

30 + 2 + 80 =

Shakespeare's

HENRY IV,

Part I

Shakespeare's tale of kings and clowns, "Henry IV, Part I," is the School of the Arts major fall drama production, scheduled to run November 1-4 and 6-10 at Summit School. All performances will be at 8:15 p.m.

Dr. William Jaeger, instructor in acting, who is directing the production, feels the play is a significant dramatic experience for modern audiences. "Through the impulse of comedy and political intrigue," he explains, "Shakespeare probes the meaning of responsible leadership through the character of Prince Hal, King Henry's son. As the prince matures, he has the choice of accepting the values of two diverse characters, the clown Falstaff or the mock-hero Hotspur, or, what is more valuable, the best of both."

Produced by the School of Drama in association with the School of Design and Production, "Henry IV" includes a cast of thirty drama students and two faculty members and a production staff of eighty.

Kenneth Frazelle, a composition major, from Jacksonville, N.C., has composed an original score, recorded for the production by members of the NCSA Chamber Orchestra.

The setting is designed by Ernie Foster, a senior from Knoxville, Tenn. Mark Pirolo, instructor in design and visual arts, has designed the lavish period costumes. Lighting design is by Charles Devine III, make-up design by Maureen Trotto and sound design by Steve Gable. Max DeVolder is production coordinator.

The willful heir, Prince Hal, is played by Paul Meier, instructor in voice and speech, who appeared as John Adams in the North Carolina Summer Festival production of "1776." Dr. Jaeger, as well as directing "Henry IV," will play the role of the prince's genial, self-loving companion Sir John Falstaff.

Frederic Serino, of W. Pittson, Pa., who starred in last year's NCSA production of the Misanthrope," will appear as the brilliant young warrior, Hotspur, who rebels against the crown. The anxious King Henry is portrayed by A. Thomas Cavano, who was a member of the Summer Festival musical company.

Other members of the cast are Daniel Arden, Craig Strong, San Diego, Calif.; Dennis Wilson, Kailua, Hawaii; Sonny Linder, David Taylor, Philip deMarco, James Dudley, Sandra LaValle, Wren Goodrum, Winston-Salem; Stephen Geiger, Millington, N.J.; Lee Ewing, Kathy Lindsey, Louisville, Ky.; Lucius Houghton, Miami, Fla.; Leslie McConnell, Greenwood, S.C.; Glyn O'Malley, Central Falls, R.I.; Peter Olson, Judy Montgomery, Katharine Buffaloe, Raleigh, N.C.; Steve Carson, Leesburg, Fla.; Craig Eubanks, Aiken, S.C.; Joe Henderson, Durham; Robert Richardson, Lafayette, La.; Robert Wood, Sweet Briar, Va.; Connie Kincaid, Newton; Pam Reid, Gastonia; Brandt Clark, Mt. Airy; Will Barrow, Kernersville; Guilla Rodriguez, Durham.

Tickets are now on sale at the School of the Arts box office. For reservations or information, call 784-7843, Monday through Friday, 9 a.m. - 5 p.m.



Paul Meier

## From Rogue to King, From Teachers to Students

Watching Paul Meier in rehearsal as Prince Hal in Henry 4, Part 1, is watching a teacher become a student. Perhaps this transition is one reason faculty members are in this production of a Shakespearian history: they set a good example prior to opening curtain.

This is the first regular season school production where both faculty and students are working together. Nutcracker usually affords another such opportunity in December.

Meier feels that it is good for teachers "to put their money where their mouths are - wear different hats!"

"It takes a lot of discipline to be a teacher in a classroom and the son of one of students on stage," he added. One thing is obvious to this result-it takes versatility and a willingness to work closely with students and at the same time letting them see the teacher as their equal.

When asked if some students would resent a teacher's taking away a potential role, Meier said, "Henry 4 has so many parts that I do not feel I am taking away from a student's training."

Meier and director William Jaeger are the only two drama faculty members in Henry IV. Leslie Hunt was at rehearsal to assist. Meier said "She probably

would have taken a part in the acting of the play but there were only three speaking parts for women." Meier stressed that student-teacher co-operation was the important factor, not teachers getting roles. Further, there was no precasting. Meier himself, did not get the part he wanted but through auditions he was cast as Prince Hal (he wanted Hot-spur!).

As Hal, he has discovered many new sides to his character. "Getting a balance between Hal's debandery and the other side of this character, the good-boy side isn't easy," Meier interjected.

Choosing to work under a fellow faculty member would appear risky as well but not so to Meier. "I jumped at the chance," he commented. "He's one of the best directors on the faculty, though demanding. He has gotten us to get as many facts as we can about our character. He wants us to know and be fully submerged in their period." (Jaeger has gotten the cast members to trace a portion of their family tree so they will understand a little better the workings of Henry 4.)

At rehearsals, I saw little evidence of people wasting time. The members of the cast were studying, exercising, and getting

ready to portray their characters. In fact, it took me a while to find Paul Meier. He was tucked over to one side of the stage studying and researching young Hal. When I next saw him, he emerged as Prince Hal, not the man most of us are used to meeting in the halls each day.

Meier later admitted that actors are often lazy people and working for someone like Jaeger is a challenge. It appeared that the other actors felt the same. I saw few idle. "Jaeger expects a lot," Meier concluded. "Each player must know where he is coming from."

Meier admitted that like rehearsals for every play Henry IV has its ups and downs. As in the play, it appeared to get stormy on the set, but at least to Meier "the adrenalin is flowing." Meier feels that the department should do a tragedy (King Lear) and perhaps a poetic drama ("The Tempest") next. He did not mention whether teachers should have roles in such performances. However, this reporter feels that there is a place for faculty performances only if there are many roles.

In any case, in Henry IV, Part 1, the student-teacher relationship should prove a winning one.

Sheila Creef