

| The Schaefer Center Presents |
2015-16 Season

American Shakespeare Center:

Julius Caesar

FRIDAY, JANUARY 29, 2016 7PM

The Life of King Henry the Fifth

SATURDAY, JANUARY 30, 2016 7PM

VALBORG THEATRE
BOONE, NC

Appalachian
STATE UNIVERSITY



JULIUS CAESER by William Shakespeare

Murellus, a Roman Tribune..... Ross Neal
Flavius, a Roman Tribune..... Jessica Lefkow
A Carpenter, celebrating Caesar's victories..... Zoe Speas
A Cobbler, celebrating Caesar's victories..... Aleca Piper

Julius Caesar, Roman general and emperor..... Chris Bellinger
Calphurnia, Caesar's wife..... Zoe Speas

CONSPIRATORS AGAINST CAESAR

Marcus Brutus..... Josh Innerst
Caius Cassius Tim Sailer
Casca Andrew Goldwasser
Decius Brutus..... Jessica Lefkow
Cinna Zoe Speas
Metellus Cimber Ross Neal
Trebonius Cordell Cole
Caius Ligarius..... Patrick Poole

Portia, Brutus's wife..... Susie Parr
Lucius, Brutus's servant..... Aleca Piper

THE ROMAN TRIUMVERATE AFTER CAESAR'S DEATH

Mark Antony, Julius Caesar's loyal follower..... Patrick Poole
Octavius Caesar, Julius Caesar's adopted son..... Ross Neal
Aemilius Lepidus, the third Triumvir..... Cordell Cole

SOLDIERS WITH BRUTUS AND CASSIUS

Lucilius..... Jessica Lefkow
Titinius..... Andrew Goldwasser
Pindarus..... Cordell Cole
Messala..... Susie Parr
Young Cato..... Aleca Piper
Strato..... Andrew Goldwasser
Volumnius Cordell Cole

ROMAN CITIZENS

A Soothsayer, warns Caesar..... Cordell Cole
Artemidorus, warns Caesar..... Zoe Speas
Cicero, an orator..... Ross Neal
Popilius, a senator..... Aleca Piper
Plebeians..... Zoe Speas, Andrew Goldwasser, Susie Parr, Jessica Lefkow
Cinna, a Poet..... Aleca Piper
Another Poet..... Zoe Speas

Soldiers, servants, citizens..... various troupe members

DIRECTOR..... **Benjamin Curns**
Stage Manager/Assistant Director Thomas J. Coppola
Costume Designer..... Jenny McNee
Properties Master Christopher Moneyemaker
Choreography & Movement..... Stephanie Holladay Earl

JULIUS CAESAR

Stuff that happens BEFORE the play...

- Hundreds of years before the play begins, Brutus's ancestor, Lucius Junius Brutus leads the revolt against the tyrannical king Tarquin the Proud and, in place of a monarchy, establishes the Roman Republic, a new system of government where checks and balances prevent power from resting with just one man.
- Fearing the political and military power amassed by Julius Caesar while in Gaul, the Roman Senate orders him to return to Rome without his army. When Caesar defies this command and marches on Rome, civil war breaks out.
- Caesar and Antony defeat the faction led by Pompey Magnus and Brutus.
- Pompey flees to Egypt, where he is murdered.
- Caesar forgives Brutus and welcomes him warmly back to public service.
- Caesar also goes to Egypt, fathers a son with Cleopatra, and then finally decides to return home.

Stuff that happens IN the play...

- Caesar arrives in Rome to great fanfare. A soothsayer warns him to "Beware the ides of March."
- Brutus fears the people will make Caesar a king, overturning the Republic.
- Caesar's popularity spurs a conspiracy among other Romans worried about his overreaching power.
- Cassius and other conspirators convince Brutus to join their cause.
- Brutus's wife, Portia, asks him to tell her what is troubling him.
- Caesar's wife, Calphurnia, has an ominous dream and pleads with him to stay at home. One of the conspirators convinces Caesar to go to the Capitol as planned.
- At the Capitol, the conspirators assassinate Caesar.
- Mark Antony (who is loyal to Caesar) submits to the conspirators and obtains Brutus's permission to speak at Caesar's funeral.
- Brutus defends his action to the crowd.
- Antony incites the crowd against the conspirators.
- The conspirators flee Rome.
- Antony joins Octavius (Caesar's nephew) and Lepidus to battle the conspirators.
- Brutus and Cassius argue but make amends. Cassius allows Brutus to persuade him to meet the enemy at Philippi.
- Ghostly visitations and the dogs of war ensue.

JULIUS CAESAR Director Notes

A PLAY ABOUT US

"... when did it become okay for one person to be the boss of everybody??? Huh?!?!
Because that's NOT what Rome is about!

WE SHOULD TOTALLY JUST STAB CAESAR!"

-Gretchen Weiners in Mean Girls

Though thought to be just a clueless Plastic, Ms. Weiners manages to do what so many of us have a hard time doing with *Julius Caesar*: she relates the theme, emotions, and struggles of the characters to her own life. In *Mean Girls*, the object of her resentment is Regina George, a girl whose first name literally means "queen." In *Julius Caesar*, the senators' fear of Caesar as "King" leads to their bloody coup. It's pretty smart stuff for a high school comedy but it's downright daring for an Elizabethan tragedy. Shakespeare knew this stuff was about him and his country: the brand new super power of England.

Shakespeare knew how his England would be reflected in the scenes of *Julius Caesar*. Like the Rome he creates in the play, his country is powerful and wealthy. It is ruled by a single person. That person is without an heir. That person is in constant danger of assassination and revolt. A sick country that longs to be made well. But how?

Shakespeare was smart enough to be very careful about cloaking his allegiances in ambiguity. He suggests that tyranny is bad, but is perhaps better than chaos. He doesn't offend Elizabeth I and the groundlings love it too! Whose side is he on?

By refusing to answer this question, he creates a play that is both radical and conservative. Passionate and reasoned. Noble and seedy. Political and personal. It is a play that is many things, but make no mistake: it is about us. The play reflects not only our love of country and democracy, but the love between husbands and wives, the love of brothers-in-arms, the love of fathers and sons, and perhaps the most importantly, our purported love of fairness and equality.

The United States of America is very clearly the new Rome and as we have inherited the mantle of Super Power from our Roman ancestors, we likewise have taken on their problems, their shames, and their *fears*.

The Plebeians in the oration scene are constantly yelling "*Let us hear...*" and I hope that is what you will do during the show tonight. *Hear*. Whether it is political discourse between senator and consul or domestic quarreling between husband and wife, I hope you will hear yourself in those arguments. This play is about us. How closely we resemble this Rome depends entirely on how carefully we listen.

Benjamin Curns
ASC Guest Director

THE LIFE OF KING HENRY THE FIFTH by William Shakespeare

Chorus	Josh Innerst
Archbishop of Canterbury	Cordell Cole
Bishop of Ely	Zoe Speas
Henry V, King of England	Ross Neal
Duke of Exeter, Henry's uncle	Chris Bellinger
Duke of Gloucester, Henry's brother	Aleca Piper
Duke of Bedford, Henry's brother	Andrew Goldwasser
Earl of Westmoreland	Tim Sailer
Earl of Warwick	Patrick Poole
Montjoy, a French herald	Jessica Lefkow
Nell Quickly, Hostess of the Boar's Head Tavern	Jessica Lefkow
Pistol, Falstaff's companion, married to Nell	Cordell Cole
Bardolph, Falstaff's companion	Zoe Speas
Nym, Falstaff's companion	Patrick Poole
Boy, Falstaff's page	Susie Parr
Lord Scroop, a traitor	Josh Innerst
Earl of Cambridge, a traitor	Patrick Poole
Thomas Grey, a traitor	Zoe Speas
Charles VI, King of France	Cordell Cole
Isabel, Queen of France	Susie Parr
Louis, the Dauphin, their son and heir	Tim Sailer
Constable of France	Andrew Goldwasser
Duke of Orleans	Susie Parr
Duke of Burgundy	Josh Innerst
Rambures, a French lord	Aleca Piper
Le Fer, a French Soldier	Jessica Lefkow
Katherine, Princess of France	Zoe Speas
Alice, Katherine's attendant	Jessica Lefkow
Sir Thomas Erpingham, officer in King's army	Patrick Poole
Captain Gower, an English officer	Tim Sailer
Captain Fluellen, a Welsh officer	Andrew Goldwasser
Captain Macmorris, an Irish officer	Josh Innerst
Captain Jamy, a Scottish officer	Aleca Piper
Michael Williams, soldier in King's army	Josh Innerst
John Bates, soldier in King's army	Patrick Poole
Alexander Court, soldier in King's army	Chris Bellinger

Soldiers, messengers, attendants, lords..... various members of the troupe

DIRECTOR	Jim Warren
Stage Manager/Assistant Director	Thomas J. Coppola
Costume Designer.....	Jennifer C. Bronsted
Properties Master	Christopher Moneymaker
Fight Director.....	Patrick Earl

THE LIFE OF KING HENRY THE FIFTH

Stuff that happens BEFORE the play...

- Prince Hal has led a riotous youth with his tavern companions Falstaff, Pistol, Bardolph, Nym, and Hostess Quickly.
- On his deathbed, King Henry IV tells Prince Hal to “busy giddy minds with foreign quarrels.”
- After the death of his father, Prince Hal becomes King Henry V. One of his first acts is to banish Falstaff from his presence, putting his wild past behind him.

Stuff that happens IN the play...

- To prevent a bill that would deprive them of lands and possessions, the Archbishop of Canterbury and the Bishop of Ely have offered King Henry money and the blessing of the Church for an invasion of France.
- The bishops describe to King Henry the “Salic Law,” which the bishops interpret as entitling Henry to the French throne.
- The French Prince (Dauphin) sends King Henry a mocking reply to Henry’s claims to “certain Dukedoms” in France.
- In London, Falstaff’s friends mourn his death; Pistol, Nym, Bardolph, and Boy depart to join the King’s war on France.
- In Southampton, King Henry orders the execution of three English noblemen who have accepted French gold to murder him.
- At the French Court, King Henry’s uncle Exeter demands that the French crown and kingdom be resigned to Henry or bloodshed will follow.
- King Henry and his army lay siege to and capture the city of Harfleur.
- At the French Court, Kate, the Princess of France, asks her gentlewoman, Alice, to teach her English.
- At Agincourt, the night before battle: the French are confident of their superior numbers and yearn for the morning, when they expect sure victory.
- Meanwhile, King Henry disguises himself and walks about his camp to talk with his soldiers.
- The next morning, the English army engages the French in the Battle of Agincourt.
- Victory, grieving, wooing, and history ensue.

THE LIFE OF KING HENRY THE FIFTH Director Notes

IS IT A RABBIT OR A DUCK? YES.

Multiple plays about King Henry V appeared on the English stage in the late 1500s; Shakespeare's version was first printed in the Quarto of 1600 (Q1), essentially an Elizabethan paperback single edition. The other major printing of Shakespeare's *H5* came in 1623 first Folio (F).

Q1 is a lot shorter than F. Q1 does not have the Prologue, Epilogue, or any of the Chorus speeches; it doesn't have the famous-to-most-of-us "Once more unto the breach" speech; it eliminates the first scene with the bishops discussing Prince Hal's reformation/transformation to King; and it cuts the Dauphin out of the pre-Agincourt tent scene where the French brag about their armor and horses. The over-arching result of these drastic cuts (along with some rearranging of scene order) is that Q1 streamlines the story to give us a heroic King without the darker shades of gray found in F.

Scholar Andrew Gurr is convinced that the longer F script represents the "maximal text" that Shakespeare wrote and handed over to the actors. Gurr believes that the actors did not perform the longer script in full; he thinks they drastically cut the script to remove any ambiguity about the nature of Henry's character. Gurr posits that the Q1 script represents the "minimal text," the one that the actors actually performed and/or prepared for publication.

Scholar James N. Loehlin writes:

In one of the most important modern essays on H5, Norman Rabkin compares it to an image from E.H. Gombrich's Art and Illusion, the 'rabbit/duck.' This simple line drawing, like the play, can be perceived in one of the two distinct ways, alternately, but not simultaneously. H5 can be either the story of an ideal king leading a unified nation to a glorious victory, or the story of a crafty and unscrupulous politician embarking on a cynical war of aggression in spite of its human costs.

Gurr takes this idea one step farther:

Readers and directors have to choose whether their Henry is either a Christian king and heroic leader of his nation or a ruthless self-seeker who acts the role of good king for his own profit. He cannot be both.

With all due respect: poppycock. The older I get, the more excited I am about the secret and not-so-secret stories Shakespeare weaves with amazing layers of ambiguity in *every single play* he wrote. The production you're about to see follows F while using a few variants from Q1. We're doing all the big scenes and speeches Shakespeare's company may have cut when they performed the play. And we're going to work our butts off to give you all of the flavors, colors, and seemingly contradictory facets that Shakespeare provides. Like all of Shakespeare's major characters, Henry is not just one thing. He's calculating *and* heroic; he's patriotic *and* ruthless; and he gets the girl with one of Shakespeare's most charming rom-com endings. The title character (and the play) is a rabbit *and* a duck. Just like life.

Jim Warren

ASC Co-founder and Artistic Director



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April 22, 7pm

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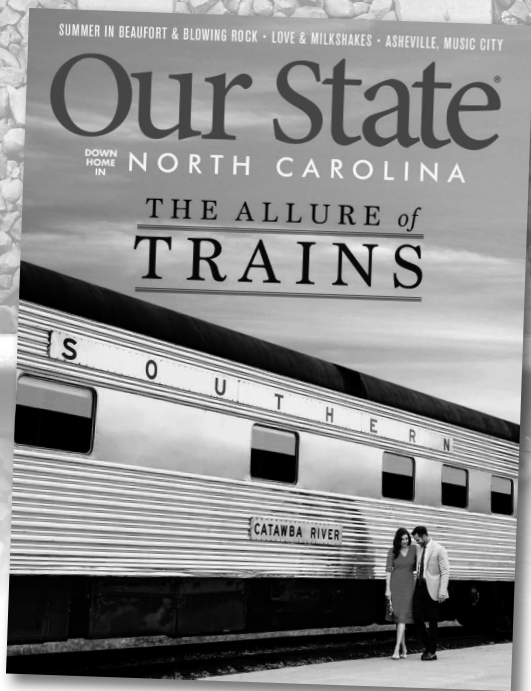
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