

Equus

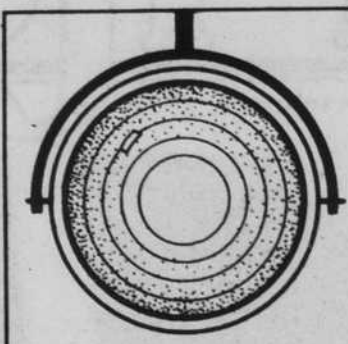
Carnival Theatre revival may prove prize-winner at American College Festival

With *Equus* as University Theatre's entry in the American College Theater Festival, they have a good chance of walking away from Spokane with first prize, especially if their performance at the Festival is up to par with the talent shown last Friday, opening night. Before a sell-out audience, the University actors staged excellent portrayals of the characters in Peter Shaffer's award-winning drama.

Focusing on Martain Dysart, a British child psychiatrist, *Equus* begins as a story told in retrospect. The psychiatrist himself has been having problems; he is haunted by a fear that his work is more harmful than helpful. Then, as a favor to Magistrate Hester Salomon, he accepts the job of discovering why Alan Strang, a 17-year-old boy, suddenly one night blinds five horses. Thus starts a bizarre exploration into

the psyche and the human need for worship which, to Dysart, a Greek Mythology buff, is the essence of human life.

is building through his own intuition and the gradual unfolding of Strang's mind. Around Dysart's soliloquies, scenes from his



By M.A. MATHIE

All of Dysart's vague fears come into focus in the particular psychosis of Alan Strang. The boy's mental creation of a perverse Christianity centers around *Equus* (the Latin word for horses) and the symbol of *Equus* is adopted by Dysart in his monologues on the philosophy he

memory are dramatized, with the climax coming when the boy enacts on the stage the memory of the nightmare world he lives in.

Equus is a play to which the word "dramatic" is well-applied. Shaffer has made it both moving and powerful. One's sympathies are aroused by the soul-searching of the psychiatrist and his confrontations with, on one hand, Hester the Magistrate, who might be said to represent a more practical reason, and, looming in the dark on the other side, the image of *Equus*, staring and demanding answers to his questions.

Shaffer also effectively uses comic relief, breaking the intensity of the play when the audience begins to feel uncomfortable. Yet, although *Equus* features some very funny lines and scenes, the horror

of the boy's use of Christianity to create a religion which totally engulfs him is never too far from the characters or the audience.

Dennis Dolan was successful as the psychiatrist, showing the frustrations and dreams of the character the play evolves around. His portrayal of Dysart, happily explaining his one passion in life, then faltering as he realizes the unrealistic aspect of his dreams does not detract from the necessary view of Dysart somehow being close to a more cosmic understanding of the world. The only problem Dolan had was getting his British accent straight; he wavered between a sophisticated and a Cockney inflection. However, by the second part of the first act, he had worked this problem out and continued from there with static and believable accent.

Matthew Broderick, the disturbed Alan Strang, made good use of his eyes which seemed to have the burning intensity one would expect of the boy. Broderick portrayed Strang with perhaps too much angry pride; one must realize that Hester is right in her declaration that that the boy is also frightened and does want a way out of his nightmare.

Hester, played by Beth Gilles, was a sensitive voice of reason, using sympathy while she counseled the psychiatrist to stay on

this level of the earth. Richard Scheeland and Kate Denning as Alan's parents, Frank and Dora, both turned in good performances although Frank Strang tended toward an American conception of British properness. He gives, however, a very competent portrayal in the scene where he confronts his son. Dora Strang has a special problem since Shaffer's creation of the character could easily become a stereotype of the righteous woman. Denning does manage to avoid that trap. Julie Akers was excellent as the defiant girl who brings Alan's problems to the breaking point by arousing his natural sexual desire.

The Horses must be mentioned. With their snorts when they toss their heads and restless movements of their hooves, one had no trouble 'suspending the reality' to see them as horses. Andrew Zaveda had a delightful scene where he made himself believable as both horse and rider simultaneously.

The problems were few and the acting good. Under the direction of Faber DeChaine the culminant talent shown last Friday resulted in a high mark of approval as the audience gave the performers a standing ovation. *Equus* will be performed again Thursday, Friday, and the closing of the production on Saturday.



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Love You Live

Stones chase awaited fervor

Love You Live
The Rolling Stones
Produced by the Glimmer Twins
Rolling Stones Records

Love You Live, the latest Rolling Stones album, was anticipated with more than the usual fervor — partly because it is a live album — and partly because its recording played a key role in a mild international incident. Margaret Trudeau's involvement with the Stones and Keith Richard's drug



bust became unexpected publicity in peerless Rolling Stones form. Love You Live is the third live

recording released in the States by the Rolling Stones. Three sides of the double album were recorded at a Paris concert in 1976;

pieces of luggage. Three days later the Mounties seized Keith Richard, who allegedly had an ounce of heroin in one of his six



By TIM SPARROW

the remaining side was taped at the notorious "El Mocambo," a Toronto nightclub and the first small club the Stones have played since 1964.

The Rolling Stones arrived in Toronto on Feb. 4 this year, to record parts of Love You Live. Royal Canadian Mounted Police and customs agents arrested Anita Pallenberg, commonlaw spouse of Keith Richard, who allegedly had traces of drugs in one of her

rooms in Toronto's Hilton. Charged with "possession with intent to traffic," which can carry a seven-year-to-life sentence Richard was released. His legal fate is still pending.

The best of the album is the "El Mocambo" side, an example of the Stone's swaggering showmanship and the band's precision on a variety of tunes. There are no original songs on this set, which

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