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Equus peter shaffer pdf

Psychiatrist Disart and composer Salieri, the protagonists of Shaffer's most successful plays, are overly socialized men, each confronted with the figure of jaded inspiration---the mutilation of the horse Strang and the simpering and sublime Wolfgang Amadeus Mozart (see Volume 3). Envy, which is felt cultivated and repressed for the mind, able to resist its own demons (and angels), is a subject that runs through the early pairings of Shaffer liberal and reactionary in Shrivings (1970), a conquistador and inca in the Royal Hunt for the Sun (1964). This may even be traced, in some ways, to Shaffer's own ambiguous position in British drama. Shaffer burst into public attention at the very moment when the new drama found its voice---Five Finger Exercise won him a quote as Britain's most promising playwright in 1958, the same year that Harold Pinter and Arnold Wesker had their first London productions. However, from the outset, Shaffer was chided for hispersonality---sorthest and underinspired quality--- his dramaturgy. (Five Fingers Exercise was, as the title suggests, an essay in traditional domestic melodrama.) Director John Dexter made a heroic effort to enrich the texture of the Royal Hunt of the Sun with ritual, pantomime and music in a grand staging of the National Theatre. He was more successful in Equus (1973), in which he brought some of the audience on stage and put equestrian masks on the actors. But Dexter's near-joint efforts, as well as the extensive rewriting that marked Peter Hall's production of Amadeus (1980), suggest that Shaffer, despite his successes, is too restrained for the overheated modern scene, Salieri smart enough to acknowledge his own exclusion. Born in Liverpool, Shaffer spent three years working in coal mines before enrolling at Cambridge University, and several more employed in the music publisher and the New York Public Library. The twin playwright Anthony Shaffer (Sleuth, 1970), he also wrote detective novels and musical criticism. EquusWritten by Peter ShafferCharacters Martin Dysart Alan Strang Frank Strang Jill Mason Hester Soloman Dora Strang Nurse Harry Dalton Rider Nugget Premiere 1973Place PremiereRoyal National Theatre Changlia 17-year-old boy dazzles six horses with a spike, The case becomes a catalyst for the own doubts of his psychiatrist Rokeby Psychiatric Hospital, South England Equus is a play by Peter Shaffer written in 1973, telling the story of a psychiatrist who tries to treat a young man that has a pathological religious fascination with horses. Shaffer was inspired to write to Equus when he heard about a crime involving a 17-year-old who blinded six horses in a small town in Suffolk. He Make a fictional account of what may have caused the incident without knowing the details of the crime. The play is set something of a detective story involving an attempt by child psychiatrist Dr. Martin Dysart to understand the cause of the boy's (Alan Strang) actions while struggling with his own sense of purpose. The original production took place at the National Theatre in London from 1973 to 1975 under the direction of John Dexter. Alec McCowen played Disart and Peter Firth as Alan Strange. Later came a Broadway production that starred Anthony Hopkins as Dysart (later played by Richard Burton, Leonard Nimoy, and Anthony Perkins) and from the London production, Peter Firth as Alan. When Firth left for Broadway, Dai Bradley took on the role of Alan in the London production, playing opposite Michael Jaston as Dr. Disart. Tom Hulse replaced Firth during the Broadway run. Broadway production of 1209 performances. Marian Seldes appeared in every Broadway run, first as Heather and then as Dora. Shaffer also adapted his play to the same 1977 film. Numerous other questions inform the narrative. Most important are the religious and ritual themes of sacrifice, and the way in which Alan Strang's character builds personal theology involving horses and the supreme god, Equus. Alan sees horses as a representative of God and confuses his adoration of his God with sexual attraction. It is also important that Shaffer examines the conflict between personal values and satisfaction and social issues, expectations and institutions. Referring to the classical structure of the play, themes and characterization, Shaffer discussed the conflict between Apollonian and Dionysian values and systems in human life. Plot summary of Law 1 by Charles S. Dutton as Dysart in Equus as director Brad Mays in May 1979 in Baltimore Martin Dysart is a psychiatrist in a psychiatric hospital. He begins with a monologue in which he tells the story of 17-year-old Alan Strang, who blinded six horses. He also divulges his sense that his occupation is not all he wants it to be and his feelings of dissatisfaction and frustration about his barren life. Dysart believes that supplying troubled young people for him to adjust back to normal life is endless, but he doubts the value of treating these young people, since they will just return to a boring, normal life that has no commitment and worship (a recurring theme). He notes that Alan Strang's crime was extreme, but adds that it is such extreme that it is necessary to break out of the chains of existence. The judge, Heather Saloman, visits Disart, believing that he has the skills to help Alan come to terms with what he has done. At the hospital, Dysart has many difficulties making any progress with Alan, who first answers questions by singing TV advertising jingles. Dysart reveals the dream he had in a chom environment, environment, which he is a government official presiding over a mass ritual sacrifice. One by one, he slices open the stomachs of hundreds of children, and pulls out their insides. He becomes disgusted with what he does, but is afraid of being killed in the same way if discovered as unbelieving by other priests, so does not stop. Eventually, other priests, aware of his fears, grabbed a knife from his hand, and at that moment he wakes up from sleep. Disart interviews Alan's parents. He learns that from an early age Alan receives conflicting views on religion from his parents. Alan's mother, Dora, is a devout Christian who read to him daily from the Bible. This practice antagonizes Alan's father Frank, an unbeliever. Slowly, Dysart agrees with Alan, playing a game where each of them asks a question that needs to be answered honestly. Disart learns that Frank, concerned that Alan is too interested in the more violent aspects of the Bible, has destroyed the brutal picture of the Crucifixion, which Alan hung at the foot of his bed. Alan replaced the picture with one of the horses, with big, looking eyes. Alan shows Dysart that, during his youth, his attraction to horses came about through his mother's biblical tales, a horse story that she read to him, a Western movie, and his grandfather's interest in horses and riding. Alan's sexual upbringing began with his mother, who told him that he could find true love and satisfaction through religious devotion and marriage. During this time, Alan also begins to develop a sexual attraction to horses, wanting to pat their thick coats, feel their muscular bodies, and smell their sweat. Alan tells Disart that he first encountered a horse at the age of six on the beach. The rider approached him, and took him on a horse. Alan was clearly agitated, but his parents found him and Frank pulled him furiously off the horse. The rider abused his father and left. Disart hypnotizes Alan and, during hypnosis, reveals elements of his terrible dream about the ritual murder of children. Disart starts running around the memory alan, filling in the blanks and asking questions. Alan shows that he wants to help the horses by removing the bits that enslave them. After he was 17 years old, Alan began working in an electrical shop, where he met Jill Mason, a outgoing and free-spirited young woman. She visits the store, wanting to buy blades for horse clippers. Alan was immediately interested when he discovered that Jill had such close contact with the horses after she told him she was working for a local stable owner. Jill invited Alan to work for the stable's owner, Harry Dalton. Alan agrees. Dysart meets with Dalton, who tells him that he first held Alan to be an employee since he kept the stables immaculately clean and grooms of horse, horse, one named Nugget. Through The Interrogation of Dysart, it becomes clear that Alan is erotically fixated on Nugget (or Equus) and secretly takes him over midnight rides, saddleless and naked. Alan also presents himself as the king, on the godmother of Equus, as the destruction of his enemies. Act 2 Lauren Raher and Brad Mays as Jill and Alan in Equus as director Mays in May 1979 in Baltimore Dysart gives Alan a placebo truth pill. Revealing an attempt with Jill, he begins to re-accept the event: Jill, who is interested in Alan, asks him to take her to. While there, they run to Alan's father, Frank. Alan is traumatized, especially when he realizes that his father is lying to justify his presence in the theater. However, it allows Alan to understand that sex is a natural thing for all men, even his father. Alan walks Jill home after they leave and she convinces Alan to come to the stables with her. Once there, Jill seduces Alan and the two to undress and try to have sex. However, Alan hesitates when he hears horses making noises in the stables beneath him, which he blames as the reason for his inability to get an erection. Jill tries to ask Alan what the problem is, but he yells at her to let her go. After Jill dresses in and out of the stables, still nude Alan apologizes to the horses as he sees horses as God as figures. My!... You're mine!... I'm yours, and you're mine! Equitus shouts in Disart's voice, but then he becomes menacing: The Lord is your God jealous God, Equius / Dysart seethes, He sees you, he sees you forever and forever, Alan. He sees you!... He sees you! Alan shouts: God sees! and then he says: No more. No more, Equus! Alan then uses a steel spike to dazzle six horses in the stables whose eyes saw his soul. In the final scene, Disart delivers a monologue, questioning the basis of his practice and whether his methods will help Alan, as the effect of his treatment will make him normal but at the cost of his humanity. The original Broadway production of the play opened on Broadway at the Plymouth Theatre on October 24, 1974 and ends on September 11, 1976. It then opened at the Helen Hayes Theatre on 5 October 1976, ending on 2 October 1977 with a total of 1,209 performances. The main article of the film adaptation: Equus (film) Shaffer adapted the play for the 1977 film with Richard Burton, Peter Firth, Eileen Atkins, Colin Blabley, Joan Plowright and Jenny Agutter, directed by Sidney Lumet. Unlike stage productions, where horses are portrayed by human actors, often muscular masked men in tribal style, Lumet did not believe that this could be done adequately in the film version, concluding that a certain degree of realism was required, because the reality in which he (Alan) was watching was to create a dilemma within him. Comparing the film to the play, Professor of English James Felt using the real horse in the film was understandable, but claimed the open scenes are broken by the abstract theatrical design that gave the play its creativity. Welsh also felt that the apparent blindness was potentially repulsive and most of the spirit of the play is lost as a consequence. Revival of the first U.S. Midwest production of Equus opened in March 1978 in Lansing, Michigan, at the Boarshead Theater. Directed by John Peaks, he showed Richard Thomsen as Dysart, David Kropp as Alan, Carmen Decker as Dora, and Lisa Hodge as Jill. The local controversy over the nude scene is largely mitigated by the casting of a married couple like Jill and Alan. This production won the annual Boarshead Theatre Awards for Best Production and Best Supporting Actor (Kropp). The Lovegrove Alley Theater in Baltimore staged an Equus production in 1979. The production starred up Broadway's Charles S. Dutton as Disart. Director Brad Mays did a double duty as Alan Strange. A young actress named Lauren Raher played Jill Mason, while her mother Rona Raher played Dora, Alan's mother. Daniel Radcliffe arrives at Equus in 2008, West End producers David Pugh and Dafydd Rogers revived Equus in 2007, starring Richard Griffiths, Daniel Radcliffe and Joanna Christie. The production was directed by Thea Sharrock, and opened in February 2007 at the Gielgud Theatre. The production caught the attention of the press, as Radcliffe and Griffiths appeared in the Harry Potter series (as Harry Potter and Vernon Dursley, respectively). In particular, the casting of the then 17-year-old Radcliffe caused some controversy, as the role of Alan Strang demanded that he appear naked on stage. Radcliffe insisted that the nude scene was not gratuitous and that he should portray the character and the scene as the script means. The London Revival in 2007 was moved to Broadway, to the Broadhurst Theatre, which runs until February 8, 2009. Radcliffe and Griffiths played their roles, while Thya Sharrock returned as a director. Cast also Kate Mulgrew, Anna Camp, Carolyn McCormick, Lorenzo Pisoni, T. Ryder Smith, Graham Malcolm and Sandra Shipley, with CollinOm Bach, Tyrone Jackson, Spencer Liff, Adesola Osakalumi and Mark Spalding. Radcliffe eventually received a Nomination for Drama Desk Award for Best Actor in a Play. The first illustrated edition of the text of the play was released as a large-format book by the artist Old Stile Press, with images and afterword by the British artist Clive Hicks-Jenkins, in 2009. In March 2011, the City Lights Theater Company of San Jose, California, revived Equus. This production starring actors Sean Gilvary as Alan Strange and Steve Lambert as Martin Disart received rave reviews. Mercury News News Gilvary and Lambert as ghosts, saying Gilvary ... exposing emotion and epidermis, rides without a saddle in every sense. Gradually, he manages to make a rather unattractive young creature seem not only responsive, but also redemptive, while maintaining his hostility and humanity. StarkInsider rated the production at 4.5 out of 5 stars, calling Lambert superb and with a perfect performance, calling Gilvary dazzling and having a supernatural ability to inhabit the soul of his character. Like the troubled teenager he portrays, both he and Strang have a passion for something that is an integral part of their personality. This production won the Outstanding Classical Theatre Award at the Silicon Valley Small Theatre Awards. Equus was revived in Houston for a limited run in July 2014 at the Frenetic Theater. The production was largely funded by donations on Kickstarter and was well received by critics and audiences alike. The Broadway world called the production dark, frightening and sensual and praised its star cast. The Houston Press said it was amazingly good... a must see', while Culturemap listed the show as one of the hottest shows of the year. Awards and nominations Original Broadway Production of the Year Ceremony Award Category Nominee result 1975 Tony Award Best Performance won Best Actor in a Play Peter Firth Nominated Best Actress in a Play by Frances Sternhagen Nominated Best Director best director John Dexter's Plays won Best Lighting Design and Andy Phillips Nomination Drama Table Award Outstanding Actor in a Play by Anthony Hopkins Sternhagen won Outstanding Play Director John Dexter won Outstanding Design Set John Napier Nominated outstanding costume design award nominated outstanding lighting design design and Phillips-nominated External Critics Circle Award Outstanding Play Won outstanding performance Anthony Hopkins won peter Firth won a special prize won by New York drama critics Circle Best Play Peter Shaffer won the Theatre World Award Peter Firth won the Links. 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