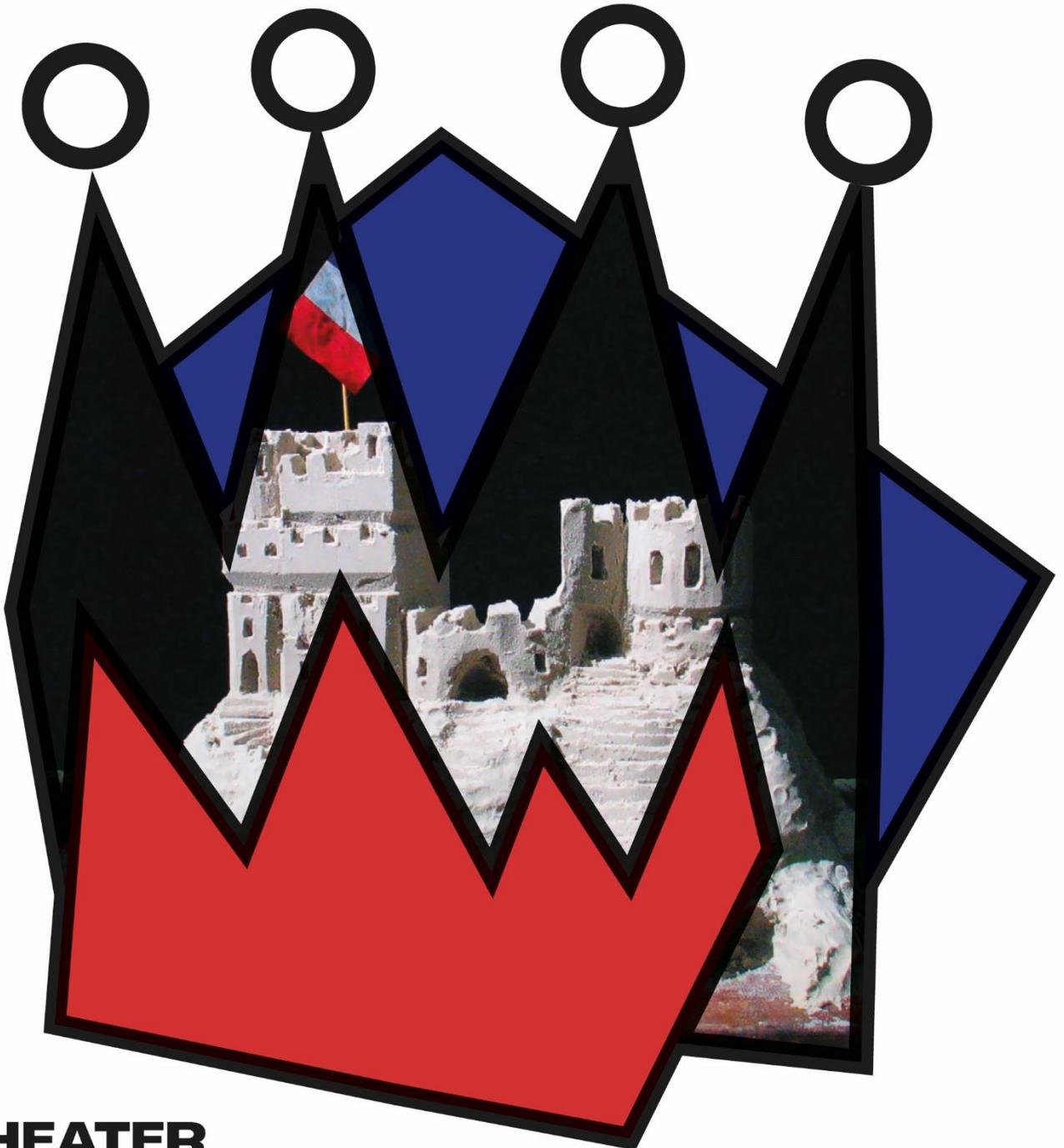


Henry the Fifth



**THEATER
GRUENE
SOSSE^{FFM}**

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Henry the Fifth

Henry is still young when he becomes king of England. The treasury is empty but the castle needs renovation desperately. In an old book he reads that France used to belong to England. Furthermore; it is written that there is a wonderful castle in France.

The castle – and the rest of France besides – is what Henry now wants to possess. Full of impatience he sets off. Firstly, he tries to marry the daughter of the old French king. When that does not succeed, he begins a bloody war. This war continues for so long that in the end no-one knows why it actually started.

The play “Henry the 5th” deals with what one does and forgets when he is after something with all his might which he really wants. With force; however; not everything can be gained. A story which tells of how an excess of desire for possession and recognition hopelessly gets in the way of the ability to like people.

The play flows between direct narration and playful performance with much merriment and simple means.

By Ignance Cornelissen

Henry the Fifth
based freely on Shakespeare’s “Henry the Fifth”
A stage play for children and adults above the age of 8

Directed by Inèz Derksen, Sittard (NL)

Actors/Actress: Friedericke Schreiber, Willy Combecher, Sigi Herold, Horst Kiss

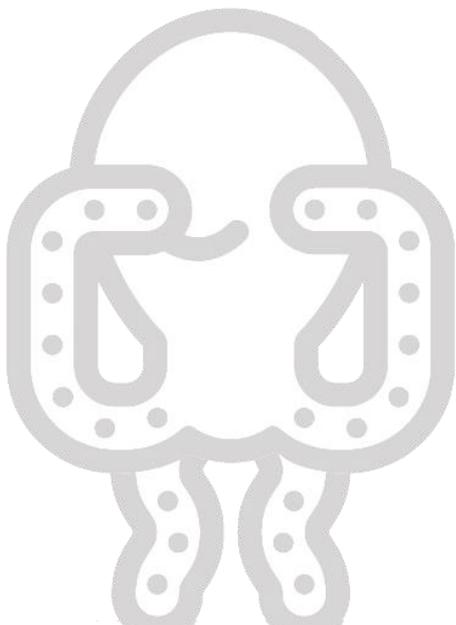
Equipment: Motz Tietze

Production and stage: Detlef Köhler

Direction: Inèz Derksen, Sittard/NL

Rights: TheaterStückVerlag

Length: 60 min.



Why we produced *Henry the Fifth* for children!

All children play war.

The daily situations of conflict often have an existential nature for our children who frequently resort to violence. Acting responsibly, carrying the consequences of our actions are important things which must be learned. In the sand pit, for example, children experience daily situations which represent difficult conflicts: a fight over a sandcastle or the friendship of another child. These conflicts often end in violent clashes and/or in the destruction of that over which they are arguing.

The play “Henry the Fifth” is an adaptation of Shakespeare’s drama of the same name, produced by the Belgian playwright and author **Ignace Cornelissen**, whose original we have implemented together with the Dutch stage director **Inèz Derksen**.

In November 95, shortly after the start of the ceasefire in Bosnia, the theatre group TheaterGrüneSosse set off for a guest performance in the destroyed city of Sarajevo. With the impressions of this journey in our heads the first reading of the original manuscript



began. A lasting impression of this journey is, what normality and matter-of-factness a war takes on when it becomes everyday life! - just as we had almost accustomed ourselves to the surrounding destruction after only a few days.

The play "Henry the Fifth" deals with the topic of War in almost a light hearted way, without losing sight of the characters and the people. We show how wars are started with seeming facileness and can only be brought to cessation through doubt, "... people die in a war!". Consequently, the observer (narrator) is also an accomplice. The object of the wrangle is a sandcastle, which forms the central element of the stage. The person over whom the fight takes place is the young princess, Catherine.

The piece becomes particularly dynamic through the figure of the narrator and the special form of narrative theatre. Through this, the "thread" of the play is created, which also is responsible for breaks and pauses in the flow. The narrator, aware of the course of the play, becomes himself a part of the story at the point where he loses his telling coat.

Our role too, as audience and spectator, is caricatured when, towards the end of the play, the narrator places himself in front of the fighting arena with a bottle of beer, and children's voices from off-stage ask, "Are you allowed to watch a war?". With simple, but poignant and colourful images, the scenically realisation of the text takes place on the stage.



Letters from our viewers

Hello,

We enjoyed your performance at Theater Brecheiniog and we thought it was very entertaining. It was one of the funniest plays we have seen in years!

Our opinion was that it was very clever play how you used so little people for a big play. We thought it was very enjoyable and very creative idea to do and you made it very simple and easy to understand.

We liked the part where King Henry was fighting the French King and they were popping the balloons one by one with their wooden swords. Our favourite characters were King Henry V and Princess Catherine. Princess Catherine was kind and gentle. She was also very brave by escaping from the French King. King Henry was greedy, childish and funny. Those two characters were funny and great to watch. We noticed that in the play the storyteller was drinking something from a can and we didn't get why and we noticed that there was no change of scenery. I think you can improve by making the play a tiny bit longer. We loved the balloon soldiers, they were dead funny!

Martha and Lowri.

Hello,

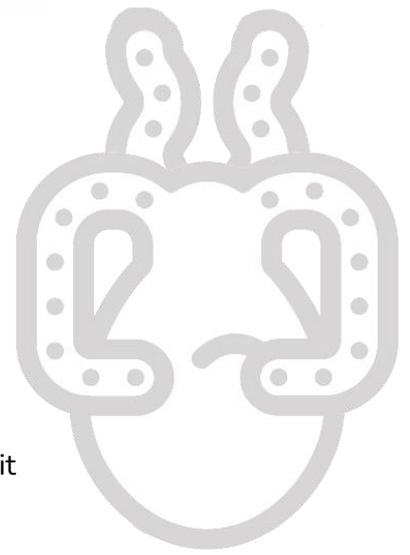
Just writing to you to say I really enjoyed the performance we thought it was very clever how you did a whole play with only four people.

Anyway here's some feedback from the play:

I thought the performance was very enjoyable ,but I think that you could of done it a tiny bit better .I would give it a 8 out of 10.We think that it would be better if you had more costume and more of an interesting background. We think you could have used a bit more of old English though. We found the bit funny when Henry and the cousin were fighting amend popping each other's balloons. Our favourite character was Henry because he was really funny and cool. We didn't understand how Henry stood on the table and didn't knock the sand castle over. Hope to see another one of your plays soon.

Regards from Chloe Bartlett and Adam Perry





Hi!

We are writing to you to give our opinion on your fantastic show that you performed to us. This is what we thought of your show. Our opinion of your performance was it was a bit hard to understand but some parts of it were quite funny. On the other hand, my talking partner thought it was really easy to understand and he liked the way you made it so simple. We both really liked the way you used the balloons as soldiers.

My favourite part in the whole play was when they were playing boules and Henry pretended to put the jack in his mouth and pretended to lay an egg to try to impress her and my other favourite part was when the war was on and instead of trying to hurt each other they just took it out on the balloons that bit was funny. On the other hand, my talking partner thought the best part was right at the beginning and then from that he knew it would be a great play.

from Isabel Bridgeman and Gareth Rees
at Llangynidr primary school

THANK YOU VERY MUCH FOR COMING
TO WALES!!!!

Hello,

We are writing to you to say thank you for the performance. This is what we thought of the performance on Tuesday: We thought your performance was very good because it was very understandable and funny.

I thought it was excellent because you only had four actors doing the whole play.

Our favourite parts were when you were fighting and popping the ballons, as well as when the ball came out from behind you.

Yours sincerely
From Oliver Davies and Brandon Evans

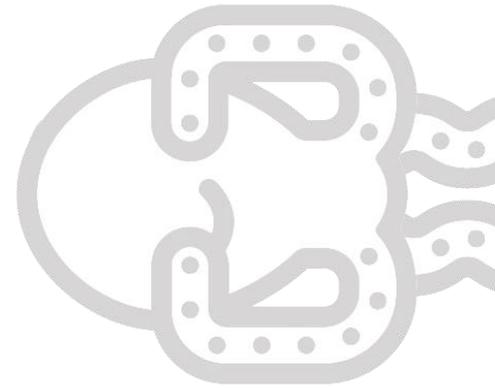
Vocabularies

English

chase
tease
funds
treasury
consider
taxes
wreath
vanishes
thread
heating
ancient
cancerous
hunchback
contain
toilsome
honours
villain
beg
eternal
stunned
funeral
briefly
cemetery
sarcophagus
rehearsal
coronation
proper
considerably
duty
treated
rudely
tongue
damages
forces
bridal veil
harbour
seasick
interfere
guilty

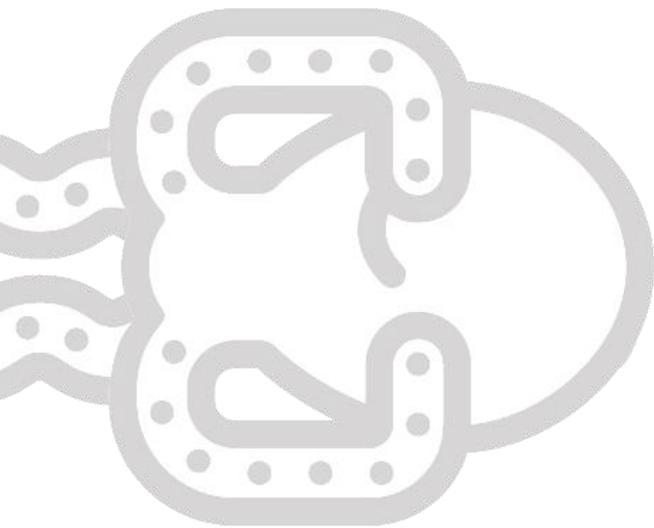
Deutsch

nachlaufen
foppen
finanziellen Mittel
Schatzkammer
über etw. nachdenken
Steuer
Kranz
verschwindet
Faden
aufheizen
alt, antik
krebsig (Krebs- cancer)
Buckel
etw. beinhalten
mühsam
Ehre, Aufwartung
Bösewicht
anflehen
ewig
fassungslos
Beerdigung
kurz
Friedhof
Steinsarg
Probe
Krönung
angemessen
ansehnlich
Auftrag
behandelt
grob
Zunge
Schäden
Truppe
Brautschleier
Hafen
seekrank
einmischen, intervenieren
schuldbewusst, schuldig



midgies
oaf
utter
moron
muddy
anxiously
thickhead
ashamed
deserter
obvious
surrounded
negotiation
tense
starkers
beyond
raving

Mücken, Moskitos
Depp
äußerst
Idiot
schlamig
ängstlich/unruhig
Dummkopf
beschämt
Fahnenflüchtiger
offensichtlich
umzingelt
Verhandlungen
Spannung
splitternackt
darüber hinaus
rasend



Shakespeare not just for kids

TheaterGrüneSosse performs Ignace Cornelissen's Henry V
By Juliane Spatz (English translation by Christopher Cafiero)

Seldom is a set so impressive in its simplicity and yet so symbolic of that which is about to be performed: a boxing ring with a sand castle enthroned in its centre. There's going to be a fight here, a fight for the castle. A march is playing; offstage a child's voice asks "Are we allowed to watch a war?" and in march four actors once around the ring. Now the play can begin.

It starts out in England. There, the young king Henry V is pondering a way to fill the country's empty coffers. Then a beautiful princess appears to him in a dream dancing around a huge castle. Henry wants to have them both, but as our story's narrator lets him know, both are in France. In an ancient book Henry reads that France belongs to England. For Henry the case couldn't be clearer.

"Henry the Fifth," a play for children eight years and older, is an outstanding Shakespeare adaptation which the Belgian producer Ignace Cornelissen premiered in 1992 with his group "Het Gevolg". Frankfurt's "TheaterGrüneSosse" presents the German premiere at the Theaterhaus directed by Inez Derksen of the Netherlands. The play stays true to the original throughout, but whereas "Henry V" is considered Shakespeare's most patriotic play with Cornelissen the question of the senselessness of war becomes the pivotal point. And thus, for example, he lets the old king die which culminates in a battle for the French crown between Henry, Princess Katherine and her cousin. Katherine, caught between two fronts and finally forced to marry her cousin, escapes at the first opportunity, while the war for France rages on and onstage is all a foul-smelling tumult.

"TheaterGrüneSosse's production of "Henry the fifth" is carried by the concentrated interplay of the actors, clear, penetrating images and a well-balanced mixture of seriousness and levity. Henry is depicted as an obstreperous youth who wants simply to have all that he desires. He often behaves inappropriately as if he were still carousing through the taverns with Falstaff. Opposite him, Katherine's cousin who temporarily becomes France's new king, proves to be a power hungry, vain and lascivious dandy. Between them plays a very fresh, cheeky and lively Katherine. She is neither interested in the temptations of power, nor does she wish to get caught up in the two kings' cockfight.

And finally, there is the narrator, a role Sigi Herold fills most suitably as the relentlessly ironic messenger of fate. There are bitter present day references, such as when the narrator sits watching the fighting kings like a couch potato in front of the boxing ring with pretzels and beer. Again, comes the child's voice from offstage asking: "Are we allowed to watch a war?" The narrator's role, constantly involved in discussion with the protagonists over the development of the story, makes clear how much a tale is moulded by its teller.

The performance lasts 60 minutes; it moves its audience from start to finish, from laughter to fright and finally to reflection. It's a successful production, well worth seeing, for children 8 years and older and adults.

Biographies:

Director Inèz Derksen (Het Laagland, Sittard, the Netherlands, born: 1967)

Successfully completed her training as a theatre director at the School of the Arts in Amsterdam in 1993 and was awarded with The Top Naeff Award 1993 as most promising new directing talent.

Characteristic of the highly powerful visual and direct performances by her hand is the simplicity of form, in which emotional themes are narrated in a personal and energetic way. The power of the narrative and the personal involvement of her actors also play an important part in her work for theatre. Since 2000 she is one of the three founders and since 2007 artistic director of Het Laagland (The Lowland), one of Holland's newest and hottest theatre companies for young people. (www.hetlaagland.nl)

2004 The New Victory Theatre in NYC proudly presented her internationally famous family show KING A, based on the legend of King Arthur. In September 07 there was a premiere of "Ronja, daughter of a thief" an adaption of Astrid Lindgrens novel.

Last season the theatre company TheaterGrueneSosse invited her again in Frankfurt as guest director for the sparkling new play 'Koffer auf Reisen' (Luggage on the road) by the Belgium playwright Geert Genbrugge.

Detlef Köhler

Born in Frankfurt am Main in 1959, after school apprenticeship as carpenter. Studies in Johann Wolfgang Goethe university on social and cultural anthropology. Tour manager in Europe with theatre and music companies from Asia, Latin America and Germany. Since 1991 working in TheaterGrueneSosse as actor, director, manager, stage and tour manager. Studies on managing cultural affairs 2002. Artistic coordinator of International Children and Youth Theatre Festival Rhein-Main Starke Stücke since 2000.

Horst Kiss

Born 1968 in Rumania, lives since 1979 in Germany. He studied acting at the Highschool for Dramatic Arts in Frankfurt and is working as an actor and director since 1999 in different German theatres, such as Trier, Konstanz, Mainz, Frankfurt, Würzburg and Regensburg. He played Hamlet, Romeo, Philotas, Aladdin, Adolf Hitler and now Henry V with the TheaterGrueneSosse.

Friederike Schreiber

Born 1971 in Lich (near Frankfurt) She studied acting at the High School for Dramatic Arts in Wiesbaden. She is working as an actress since 1996 in Wiesbaden and Frankfurt and since 2001 with TheaterGrüneSosse.

Willy Combecher

Born and living in Germany, since 1985 in Frankfurt. From the date he was beginning to work with TheaterGrüneSosse. He is one of the three art directors of the theatre, here playing the French king in Henry the Fifth.

