HENRY V does more than simply summarize what has happened or lay out what is to come.

"Think when we talk of horses,
that you see them..."

It demands of us to become partners with those on stage and believe in more than what we can simply see with our eyes—and by believing, become more than what we are.

The Language of Henry V

Shakespeare's plays are mainly written entirely in blank verse—which is the format followed by playwrights in the Renaissance. Blank verse has a regular rhythm, but does not rhyme. In blank verse, each ten syllable line has five alternating unstressed (U) and stressed (/) syllables. This pattern is called iambic pentameter as in:

U / U / U / U / U /

Once more unto the breach, dear friends, once more

This rhythm, ta DUM ta DUM ta DUM ta DUM ta DUM, is the most natural of all rhythms—being the meter of the human heart. Research has also shown that spoken English naturally falls most often into the pattern of iambic pentameter which explains why playwrights chose it. Even today without realizing it, all of us spend our days speaking in the rhythm of Shakespeare!

The trick for actors of the Bard's work is to make this rhythm sound natural to modern audiences. Our young actors have worked hard to master this difficult but vital skill.

So long| as men| can breathe| or eyes| can see,
So long| lives this| and this| gives life| to thee.
(Sonnet 18)

Synopsis

Chorus

The Chorus laments that the players and the theatre space cannot adequately represent such great events as King Henry V's war against France, but begs the audience's indulgence and asks that they use their imagination to make up the inadequacies.

Act 1, Scene 1

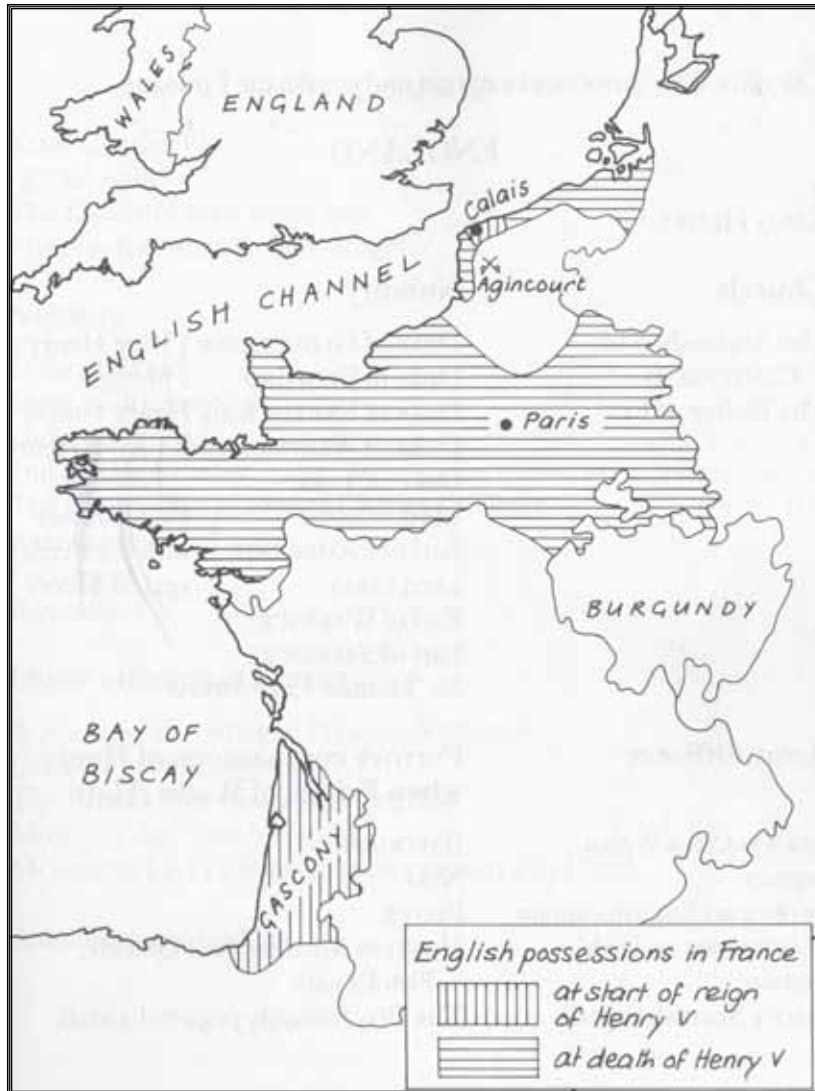
The Archbishop of Canterbury and the Bishop of Ely discuss a bill that was in discussion during the reign of Henry IV that would be highly detrimental and expensive, to the church, and how it is in discussion to be put into practice. They then discuss how well the king has adjusted to his new position and how much he has matured since his rise to the throne. Canterbury claims that the king seems to be more towards the side of the clergy on the subject of the bill and that he has offered the king more money to fund the wars in France than any other past church official has and reminds him of certain claims that he possesses to certain titles, namely the crown of France.

Act 1, Scene 2

The king and his lords enter and are met by the two bishops to discuss his claim to the throne of France. First, the king gives a serious warning to Canterbury that the claim he will explain to him is legitimate because much blood will be shed if it is. Canterbury says it is indeed legitimate and that Henry has a claim through his

fect is now a part of Germany, not France. Therefore, with the Salic Law not being in effect within the realm of France, Henry is the rightful heir to the throne. After hearing this, the king is continuously urged by both the bishops and his lords to invade France and pursue his rightful claim. Henry is convinced by Canterbury's words and agrees to pursue

his claim. At this point, the French ambassadors are sent in. They deliver a message from the Dauphin of France saying that Henry has no right to claim any of the dukedoms of France in the name of Edward III. The ambassadors then deliver a gift to Henry from the Dauphin which turns out to be a sarcastically given box of tennis balls alluding to Henry's recent wild youth. To this, the king is angry and delivers a long speech, ordering the ambassadors to tell their master that he will invade France and take what is rightfully his. After the



great-great-grandmother Isabella (mother to King Edward III). France claims to have a Salic Law in effect (a law that bans succession through the females). Yet, as Canterbury claims, the territory that the Salic Law was put into ef-

fect is now a part of Germany, not France. Therefore, with the Salic Law not being in effect within the realm of France, Henry is the rightful heir to the throne. After hearing this, the king is continuously urged by both the bishops and his lords to invade France and pursue his rightful claim. Henry is convinced by Canterbury's words and agrees to pursue

Chorus

Chorus describes the excited, eager English preparations for the war in France

Act 2, Scene 1

Nym and Bardolph discuss Nym's hatred for Pistol. Bardolph says he will arrange a breakfast between the two, who are at odds over Pistol's marriage to Mistress Quickly, who Nym was originally betrothed to. Nym says he do his best to behave. Pistol and his wife arrive and he and Nym almost immediately draw their swords on one another. Both Bardolph and Quickly act as peacemakers and the two ultimately put their swords away, though not without many nasty words. Falstaff's page enters bringing news that Falstaff is grievously sick and Quickly goes off to tend to him. While she is away, Nym and Pistol resume their argument (which now includes Pistol owing Nym money) and Bardolph, once again, must keep the peace. In the end, the two men agree to be civil since they must soon go off to France together to fight in the wars. Quickly reenters to tell the men they must come stand by an increasingly sick Falstaff.

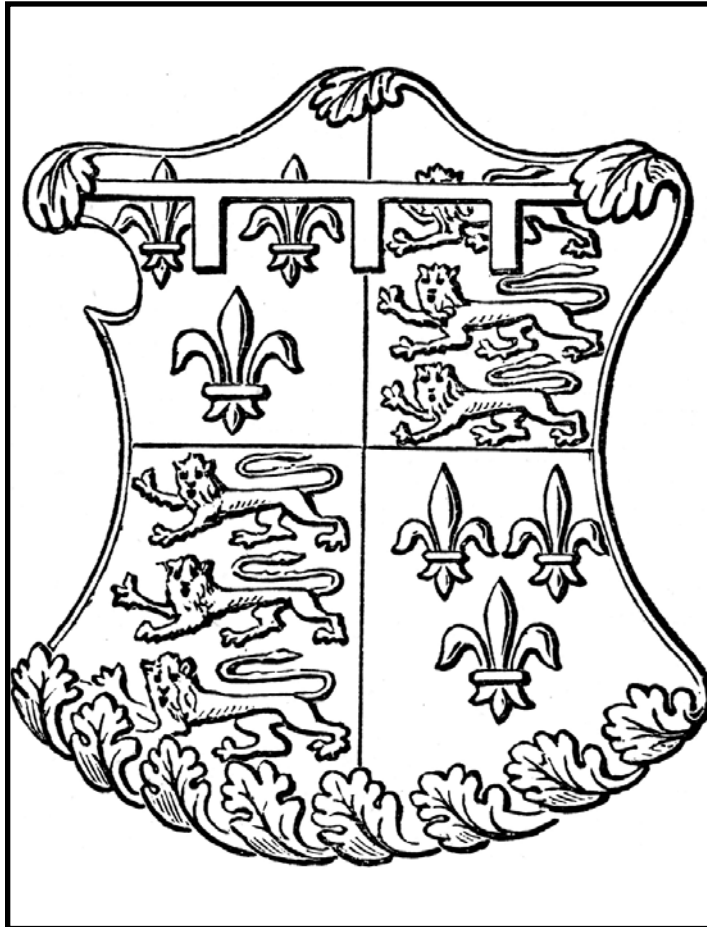
Chorus

The chorus discusses the fear the French display when they hear of the impending invasion. We then learn of a conspiracy being hatched against King Henry by three English lords in alliance

with the French and that the scene must now shift to Southampton.

Act 2, Scene 2

Exeter, Bedford and Westmoreland discuss the conspiracy against the king and Bedford notes that the king is aware of the plot against his person, yet the conspirators are unaware that he knows. The king and the



three conspirators then enter and the king asks for their advice on certain matters concerning the French expeditions. Henry claims he does not doubt that all are in agreement with him on the topic of the French War and the three conspirators flatter him immensely, claiming that all of his father's enemies are now faithful to him. The king then speaks of a man

who drunkenly spoke out against him and how he should not be punished for his outburst. Scroop and the others then say that the man should be punished in order to set an example, yet the king says he will pardon the man (who is obviously fictitious) despite their objections and gives the conspirators, who were summoned to be commissioners of England

in the king's absence, their charges. The papers given to them turn out to be documents that reveal their plot to murder the king and the men immediately beg mercy. The men, who just asked the king not to give mercy to another man for a much lighter offense, are harshly rebuffed and arrested for high treason. All three men seem to take their sentence well, asking only for forgiveness for their souls, not their bodies. The king says it is up to God to give their souls mercy and sentences them to death. After the conspirators are led off, Henry speaks of the future English success in France and how they shall not

leave their enemy country until he is proclaimed king.

Act 2, Scene 3

In this scene, we are informed that Falstaff has died, swearing off sack in the process. The old tavern group reminisces of their old friend until the men have to depart to fight in the wars in France.

Chorus

The chorus asks the audience follow with their minds the many young English men who are joining King Henry's army, leaving behind only women, boys, and old men to guard their native country.

Act 2, Scene 4

The French king and his lords discuss their plan of action for the pending English invasion, while the Dauphin insults King Henry. However, the constable and the king both agree that Henry cannot be underestimated and that he is a formidable enemy. At this point, a messenger brings word of the arrival of the English and Exeter is brought in. Exeter tells the king that he must give up the crown of France and swear allegiance to Henry, the supposedly rightful King of France, or a bloody conflict will ensue. He also delivers a stern message to the Dauphin, saying that he shall pay if he does not right the wrong he committed in sending Henry the tennis balls. The Dauphin, of course, answers defiantly. The king says they shall have his answer the following day. Exeter leaves a special gift from Henry to the Dauphin.

Act 3, Chorus

Chorus tells of King Henry's departure from England and arrival in France where he lays siege to the French city of Harfleur. In order to prevent the English from destroying the city, the French king offers his daughter, Katherine, and several miniscule dukedoms as a peace offering to Henry as a peace offering. Henry refuses

the offer and the stage is set for further wars.

Act 3, Scene 1

An inspirational speech delivered by King Henry to his men. After the speech, the English army attacks the city of Harfleur. Those of the tavern group try to indiscreetly retreat from the battle when they are driven towards the action by Fluellen, a Welsh captain. After their departure, the boy tells of the less than honorable actions the men are capable of and says he needs to find more reputable men to associate with. He then departs. Fluellen and Gower, an English soldier who has been in tunnels dug under the castle walls to lay explosives, enter and discuss the actions of the war. Gower claims that Fluellen must go to the mines under the orders of the Duke of Gloucester, who is being ordered around by Macmorris, an Irish soldier. Fluellen is clearly displeased with this action and declares that Macmorris knows nothing of the methods of war as laid out in his book of military codes and procedures. Macmorris, and Irish soldier and Jamy, a Scottish soldier, enter. Fluellen has nothing but kind words to say to Jamy but, has some questions about the art of war for Macmorris, which he asks after Macmorris tells of the French retreat. Macmorris tells Fluellen there is no time for talking of such things right now and is offended by Fluellen's comments. Gower ultimately stops the argument between the two men but Fluellen promises to finish the conversation at a more convenient time.

Act 3, Scene 2

King Henry delivers a speech outside the gates of Harfleur, demanding they surrender or he will burn the city to the ground, rape the women and kill the children and elderly. The governor of the city appears and tells the king that the Dauphin is not able to ready his troops in time to rescue them. Therefore, they will yield to Henry and face the consequences. The king tells his uncle Exeter to go in and treat the people of the city kindly. He ends the scene by saying they will stay in Harfleur for the night but, since his soldiers are growing increasingly sick, they must retire to Calais for the winter before they can engage the French.

Act 3, Scene 3

This scene consists entirely of a conversation, in French, between Katherine, daughter to the King of France, and Alice, an older gentlewoman. Katherine asks Alice, who spent some time in England, to teach her how to speak the English language. The two then discuss the English words for several different body parts, some of which Katherine mistakes for vulgar words in French before going to dinner.

Act 3, Scene 4

The French King verifies that Henry has retreated to Calais and the lords present all urge him to attack the English in their weakened state. This is followed by a series of derogatory comments about the English people. The king agrees with his lords and

gives the order to attack Henry and his starved and ill troops. Furthermore, the constable claims that, since they are outnumbered and at a complete disadvantage, Henry will tremble at the very sight of the French army and offer himself up for ransom immediately. The king orders his herald, Montjoy to the English camp to discover how much Henry is willing to pay as ransom.

Act 3, Scene 5

Fluellen arrives to tell Gower that the bridge under English control is being guarded valiantly by Exeter. Pistol arrives and informs Fluellen that Bardolph has stolen a pax from a church and is sentenced to be executed for his crime under orders from Exeter. He asks if Fluellen can put in a good word with the king to stop the execution, but Fluellen says he deserves the sentence and would feel his own brother would deserve the same based upon the code of military conduct. Pistol curses Fluellen. At this point, Henry and his army arrive and inquire about the bridge and the number of soldiers lost. Fluellen replies that the bridge is being guarded by the honorable Exeter and the only soldier about to be lost was Bardolph, for robbing a church. Bardolph is brought in and appeals to his old companion, Henry, for mercy. The king agrees with the death sentence and Bardolph is hanged. He declares that the French people should be treated with respect and nothing should be stolen under penalty of death. Montjoy the French herald arrives and delivers a message

from the French king: The French could have fought at Harfleur but thought it best to bide their time. They are well aware of the poor state of the English army and are willing to show mercy if Henry offers up a ransom that covers the losses the French have already suffered in the war. In reply, Henry says that he will give no ransom and, although his army is in poor shape, if the French wish to engage his army now—without allowing them passage to Calais for the winter, they will fight the French until the very end regardless of their weakened state. He then sends Montjoy away with this message and the troops prepare to sleep for the night.

Chorus

The chorus describes the overconfident French who eat and drink in their splendid tents the night before the battle--playing games and gambling about prospective English prisoners with each other.

Act 3, Scene 6

The Dauphin and the lords comically discuss matters such as their armor and horses to kill the time until morning. After the impatient Dauphin departs, some of the other lords do not think he possesses as much valor as some may think. The lords think it is foolish for the English not to retreat when they are clearly outnumbered and in bad shape. They prepare to do battle against Henry's army the following morning.

Chorus

The Chorus describes the scene at

the English camp during the night and how Henry will walk through it, treating all his men as equals.

Act 4, Scene 1

King Henry is discussing the dangers the English army shall soon face with his brothers when Sir Thomas Erpingham arrives. He asks to borrow his cloak (to disguise himself) and then tells all he would like to be alone with his thoughts. After the lords depart, Pistol enters and converses with a disguised Henry. Pistol says some kind, and some not so kind, things about the king and the king tells Pistol his name is Harry le Roy, a Welshman. When asked if he knows Fluellen, Henry answers that he does and that he is a kinsman of his. Pistol then curses them both and departs after telling Henry his name. Fluellen and Gower enter and briefly discuss how an army camp should be run, much to Henry's joy. Henry leaves them and comes across two soldiers, John Bates and Michael Williams. Henry begins a long conversation with the men on the discourses of war and the relationship between monarch and subject, among other things. The king, still disguised, then says that he will never be ransomed, but Williams claims that, if they die in battle, the king may ransom himself and they would be none the wiser, and, to this, Henry replies that he would never trust the king again if he were to do such a thing. Williams does not care for this comment against his monarch and challenges the disguised king to a duel if they both survive the battle. The two men exchange

gloves so they may remember one another and the soldiers depart. After which, the king delivers a soliloquy on what it is to be a king and the heavy responsibility the title carries compared to his regular soldiers. He is then summoned by Erpingham to rejoin his troops. When he leaves Henry then prays to God not to be judged upon his father's usurpation of the throne from Richard and to give him and his men good fortune. He is then summoned once again by his brother Gloucester to end the scene.

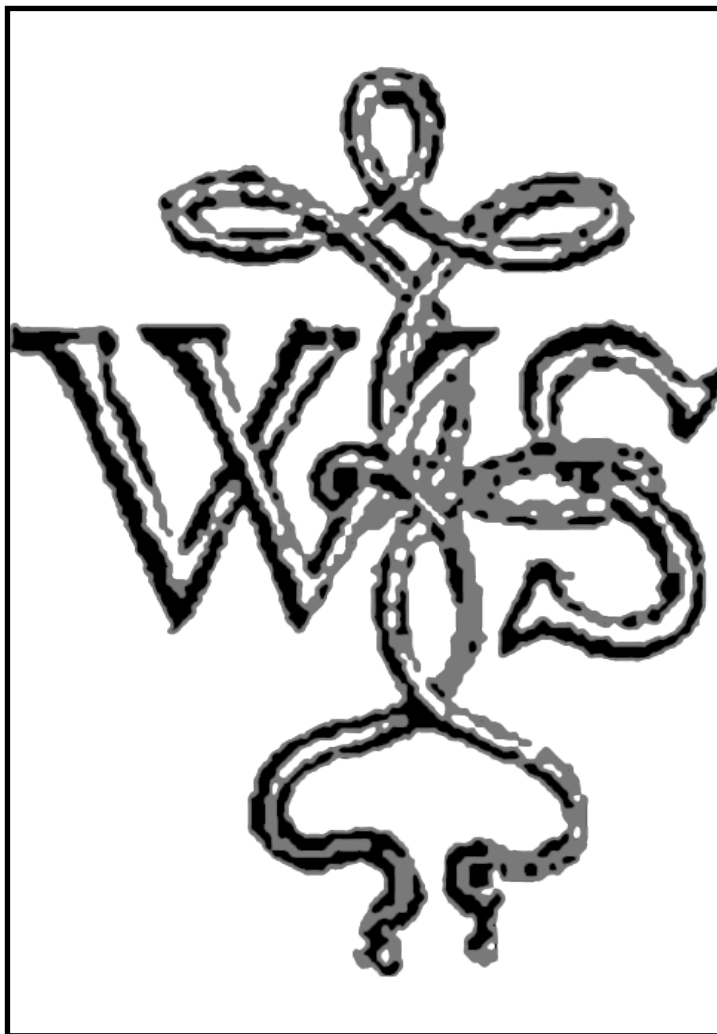
Act 4, Scene 2

The French army prepares itself to do battle with the English. A messenger arrives and informs them that the English are ready to do battle. The Dauphin delivers an arrogant speech predicting the French victory, which is followed by an account by Grandpre, a French soldier, on the extremely poor condition of the English army. After several more derogative comments about the English, the French set off to battle.

Act 4, Scene 3

Certain lords of England discuss their chances in battle against the French and it is revealed that they are outnumbered five to one. After hearing Westmoreland wish for more men, the king delivers an

inspirational speech, saying that they need no more men and the current army they possess shall be more than enough. He also states that any man who fights with him will be his brother. The lords are inspired and they prepare to do battle when Montjoy arrives. He offers (this time from the con-



stable) the king one last chance to ransom himself and prevent a battle that he will surely lose. The king, of course, refuses this offer and delivers yet another patriotic speech in favor of the English. Montjoy leaves to return this answer. York, the king's cousin, asks if he may lead the vanguard, his

wish is granted and the English prepare for battle.

Act 4, Scene 4

Pistol threatens to kill a French soldier who begs for mercy from a man he thinks is a valiant gentleman. Using the boy as a translator, Pistol threatens to cut the

Frenchman's throat. The Frenchman, Master Fer, then claims he is from a rich house and offers to pay Pistol two hundred crowns if he spares his life. Pistol agrees and the men depart. The boy then delivers a soliloquy on the foolishness of Pistol and reveals that even Bardolph and Nym, who at this point are both dead, look good in comparison to him. He relates that he has been ordered by Captain Fluellen to guard the luggage behind the lines which he will do to the best of his ability.

Chorus

The chorus apologizes for the battle scene to be enacted with a handful of actors and fake swords, but ask once

again for the audience to use its imagination to see the full battle in its mind.

Act 4, Scene 5

The Dauphin and the other French lords frantically discuss the poor performance of the French army and that they are now the ones

at a disadvantage. One of the French Lords dies. All of the men, though, agree to keep fighting. The Dauphin comes across the boy who is guarding the luggage and kills him.

Act 4, Scene 6

Gower and Fluellen discover the murdered boy and are angry at the French cowardice to do such a deed. Henry enters with his Lords discussing that the English have fought well in the battle but there is still more work to be done. He discovers the slain boy's body and in anger orders all of the French prisoners to be killed. The French herald Montjoy then appears and begs the king to allow them to retrieve the bodies of the many French soldiers that have died in the battle. He also reveals that the English have won the battle, which was fought before the town of Agincourt. Henry gives the credit of the miraculous victory to God and orders his officers to accompany the herald onto the battlefield to make a count of the fallen on both sides. Henry and Fluellen then engage in a conversation of Welsh patriotism. Henry exits and Gower and Fluellen talk of the king's greatness, comparing him to Alexander the Great. Fluellen even makes the comparison of Alexander killing his good friend, Cleitus, to Henry's shunning of Falstaff. Henry reenters along with Williams who is wearing the glove that Henry gave him while disguised. When the king inquires of the glove, Williams said he will box the ear of the man who gave it to him for his dishonorable

words. The king agrees that he should keep his word and admits to Williams that it was he who actually challenged him. Williams defends himself by saying that he did not know he was challenging the king and, therefore, should not be punished. Henry commends the fact that Williams kept his word and gives him his glove back filled with crowns. Fluellen also offers Williams money, which he refuses, but Fluellen insists he take it anyway. An English herald arrives with the death count for both sides of the battle: The French lost a total of ten thousand men, many of whom were men of rank. In addition, the English captured around 1,500 men of rank of the French. The English, on the other hand, only lost a total of 25 men. Henry thanks God for the tremendous victory he has awarded them and says they shall depart for Calais and then London. He orders that the song *Non Nobis* be sung in honor of the fallen.

Chorus

The Chorus tells of Henry's triumphant return to England and the modesty he shows when he arrives. The audience is then asked to use their minds to imagine five years passing and Henry now ready to venture back to France to discuss terms of peace.

Act 5, Scene 1

Fluellen tells Gower that Pistol has insulted the leek, symbol of Wales, which he wears in his hat. Pistol appears, and Fluellen cudgels him and forces him to eat the leek. The humiliated Pistol decides that he will return

to England and take up a life of petty crime since he has learned in a letter that Mistress Quickly has died of a venereal disease. He ends the scene by saying he will pretend to everyone he has been hurt in the war.

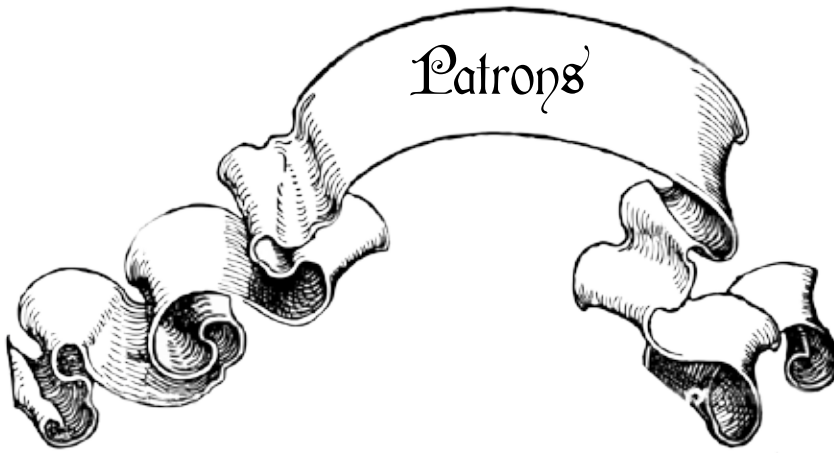
Act 5, Scene 2

Back in France, Henry and the French king exchange kind words over the peace that is upon them. The French king agrees to go over the terms of peace with the English lords and Henry and Katherine are left alone together with Alice. The two engage in a lengthy, semi-romantic conversation, in a combination of English and French, which ultimately results in the two being betrothed to one another. When the others return, the French King has agreed to all conditions of the treaty, namely that Henry is the heir to the French throne and that he shall take Katherine as his wife and queen. The two countries look forward to times of peace.

Epilogue

The Chorus tells of the fact that although Henry V achieved so much in his short reign, all would be lost during the reign of his son, Henry VI.





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"I can no other answer make but thanks,
and thanks, and ever thanks..."
- Twelfth Night



Meg, this is the face we assume you made when you found out you were playing a man! Break a leg John Bates!



GLAD TO SEE YOU HAVE UPGRADED YOUR WEAPONS FROM *STICKS* TO *SWORDS*.

BREAK A LEG
YOU TWO!!!

-Allie-




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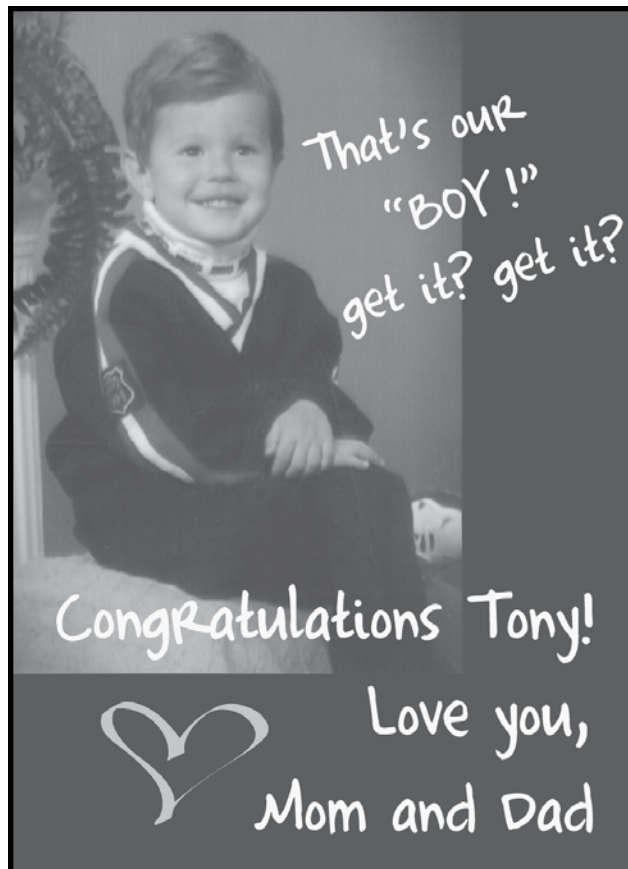


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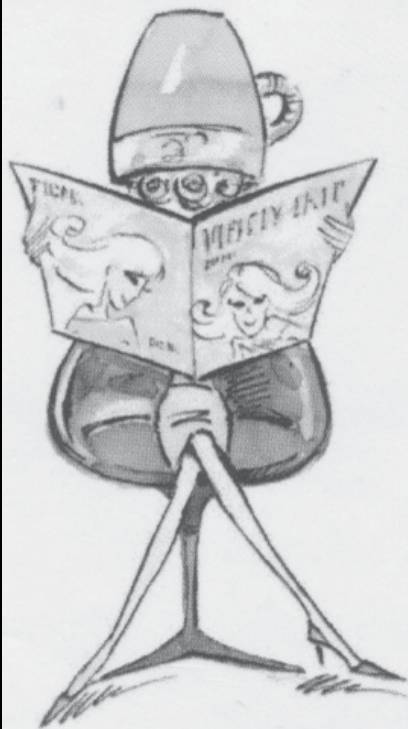


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