



NORTH FULTON DRAMA CLUB PROUDLY PRESENTS:

INTRODUCING **HAL**

WILLIAM SHAKESPEARE'S **HENRY IV** PART 1

AND STARRING **HOTSPUR**

*Fri. & Sat., Sept. 23rd - Oct. 8th at 8pm
Sunday, Oct. 2 at 4pm*

678-561-BARD
www.northfultondramaclub.org

FREE with a suggested donation of \$5.

A graphic illustration featuring a yellow horse head on the left and a brown horse head on the right. A lit matchstick is positioned between the two heads, with a small flame and a wisp of smoke. The background is a light gray.

by William Shakespeare

Presented Fall 2011

Directed by Thomas Strickland

Study guide prepared by Jessica De Maria

Funding for this program is provided by the Fulton County Board of Commissioners under the guidance of the Fulton County Arts Council.

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About the Play

Henry IV, Part 1 is a history play by William Shakespeare, believed to have been written no later than 1597. Henry IV, Part 1 depicts a span of history that begins with Hotspur's battle at Homildon against the Douglas late in 1402 and ends with the defeat of the rebels at Shrewsbury in the middle of 1403.

The earliest recorded performance occurred on the afternoon of March 6, 1600, when the play was acted at court before the Flemish Ambassador. Other court performances followed in 1612 and 1625. The play was Shakespeare's most popular printed text: new editions appeared in 1599, 1604, 1608, 1613, 1622, 1632, 1639 and 1692.

Shakespeare relied heavily upon Holinshed's Chronicles of England, Scotland, and Ireland (in creating Henry IV, Part I. Raphael Holinshed published his Chronicles in 1577; but it was the second edition, published in 1587, that was Shakespeare's primary reference for most of his history plays and also Macbeth. Shakespeare takes many liberties with the work, the main one being his re-creation of Henry Percy, or Hotspur. The Hotspur of Shakespeare's work is significantly younger than the Percy at this point in actual history. However, making him a younger virile counter to Prince Hal serves the drama of the play. In fact, during its original repertory, the advertisements only made mention that the play featured "Hotspur of the North" and the "comic character Falstaff." No mention is made of Prince Hal or his Machiavellian father, King Henry IV.

At the center of Henry IV, Part I is the political savvy of Prince Hal. Mingling among the common people, including Sir John Falstaff and his tavern mates, Prince Hal learns how to win their hearts and speak their language. All the while fooling his father and his countrymen into believing him the wayward son. All this so at the end of the play he emerges a bright beacon of light to bring his country out of darkness and unrest.

One of Shakespeare's richest creations, Henry IV, Part I is about familial relationships, love, honor, war, redemption, politics and all those epic creations that make an incredible story. Scholars believe that Shakespeare wrote Henry IV, Part I in 1596-97. It was published as a quarto in 1598.

Asst·Director's Note

Our production finds itself somewhere between Marlon Brando's *The Wild One* and James Dean's *Rebel Without a Cause*.

Prince Hal finds himself bucking against the conservative regime of his wealthy father and is given life within the constructs of the budding counter-culture movement of the mid-50s. Hotspur, dissatisfied and disillusioned with the regime he helped create, doesn't quite feel Henry IV's fabulous fifties are quite so fabulous.

We meet our cast of characters after an historic battle, returning home to pick up their lives and start fresh under new leadership. This somewhat parallels the return of thousands of G.I.'s after WWII. During this decade however, America is in fact still at war in Korea. There's nothing settled about it, though the picture leadership seeks to create is one of stability, prosperity and comfortable and ordered home life. The conservative, American middle class reigned supreme with teen culture setting itself apart in fashion and musical tastes. Setting themselves so far apart that the word 'teenager' was actually invented in the 50s to define this distinct sect of the population. Young America was looking for free expression, for humanity, for flexibility, for change. So are Prince Hal and Hotspur, though both going about it in a different way. At this point in history, industry and the economy was booming. Youth were encouraged to attend college, gain skills and get a job. This led to a new found independence from their parents as well as money to spend time with...well...each other.

This emancipation and formation of a new “counter culture” rife with new ideas lead to the prevalent notion of the “teenage delinquent” embodied in the film Rebel Without a Cause. This misunderstanding and miscommunication between generations became the generation gap. We can certainly see this conflict of ideals and misfiring of ideas between Hal and his father. We can also see this generation gap reflected in the relationship between Hotspur, his mother and his uncle. These older politicians are full of political speak and intrigue, while Hotspur is full of courage, fire, and a one dimensional notion of honor. He misunderstands and misinterprets their merit as men and as people. They abandon him, and he pays the ultimate price for the conflict of ideals between young and old. Northumberland, as changed to a woman, becomes a black widow of sorts. She’s a wealthy socialite, manipulating the easily ignited passions of her child in order to see her own will done. Worcester morphs into the epitome of the much maligned member of “middle-management”. Dissatisfied and frustrated with his lack of advancement, and the empty promises of “the company”, he too guides Hotspur down a path of destruction to suit his own ends, betraying them all to their deaths in the end.

As for our Tavern gang, The Boar’s Head gets a bit of a make-over. We can imagine that The Boar’s Head was once a fine establishment. Perhaps it had velvet couches, dim lights, great martinis and Frank Sinatra crooning from the record player. Wealthy businessmen took their mistresses there and the who’s who of the bright young things went there for late night cocktails and discussions about theatre and art. Now? The clientele has swiftly declined, with a few throwbacks to a bygone era. The couches are stained, and the carpet probably smells funny, but the environment is warm, fun, welcoming and full of regulars. Full of kids who buck the system and drive motorcycles well above the speed limit. Full of once successful men who’ve fallen on

harder times. Full of the folks from the wrong side of the tracks. Here, John Falstaff makes his home, the king of the juvenile delinquents.

Setting this play when we are places this play, the first in a tetraology, during the presidency of Dwight D. Eisenhower and will take us all the way through to Henry V and J.F.K's magnificent "Camelot."

Cast of Characters

King Henry IV – John C. O’Keefe

Prince Hal – Kyle Brumley

Westmoreland – Jerry Harlow

Northumberland – Ilene Miller

Blunt / Sheriff – Jim Dailey

Worcester – Jason Meinhardt

Hotspur – Alexandros Salazar

Mortimer – Sean Anderson

Douglas – Ben Boardman

Glendower – Brad Corbin

Richard Vernon – David Morgen

Sir John Falstaff – Max Flick

Pointz – Andrew Hibbs

Peto – Emily Arvidson

Bardolph – Patrick Lundy

Lady Percy – Olivia Harlow

Lady Mortimer – Michelle Peck

Mistress Quickly - Jackie Estafen

1st Traveler / Francis / 2nd Messenger –
Barbara Macko

2nd Traveler / Servant / 1st Messenger –
Sean Anderson

Discussion Questions

1. A lot of this play focuses on the relationship between teens (Hotspur/Hal) and the adults in their lives, such as King Henry and Hal, Worcester and Hotspur, and even Hal's relationship to Falstaff. With these connections in mind, think about your answers to the following questions. What does it really mean to grow up? What kind of person do you want to be? Do I want to fill the role my parents have decided I should fill? Can I be myself, separate from my parents, and yet have their approval? Do I need their approval? How are your answers reflected in the play?
2. Hal and Hotspur are presented as foils, or counterparts. What makes them so different from one another? Are there any similarities? Do you believe that they have any respect or admiration for each other?
3. So...which side were you rooting for? Why?
4. Hotspur has a lot of reasons for rebellion. What are they? Are they valid? Is Henry IV a good king? Why or why not?
5. Shakespeare rarely shows us a pretty picture of married life. What makes the relationship between Lady Percy and Hotspur special?

Learning Activities

1. Choose one of Shakespeare's plays (other than *Henry IV, Part I*) and adapt it to another time and place. Plan your set and costume design. Justify your choice and discuss in detail 3 plot or character changes that would be most affected by the adaptation.
2. Many readers and audience members re disappointed that Hotspur and the rebel army do not succeed. Re-write the ending of *Henry IV, Part I* in which Hotspur succeeds. Will Hal live or die? How will this change history? Who will lead the country and how will they do it?