

## Chapter 1 : Hysteria | Darlinghurst Theatre Company

*Hysteria: Or Fragments of an Analysis of an Obsessional Neurosis is a two-hour comedy play, by British dramatist Terry Johnson, fictionalising a real-life meeting between Salvador Dalí and Sigmund Freud a year before the latter's death.*

The godfather of psychobabble is ambushed by a beautiful maniac named Jessica, who forces him to analyse her, and then hides in his closet and strips naked. His presence forces Freud to improvise countless daft wheezes in order to prevent Jessica from being discovered. You may wonder if Freud is the best candidate to star in this kind of sex caper. He is, in fact, the worst candidate. Happens all the time. Put your clothes on, dear, and go home. Even if this explanation were untrue it would be convincing. But it is true. His false behaviour kills the comedy. Their predicament should be so arranged as to make logical choices absurd. If Freud desired Jessica then his attempts to keep her hidden would be warranted, and funny. But his physical coldness to her is constantly stressed. That scene is genius. This is nowhere near. Unmotivated absurdities pile up. Which is hilarious to anyone who also believes Freud learned at medical school that the best remedy for unconsciousness is to place the victim in the buggery position. This theme is full of interest and suspense, and Johnson handles it with great dramatic skill but it forms barely one fifth of the whole. Fused together, the farce and the melodrama are as incongruous as a giraffe laying bricks. Peculiar choices have been made in the audition room. Let him do serious work. The producers have punted a big pile of dosh on this pony. The second act includes a dream sequence requiring five extra actors and a huge decorated apparatus hidden behind the main set. Maybe RBS gave them a loan. I hope the wager pays off and some starry-eyed moneybags offers to cart the heap into town. The good news is that most of the critics who matter loved it. Set in a disused Oxford Street office, the play purports to be taking place during a farewell party. Spectators are invited to nibble cheese and sup wine. Three sacked yuppies plunge themselves into a commercial venture involving cheese, which, for obscure reasons, has become rarer than gold. Various disjointed sketches follow and the play rapidly loses focus and momentum. If you bash them around you make ugly parps instead of sweet harmonies. Is it worth the schlep just to see that? But the actress responsible, Rachel Donovan, is an impressive comic talent.

Chapter 2 : Hysteria – review | Stage | The Guardian

*In Hysteria one of Freud's earliest "cases" returns to haunt the psychoanalyst but finds Salvador Dali hiding in the cupboard. It is "one of the most brilliantly original and entertaining new plays I have seen in years: wild, weird and funny, serious, compassionate and shocking, blasphemous and reverential, intellectual and frivolous, a factual fantasy, a demented farce, a*

Additional Information In lieu of an abstract, here is a brief excerpt of the content: The silence is yours alone, and is far more eloquent than you imagine. The audience has been looking at an old man dozing in a chair. When he suddenly speaks, his words never fail to startle, until the audience realizes it is not being addressed. Laughter relieves the tension. The audience has just been introduced to the power game and inconsistencies of psychoanalysis—the patronizing attitude of the therapist and the contradictions involved in the therapeutic transaction, as Freud is the one breaking the silence while denying he is doing so. Freud realizes he is alone in his study and moves to his desk to alert his daughter Anna, a psychoanalyst herself and here an offstage figure supposedly at the other end of the intercom. This thing in my hand. What am I supposed to do with it? Shall I call the nurse? Shall I give it a pull? The lights go out. Here, too, information is closely packed as, beat by beat, hints are dropped about what is to come. As Freud tugs at the light pull, darkness briefly descends, and laughter marks another site of unarticulated meaning. The audience has already experienced the power game and contradictions of psychoanalysis. That it is obsessed with sex only confirms a common prejudice. In the play he stands revealed as a fallible man, limited in his masculine point of view and therefore prone to fail, to hurt as much as to heal—and with this perception of human vulnerability the gloom of tragedy descends on a play that starts in laughter and ends in tears. The dream he tells is his famous account You are not currently authenticated. View freely available titles:

### Chapter 3 : Hysteria: Or Fragments of an Analysis of an Obsessional Neurosis - Terry Johnson - Google B

*Terry Johnson's work as a playwright includes a version of Edward Ravenscroft's The London Cuckolds, Dead Funny, and Hysteria. He is the recipient of major British theatre awards including Playwright of.*

Nudity is boring, too. And we must remember: The English have always had a different view of what passes for humor. The opening scene shows the year-old Freud nodding off in his chair by the couch. Waking suddenly and thinking he should be listening to a patient, Freud teeters between reality and dreamland. Off with the clothes A mysterious woman knocks on his garden door. Jessica enters, soaking wet from the rain, and announces that she has come to discuss his writings. She accuses him of revising his thesis on the prevalence of male parental sexual abuse of daughters in order to gain acceptance by the male hegemony. Flinging off her clothes to prove her sincerity, Jessica claims to possess a private journal that will prove her point. Freud shuts her in the bathroom when his doctor arrives with medication to ease his cancer-driven pain. Salvador Dali, in all his eccentricity, appears bearing a painting as homage to the great man. The nude Jessica emerges from the closet and mayhem begins. Is it all a metaphor for closet sexual proclivities? Or a spin-off from an actual meeting between Dali and Freud? In the interest of full disclosure: Is this what London considers the comedy of the year? When weak material happens to good actors Alvin Epstein is superb as the aging, terminally ill Sigmund Freud. Watching this pro in action almost makes sitting through the entire play worthwhile. Salvador Dali, as played by Matthew Floyd Miller, is such a caricature of the real-life artist that he provokes cynicism instead of laughter. Dali was, however, a highly skilled painter, devoted to his craft. Soon he turns into a neurotic individual of no certain ethnic origin. Her penchant for nakedness must be intended to wake up everyone in the audience, but bare flesh can be boring as well. Freud is too interesting and too complex an individual to be written off with this maudlin finale. It might have been more interesting to conjecture about the real sexual problems of the father of modern psychiatry.

### Chapter 4 : Kevin Jackson's Theatre Diary: Hysteria

*The visit is immortalised in Terry Johnson's explosive farce, Hysteria, which has at last come home to the theatre where it belongs. Dalí- walks into Freud's study to discover the father of.*

### Chapter 5 : Hysteria " Variety

*Terry Johnson's Hysteria Laughter on the Abyss of Insight Luc Gilleman Nothing is funnier than unhappiness, I grant you that. "Nell in Samuel Beckett's Endgame Semiotic Plenitude.*

### Chapter 6 : Terry Johnson (dramatist) - Wikipedia

*Johnson's surreal comedy about the supposed meeting between Freud and Dali takes a trip into the unconsciousness of the man who discovered it. Hysteria By Terry Johnson.*

### Chapter 7 : Hysteria (Modern Plays) Terry Johnson: Methuen Drama

*Darlinghurst Theatre Company, present HYSTERIA, by Terry Johnson, in the Eternity Playhouse, Burton St, Darlinghurst. 31 March - 30 April. The official title of this play, written in , by Terry Johnson is: "HYSTERIA, or Fragments of an Analysis of an Obsessional Neurosis".*

### Chapter 8 : Theatre Tickets - Official UK & London Theatre Tickets - ATG Tickets

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## Chapter 9 : Hysteria (play) - Wikipedia

*Terry Johnson's brilliant comedy and farce takes its inspiration from history, when in the surrealist painter Salvador Dali paid a visit to Sigmund Freud. Hysteria imagines the fallout when two of the twentieth century's brilliant minds collide.*