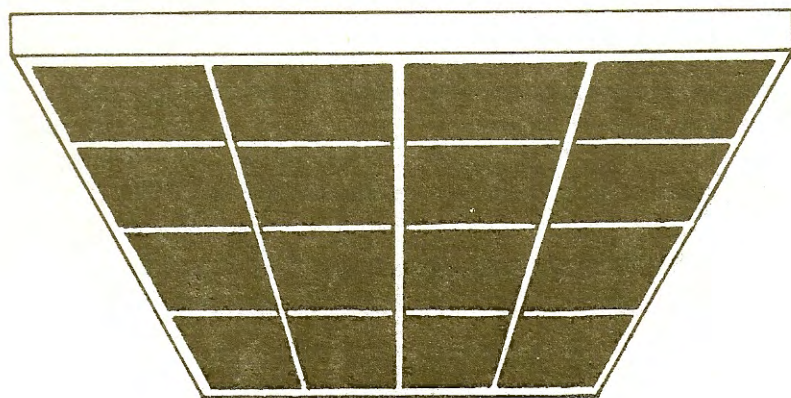


**THE QUESTORS THEATRE COMPANY**

**EQUUS**



by  
**PETER SHAFFER**



# THE QUESTORS THEATRE COMPANY

First performance March 27th, 1982

## EQUUS

by  
PETER SHAFFER

MARTIN DYSART..... PETER HEALY  
ALAN STRANG..... PADDY O'CONNOR  
JILL MASON..... GLYNIS CARTER  
HESTER SALOMON..... DOROTHY BOYD TAYLOR  
FRANK STRANG..... MICHAEL MOUNTAIN  
DORA STRANG..... FRANCES MARTIN  
HARRY DALTON..... JOHN ROBB  
NURSE..... GRACE CRADDOCK  
HORSEMAN/NUGGET..... ALAN CHISHOLM  
HORSES..... DAVID EVANS, ALAN FORREST,  
MIKE MARDIS, TONY PLUMRIDGE

*Directed by* EDWARD PITT  
*Production Designer* DAVID CASEY  
*Lighting by* ANDREW DIXON  
*Sound by* COLIN HORNE  
*Movement by* JOHN WILSON

*The main action of the play takes place in Rokeby Psychiatric Hospital in Southern England.*

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**THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES**

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*Stage Managers*..... ROGER BRACE, JOHN CLAYTON  
*Assistant Stage Managers*..... SUE HAMILTON-MILLER, LIZ MARSHALL,  
KEITH TAYLOR, LINDSEY WILLIAMS  
CAROL ROBERTSON, JAMES LINEHAN  
*Prompt*..... MAGGIE DAVIDSON  
*Construction*..... RICHARD CRUSE, NEVILLE GILLETT  
*assisted by*..... LUKE WILLIAMS  
*Properties*..... JOAN CURRY  
*Wardrobe*..... LINDSAY UDELL  
*assisted by*..... MARY ANDERSON, HILDA COLLINS  
*Lighting Assistants*..... IAN BRIGGS, LIZ WOOD, PAULINE BRAND,  
SUSANNAH WALTERS, JOLANTA TARNOWSKA, PAUL CHAPMAN  
*Sound Assistant*..... RONA CHRISTIE  
*Synthesized Sound Material created by*..... KEVIN KENDLE  
*Show Printing*..... GEOFF POWELL

*Our thanks to* THE NATIONAL THEATRE, THE TOWER THEATRE,  
LYNNE TILLEY, Kingston Riding Centre

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In the West Foyer there is an exhibition of photographs of previous productions by Edward Pitt.

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## DIRECTOR'S NOTE:

*Five Finger Exercise, The Private Ear and the Public Eye, The Royal Hunt of the Sun, Amadeus and Equus* — some of the many plays by Peter Shaffer. All have met with considerable success and all have become the subject of discussion and divergence of opinion by critics and play-going public alike, for Shaffer's work is certainly provocative.

His wide range of both subject and style have given him, wrongly in my belief, the reputation of versatility without commitment. Certainly his work cannot be compartmentalized and comparison with other present day writers diffuses Shaffer's strongest and most important contribution to contemporary drama, which is his complete absorption in total theatre. He not only covers many subjects and styles, he is also concerned with involving all the senses of the audience. His plays in general and *Equus* in particular, require a degree of physical action unusual in modern drama. He also imposes on those concerned with reproducing his work, the need to create theatrical atmosphere and space which makes possible the delivery of long soliloquies and exchanges of counterpointing dialogue. An exciting challenge for any director.

There can be no doubt that Shaffer is unafraid of tackling large-scale and controversial subjects with style, conviction and above all confidence.

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## THE AUTHOR

Peter Shaffer was born in Liverpool in 1926, the twin brother of playwright Anthony Shaffer. He was educated at St. Paul's School, London and Trinity College; Cambridge. He was conscripted as a coal miner from 1944-47. He lived in New York from 1951-54 where he was librarian at the New York Public Library and has worked for Boosey and Hawkes, for *Truth* magazine as literary critic and for *Time and Tide* as music critic. Some of his best-known plays are *Five Finger Exercise, Royal Hunt of the Sun, Black Comedy and White Liars, Battle of the Shrivings, The Private Ear and The Public Eye* and *Amadeus*.

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### JOB 39

#### *Job humbleth himself*

19 Hast thou given the horse strength? hast thou clothed his neck with thunder?

20 Canst thou make him afraid as a grasshopper? the glory of his nostrils is terrible.

21 He paweth in the valley, and rejoiceth in his strength: he goeth on to meet the armed men.

22 He mocketh at fear, and is not affrighted; neither turneth he back from the sword.

23 The quiver rattleth against him, the glittering spear and the shield.

24 He swalloweth the ground with fierceness and rage: neither believeth he that it is the sound of the trumpet.

25 He saith among the trumpets, Ha, ha; and he smelleth the battle afar off, the thunder of the captains, and the shouting.

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We hope you have enjoyed the play.

Whether you have or not, it is likely to have raised some questions in your mind, questions about the theme and its treatment, questions about how it was done, or just questions.

If so, do come along to the

## OPEN DISCUSSION

which will be held on TUESDAY, 6th APRIL at 7.45 p.m. in the BERNARD SHAW ROOM.

This will be led by the distinguished Royal Shakespeare Company actor

### OLIVER FORD-DAVIES

A member of the RSC for 7 years, his recent parts have included Nestor in *Troilus and Cressida*, the Doctor in Solzhenitsyn's *The Love Girl and the Innocent* and roles in *Timon of Athens* and *The Forest*. He will shortly be moving with the Company into the Barbican.

Don't miss the date

**TUESDAY, 6th APRIL at 7.45 p.m. in the BERNARD SHAW ROOM**

*All are welcome*

*Admission is free*

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## FUTURE PRODUCTIONS IN THE MAIN THEATRE

**April 17 – 24**

### THE CRIMSON ISLAND

by Mikhail Bulgakov

translated by C. and E. Proffer

A classic farce by the author of one of the most popular plays ever staged by the Moscow Arts Theatre. A theatrical company has to stage for the Censor an unrehearsed performance of an adventure story on a South Sea Island.

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**May 15 – 22**

### BETRAYAL

by Harold Pinter

This powerful love story is Pinter's most entertaining and accessible play so far.

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**June 12 – 19**

### TWELFTH NIGHT

by William Shakespeare

Shakespeare's great comedy of love, life and melancholy, set in Illyria where the ship-wrecked Viola finds herself cast up into the society of Sir Toby Belch, Sir Andrew Aguecheek, Malvolio . . . . and other memorable characters . . . .

Sponsored by National Westminster Bank PLC

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## AND IN THE STUDIO

**May 6 – 8**

Bradford Playhouse in

### THE KNACK

by Ann Jellicoe

'One is born with an intuition as to how to get women. But this feeling can be developed with experience and confidence, in certain people, Colin, to some degree. A man can develop the knack.'