

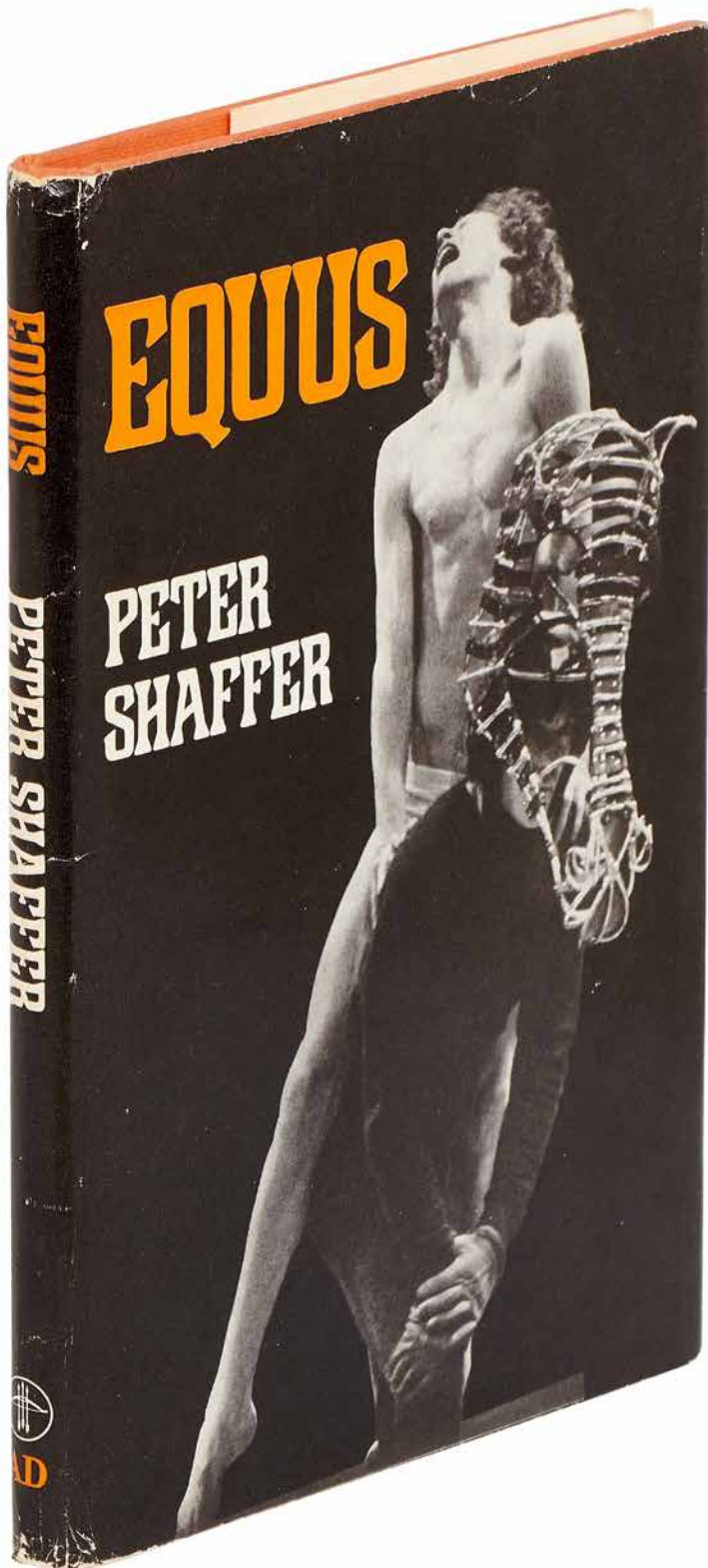
*Inscribed to Marian Seldes by Peter Firth,  
Anthony Hopkins, and Richard Burton*

**Peter Shaffer**

*Equus*

London: Andre Deutsch (1973)

\$7500



First edition. Near fine with light bumping at the corners in near fine dustwrapper with some general wear. Inscribed to the Tony Award-winning actress Marian Seldes by Peter Firth, who created the role of the troubled boy in the debut production of *Equus* and reprised it for the play's Broadway debut a year later: "Marian, It does not matter to me that you never saw the production. Just being there was enough. Thank you love Peter xx." The book is also Inscribed by Anthony Hopkins, who played opposite Seldes on Broadway: "To Marian my beloved magistrate with love and thanks Tony," and below it is additionally Inscribed by Richard Burton, who took over the role from Hopkins: "And me too! Richard B."

This is Seldes's copy of the play given to her by playwright Peter Shaffer and director John Dexter, at her Broadway audition for the role of Magistrate Hester Saloman, as referenced in her biography *The Bright Lights*: "I was on my way home to prepare for my acting class with the orange-covered English edition of the play [still] in my hands. I was asked not to return it. ... When you learn a play from a published version, as I did *Equus*, it seems foolish to question so much as a word." Seldes has added her ownership Signature, the date and location of her audition, dates next to each inscription, and on the blank page opposite the printed English cast list, she has written out the complete American cast during its three-year run. Laid into the book are two ticket stubs for the Broadway opening night performance and a sheet of dialogue - in Seldes's hand - that Shaffer added to the American production for her role, but which was not included in subsequent productions. Additionally laid in is a highly amusing Typed Letter Signed from Hopkins (along with Seldes carbon response) sent after he departed the production and also mentioned in *The Bright Lights*. He teasingly chides Seldes for remaining so ladylike in her criticism of the production while venting his full rage with the director: "FUCK JOHN DEXTER AND HIS GOSPEL OF GREED AND HATE."

like certain words but hear comes one snattering  
one for you (and it comes from a true Yankee doodle  
dandy) FUCK JOHN DEXTER AND HIS GOSPEL OF GREED  
AND HATE - he is a crippled whorehouse dwarf hobbl-  
ing with his trecherous advocate Miss O'Hara, and  
if you let him bug you that is your problem -  
once there was a man like that who bedamned your  
race - he is gone - and thank God - and I w on't  
waste breath of life on his or Mr D's name.

An incredible association copy of this Tony and Drama Desk Award-winning play from a member of the original American cast. [BTC#421175]

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*Other Plays by Peter Shaffer*

FIVE FINGER EXERCISE  
THE PRIVATE EAR *and* THE PUBLIC EYE  
THE ROYAL HUNT OF THE SUN  
BLACK COMEDY  
THE WHITE LIARS  
THE BATTLE OF SHRIVINGS

Mozium, it does not matter  
to me that you never saw  
the production, just being there  
was enough. Thank you  
Love  
Peter

6-28-75  
P. Shaffer

Marion Selles - Feb 5 1974  
Ambassador Theater.

EQUUS

To Marion my  
beloved magic horse  
with love and  
thanks

Tony

And me too!

Richard B.

June 1975

Fittipaldi's  
June 28, 1975

A. Ruxton.  
2 May 1976



Plummer Theatre NYC

July 11-76

Feb 16 - March 1976

June 30 1975

Oct 24 1974

Anthony Perkins

Richard Burton

Anthony Perkins

Anthony Hopkins

Catherine Byers

Mary Boyle

Lance Treen

U.S.

Tuck Milligan

Kathleen Dennis

Thomas Hulse

Peter Firth

Rose Johnson

Michael Higgins

U.S.

Fernando Strohman

David Coombs

Ernest J. Gill

Rose Johnson

Walter Matthau

Richard Neilson

Jean Austin

Rebecca Maxwell

Betsy Brand

U.S.

John Lyrell, Philip Lucas, Andrew  
Gus Ketchum, Gabriel Cohen

Don David, William Wright  
Robert Hinton, Peter Odell, T. Burt  
Jill Rice, American, Greg Salata  
Gary Faso

Dele Hedges v.s.  
Carolyn Hartnett

Bernie Goldner

Brent Forst

Robert Boraw

Wm Schill

Nicholas Rusjan

Terrance Buse

Michael Weston

Barry Keasly

*Equus* was first presented by The National Theatre at The Old Vic Theatre on July 26, 1973, with the following cast:

MARTIN DYSART  
NURSE  
HESTHER SALOMON  
ALAN STRANG  
FRANK STRANG  
DORA STRANG  
HORSEMAN  
HARRY DALTON  
JILL MASON  
DEREK DALTON

Alec McCowen  
Louie Ramsay  
Gillian Barge  
Peter Firth  
Alan MacNaughtan  
Jeanne Watts  
Nicholas Clay  
David Healy  
Doran Godwin  
Keith Skinner

and

Neil Cunningham, David Graham, David Kincaid,  
Maggie Riley, Rosalind Shanks, Veronica Sowerby,  
Harry Waters

PRODUCTION

John Dexter

DESIGN

John Napier

MUSIC

Marc Wilkinson

LIGHTING

Andy Phillips

MOVEMENT

Claude Chagrin

ASSISTANT TO THE PRODUCER

Kenneth Mackintosh

STAGE MANAGER

Diana Boddington

DEPUTY STAGE MANAGERS

Phil Robins

ASSISTANT STAGE MANAGERS

Tony Walters

Elizabeth Markham

Terry Oliver

spongebag crammed with Entero-Vioform! Such a fantastic surrender to the primitive. And I use that word endlessly: 'primitive'. 'Oh, the primitive world,' I say. 'What instinctual truths were lost with it!' And while I sit there, baiting a poor unimaginative woman with the word, that freaky boy tries to conjure the reality! I sit looking at pages of centaurs trampling the soil of Argos—and outside my window he is trying to become one, in a Hampshire field! . . . I watch that woman knitting, night after night—a woman I haven't kissed in six years—and he stands in the dark for an hour, sucking the sweat off his God's hairy chest! [pause] Then in the morning, I put away my books on the cultural shelf, close up the kodachrome snaps of Mount Olympus, touch my reproduction statue of Dionysus for luck—and go off to hospital to treat him for insanity. Do you see?

HESTER: The boy's in pain, Martin. That's all I see. In the end.

*He looks at her. Alan gets up from his bench and stealthily places an envelope in the left-hand entrance of the square, then goes back and sits with his back to the audience, as if watching television.*

*Hester rises.*

HESTER: That stare of his. Have you thought it might not be accusing you at all?

DYSART: What then?

HESTER: Claiming you.

DYSART: For what?

HESTER: A new God. [pause] Or a new Dad. Since you're questioning your profession anyway, why not try it and see? *She smiles, and leaves him.*

26.

*Dysart becomes aware of the letter lying on the floor. He picks it up, opens it and reads it.*

ALAN: [speaking stiffly as Dysart reads] 'It is all true, what I

80

said after you tapped th  
Post Scriptum: I know

Pause.

DYSART: [calling, joyful

Nurse comes in.

NURSE: Yes, Doctor?

DYSART: [trying to co

NURSE: You're in lat

DYSART: Yes! . . . T

NURSE: Oh, no, D

television. He al

He doesn't like f

DYSART: You me

NURSE: He had

DYSART: Woul

NURSE: [faint

DYSART: I'd l

NURSE: [puz

DYSART: If

Nurse no

And wou

in late?

NURSE: Y

DYSART

9.80

Sorry if I said different.

INSERT

End of scene 15

but - understand you know  
I do understand

You haven't made your own pain -  
You've still made other things -  
Your own thoughts and skill

And you watched you do it your other years  
- some drastically yours  
- what you just said -

Universe to you  
Look tell me how this works unworldly  
You're just a hater, you just personal -

All night you're never satisfied -  
Let me tell you it I have to choose between the  
- all that stuff - it's hateful.

beg's galloping and your sheer training  
I'll take the training EVERY TIME  
and so will he, at this moment

That stare of his isn't accusing you, it's  
Can't you see?  
It's simply demanding (what?)  
You've put him on the nightmare  
and galloped himself into it -



474 2096

ANTHONY HOPKINS

10540 Wilshire Blvd.,  
L.A. Calif etc.

Dearest lovely Marian,

Pin this on the notice board for all to see,  
I implore you do just that, nail this little  
epistle for all to see. (deny me this and I will  
know, - you hear me) Never again send me a wilt-  
ing postcard crying out your own negativism, or  
cowardice; I know you are a great lady and don't  
like certain words but hear comes one shattering  
one for you (and it comes from a true Yankee doodle  
dandy) FUCK JOHN DEXTER AND HIS GOSPEL OF GREED  
AND HATE - he is a crippled whorehouse dwarf hobbl-  
ing with his trecherous advocate Miss O'Hara, and  
if you let him bug you that is your problem -  
once there was a man like that who bedamned your  
race - he is gone - and thank God - and I w on't  
waste breath of life on his or Mr D's name.  
Marian woe betide you if you ever lett that sad  
anti Christ figure bedamn you ever again. Now  
PIN THIS PROUDLY TO YOUR HEART AND NAIL TO THE  
WALL FOR even that little misinformed creep to see  
as well - It comes without doubt from me. BLAST  
HIM to where he belongs with his creeping plague.  
Grow up get straight where you belong on the  
Oregon trail. Don't waste the mail stamp on your  
own despair - it is Bullshit - the rest is silence.  
I no longer like the man. If this doesn't go on  
the notice board - I will know. If there is trouble  
phone me and I will come back to Fun City and sort  
the crocodile out - hear me. Be BIG like our  
Mary Doyle. Kisses to all, and tell Phil Kraus  
I am doing a production and performance of the  
moody oh so moody Dane. I speak not from the  
funny farm just from here in sunny Calif. Love to  
all and everyone. Filming going like a dream  
- I am bewitched and Jenni sends love. Get straight

Love you

PTo



Amend anything you like — Don't have  
to do anything — the choice is yours  
— I would, however, like you to

communicate this to everyone — not  
just the company — everyone. —

that is what I ask. — I want  
that scandalous obscenity out of  
all our lives — Snow!!

no threats !! I adore you.

Phone me any time.

Again love to all.

Tony



Mr. & Mrs. Anthony Hopkins  
10540 Wilshire Boulevard  
Apartment 517  
West Los Angeles, Calif. 9002



Miss Marian Seldes  
Plymouth Theatre  
236 West 45th Street  
New York,  
N.Y. 10036

