

David Eden Productions, Ltd. and Baryshnikov Dance Foundation present

Royal Court Theatre

Wednesday through Sunday, November 10-14, 2004

Zellerbach Playhouse

4.48 PSYCHOSIS

by Sarah Kane

Cast

Jason Hughes

Marin Ireland

Jo McInnes

Director James Macdonald

Designer Jeremy Herbert

Lighting Designer/Supervisor Nigel Edwards

Sound Designer Paul Arditti

Casting Director Lisa Makin

Production Manager Paul Handley

Company/Technical Manager Sue Bird

Production Carpenter Stephen Stickler

Audio Visual Technician Ian Dickinson

Lighting Supervisor Heidi Riley

Costume Supervisor Iona Kenrick

4.48 PSYCHOSIS has received generous support from the British Council



The Royal Court would particularly like to thank Simon Kane and Mel Kenyon.

First performed at the Royal Court Jerwood Theatre Upstairs,

Sloane Square, London on 23 June 2000.

*This performance has been made possible in part by members of
the Cal Performances Producers Circle.*

*Cal Performances thanks the William and Flora Hewlett Foundation, The Wallace Foundation,
and the Zellerbach Family Foundation for their generous support.*

PROGRAM NOTES

In the course of a tragically short career—having committed suicide in 1999 at the age of 28—Sarah Kane wrote five plays: *Blasted* (1995), *Phaedra's Love* (1996), *Cleansed* (April 1998), *Crave* (September 1998) and *4.48 Psychosis* (2000). Of these, *4.48 Psychosis* sees the ultimate focus of her work. In it she continued her transcendent mapping of the darkest internal landscapes: violation, loneliness, power, mental collapse and, almost always, love.

Through her plays, the struggle of the individual to remain intact moves from instances of civil war to the dynamics of family, the dynamics of couples, and finally into the mind itself in *4.48 Psychosis*. “And my mind is the subject of these bewildered fragments,” the play’s voice tells us. Even so, we should pause before assuming whose mind drives the play.

Readers and audiences should be cautious about conflating the life of any author with the action of their work. It is true that Kane wrote this play while affected by depression sometime before her suicide in 1999. It’s also true that the body of Kane’s work studies the fluid and problematic qualities of the self and transformation. But it’s prudent to remember that in order to succeed as an artwork the play has to be more than the mind of the playwright. Its purpose is to involve the audience, and as such, to bring the audience to recognize the very transitive qualities of all minds.

Kane’s long-time collaborator, James Macdonald, helped to bring *4.48 Psychosis* to the stage in June 2000 at the Royal Court Jerwood Theatre Upstairs. As director, he decided to split the play’s single voice into three, consisting of two women and one man. The three voices partly represent the division of an individual into the three personas that Kane continually visited in her work: victim/perpetrator/bystander. In her hands, these three figures serve as an honest and compassionate anatomy of the human experience of pain.

The voice of the play, led through therapy and endless medication, neither of which is able to alleviate the suffering, talks to the doctor with a sardonic wit. In his preface to “Sarah Kane: Complete Plays,” David Greig likened the dark comedy in the description of the drugs and their negligible effects to Lear on the heath



4.48 Psychosis

demanding the impossible of his apothecary: “sweeten my imagination.”

Those trapped in the regions of the mind explored by *4.48 Psychosis* rarely have the voice to tell others about their condition—either because of physical or cultural limitations. Sarah Kane’s exploration of this area as an artist was a generous, even heroic act. Her contributions to theatre were significant and will be well remembered.

The English Stage Company at the Royal Court opened in 1956 as a subsidized theatre producing new British plays, international plays and some classical revivals.

The first artistic director, George Devine, aimed to create a writers' theatre, "a place where the dramatist is acknowledged as the fundamental creative force in the theatre and where the play is more important than the actors, the director, the designer." The urgent need was to find a contemporary style in which the play, the acting, direction and design were all combined. He believed that "the battle will be a long one to continue to create the right conditions for writers to work in."

Devine searched for "hard-hitting, uncompromising writers whose plays are stimulating, provocative and exciting." The Royal Court production of John Osborne's *Look Back in Anger* in May 1956 is now seen as the decisive starting point of modern British drama, and the policy Devine instituted created a new generation of British playwrights. The first wave included Osborne, Arnold Wesker, John Arden, Ann Jellicoe, N.F. Simpson and Edward Bond. Early seasons included new international plays by Bertolt Brecht, Eugène Ionesco, Samuel Beckett, Jean-Paul Sartre and Marguerite Duras.

The theatre started with the 400-seat proscenium arch Jerwood Theatre Downstairs, and then in 1969 opened a second theatre, the 80-seat studio Jerwood Theatre Upstairs. Many productions transfer to the West End, among them Terry Johnson's *Hitchcock Blonde*, Caryl Churchill's *Far Away*, Conor McPherson's *The Weir*, Kevin Elyot's *Mouth to Mouth* and *My Night With Reg*. The Royal Court also co-produces plays, several of which have transferred to the West End or toured internationally, such as Sebastian Barry's *The Steward of Christendom*, Mark Ravenhill's *Shopping and Fucking* (with Out of Joint), Martin McDonagh's *The Beauty Queen Of Leenane* (with Druid Theatre Company), Ayub Khan-Din's *East is East* (with Tamasha Theatre Company, and now a feature film). Recent transfers to Broadway include *The Chairs* by Eugene Ionesco in a co-production with Theatre de Complicite, David Hare's *Via Dolorosa*, as well as *The Weir* and *The Beauty*

Queen of Leenane.

Since 1994 the Royal Court's artistic policy has again been vigorously directed to finding and producing a new generation of playwrights. The writers include Joe Penhall, Michael Wynne, Nick Grosso, Sarah Kane, Anthony Neilson, Jez Butterworth, Marina Carr, Phyllis Nagy, Martin McDonagh, Ayub Khan Din, Conor McPherson, Simon Stephens, Richard Bean, Roy Williams, Gary Mitchell, Rebecca Gilman, Christopher Shinn, Kia Corthron, David Gieselmann, Marius von Mayenburg, David Eldridge, Zinnie Harris, Enda Walsh, Roland Schimmelpfennig, DeObia Oparei, Vassily Sigarev, the Presnyakov Brothers, Marcos Barbosa and Lucy Prebble. This expanded program of new plays has been made possible through the support of A.S.K Theater Projects and the Skirball Foundation, the Jerwood Charitable Foundation, the American Friends of the Royal Court Theatre and many in association with the National Theatre Studio.

In recent years there have been record-breaking productions at the box office, with capacity houses for Roy Williams' *Fallout*, Terry Johnson's *Hitchcock Blonde*, Caryl Churchill's *A Number*, Jez Butterworth's *The Night Heron*, Rebecca Gilman's *Boy Gets Girl*, Kevin Elyot's *Mouth to Mouth*, David Hare's *My Zinc Bed* and Conor McPherson's *The Weir*, which transferred to the West End in October 1998 and ran for nearly two years at the Duke of York's Theatre.

The refurbished theatre in Sloane Square re-opened in February 2000 and the Royal Court continues as an international venue for new playwrights, and as such shapes contemporary drama in Britain and overseas.

Marin Ireland (actor) Theatre includes: *The Triple Happiness* (Second Stage); *The Harlequin Studies* (Signature Theatre); *Where We Are* (Rattlestick Theatre); *Savannah Bay* (Classic Stage Co); *Far Away* (NYTW);



ABOUT THE ARTISTS

Fighting Words (Underwood Theatre); *Nocturne* (A.R.T. & NYTW); *Glass Mountain* (EST Octoberfest); *The Black Monk* (The LITE Company); *What the Moon Saw* (InterArt/New Dramatists); *Ladies in Retirement* (National Actors Gala); *Heartbreak House* (Goodman Theatre); *James and Annie* (Ensemble Theatre of Cincinnati); *Proof* (Delaware Theatre Co); *Shel's Shorts* (The Market Theatre); *The Glass Menagerie* (Foothills Theatre Co); *Shiloh Rules* (New Century Theatre); *Jambulu* (Interact Theatre); *The Boys Next Door* (New Century Theatre); *Lysistrata* (TheatrEclipse); *Iphigenia* (Culver City Public); *A Midsummer Night's Dream* (Will Geer Theatricum Botanicum); *The Importance of Being Earnest*, *Anton in Show Business* (New Century Theatre); *The Fall of the House of Usher*, *Ab Wilderness* (Mt. Holyoke Summer Theatre). Television includes: *The Webster Report*, *Law & Order: Criminal Intent*. Film includes: *Casting About*.

Jason Hughes (actor)

For the Royal Court: *A Real Classy Affair*. Other theatre includes: *Design For Living*, *The Fight for Barbara* (Theatre Royal, Bath); *Caligula*, *Badfinger* (Donmar); *Kiss Me*



Like You Mean It (Soho); *In Flame* (Bush/West End); *Look Back In Anger* (RNT); *The Herbal Bed* (RSC/West End); *Snake In The Grass* (Old Vic); *The Illusion* (Royal Exchange, Manchester); *Nothing To Pay* (Thin Language Theatre). Television includes: *Mine All Mine*, *Waking The Dead*, *Plain Jane*, *The Harry Enfield Show*, *The Flint Street Nativity*, *Thin Air*, *Harry Enfield Yule Loggy Chums*, *Mature Adults*, *This Life*, *King Girl*, *Casualty*, *Strangers In The Night*, *Cyw Haul*, *Castles*, *The Bill Peak Practice*, *London's Burning*. Film includes: *Jimmy Fizz*, *Killing Me Softly*, *Fear of Falling*, *Shooters*, *House*, *Ill Communication*, *A Slice of Saturday Night*. Radio includes: *A Clockwork Orange*.

Jo McInnes (actor) For the Royal Court: *Flesh Wound*, *4.48 Psychosis*, *Bluebird*. Other theatre includes: *M.A.D* (Bush); *On Blindness*



(Soho Theatre/Paines Plough); *Dirty Butterfly* (Soho Theatre); *Inland Sea* (Oxford Stage Company); *Edward II* (Crucible Theatre); *Uncle Vanya*, *The Herbal Bed*, *The General from America*, *As You Like It* (RSC); *The Children's Hour* (RNT); *Biloxi Blues* (Salisbury Playhouse); *Tess of the D'Urbervilles* (Basingstoke); *Medea* (Dukes Head Theatre). Television includes: *The Playground*, *The Bill*, *Playing the Field*, *Soldier Soldier*, *Casualty*. Film includes: *Billy's Day Out*, *Brown Paper Bag*, *The New Romantics*, *My Wife is an Actress*, *Birthday Girl*, *Gangster No. 1*. Radio includes: *Death of an Alturist*, *Night on the Town*, *Scars*, *Uncertainty*. As a director theatre includes: *Christmas* (Bush); *Tape* (New Venture Theatre).

Sarah Kane (writer)

For the Royal Court: *4.48 Psychosis*, *Blasted*, *Cleansed*, *Crave* (produced by Paines Plough in association with Bright Ltd). Other theatre includes: *Phaedra's Love* (Gate). As director: *Wayzeck* (Gate). Film includes: *Skin* (Tapson Steele/Channel 4).



Jane Black

Paul Arditti (sound designer) For the Royal Court: More than 40 productions including *Far Away* (West End/New York-Lucille Lortel Award Nomination 2003), *The Beauty Queen of Leenane* (Druid/Broadway), *Plasticine*, *The People Are Friendly*, *The Night Heron*, *Clubland*, *Blasted*, *The Glory of Living*, *The Force of Change*, *Dublin Carol*, *The Kitchen*, *Some Voices*, *Mojo*, *Attempts On Her Life*, *This Is A Chair*, *Mouth to Mouth*, *The Weir*, *Via Dolorosa* (and on Broadway), *My Night With Reg*, *Hysteria*, *The Chairs* (Royal Court/Complicite/Broadway – Drama Desk nomination). Other theatre includes: *Billy*

Elliott (West End); *Festen* (Almeida/West End); *Duck, The Steward of Christendom, Shopping and Fucking, Blue Heart, Our Lady of Sligo, Some Explicit Polaroids, Hinterland* (Out of Joint); *The Merchant of Venice, Romeo and Juliet* (Chichester); *Cresfall* (Gate, Dublin); *Peribanez, Sleeping Beauty, Afore Night Come* (Young Vic); *Three Sisters, My Brilliant Divorce, Auntie and Me, Cyrano de Bergerac, Doctor Doolittle, Piaf* (West End); *Dirty Butterfly* (Soho); *Accidental Death of an Anarchist, Tales From Hollywood, The Threepenny Opera* (Donmar); *Twelfth Night, Uncle Vanya* (Donmar/Brooklyn Academy of Music); *Homebody/Kabul* (Young Vic/Cheek By Jowl); *As You Like It, The Merry Wives of Windsor, Hamlet, The Tempest* (RSC); *Orpheus Descending* (West End & Broadway); *St Joan* (West End & Australia); *Marathon* (Gate); *The Illusion* (Manchester Royal Exchange); *Light* (Complicite). Awards include: Drama Desk Award for Outstanding Sound Design 1992 for the music theatre piece *Four Baboons Adoring the Sun* (Broadway).

Nigel Edwards (*lighting designer*) For the Royal Court: *Fallout, 4.48 Psychosis, Cleansed, Crave* (Paines Plough and Bright Ltd tour); *Bailengangaire* (at the Ambassadors). Other theatre includes: *Sexual Perversity in Chicago* (Comedy); *One Minute* (Crucible Studio, Sheffield); *The Oresteia* (RNT); *The Tempest* (European/UK tour); *Victoria, Roberto Zucco, The Mysteries, Shadows* (RSC); *Splendour, Riddance, Sleeping Around* (with Salisbury Playhouse); *The Cosmonaut's Last Message* (Paines Plough); *The Triumph of Love* (Almeida & UK tour); *The Maids, Dreamtime, Counting of Years* (Young Vic); *Dirty Butterfly* (Soho); *Arabian Night* (Soho and UK tour); *The Misanthrope* (Gate, Dublin); *Romeo and Juliet* (Cork/Athlone/Dublin); *Inconceivable, Mister Heracles* (West Yorkshire Playhouse); *The Boy Who Left Home* (Actors Touring Company); *King Arthur* (Lip Service); *Peer Gynt* (National Theatre of Macedonia, Skopje); *Pleasure, Showtime, Speak Bitterness, Hidden J., Club of No Regrets, Emmanuelle, Enchanted, Mania and Lee* (Forced Entertainment); *Hold Me Down, Baldy Hopkins, Penny Dreadful, Waiting for Godot* (Tottering Bipeds). Opera includes: *Jenufa* (Welsh National

Opera); *The Maids* (Lyric); *Hansel and Gretel* (Opera North).

Jeremy Herbert (*designer*) is an international multi-media artist specializing in theatre design. For the Royal Court: *4.48 Psychosis* (Sitges/Bonn), *Thyestes, Ashes and Sand, The Lights, Cleansed*. Other recent theatre design: *Up for Grabs, This Is Our Youth, Sexual Perversity in Chicago* (West End); *Roberto Zucco* (RSC); *Attempts On Her Life* (Piccolo Teatro, Milan); *The Triumph of Love* (Almeida). Recent sculpture/installations/performance projects include: *Imber Event* (for Artangel); *Pond Live* (Aldeburgh Festival, Channel 4); *Beulah Land* (ICA); and a *Glass Maze* on the South Bank. Awards include Barclays Theatre Award for Best Designer for *4.48 Psychosis*. He is currently the recipient of a NESTA Fellowship for a project called *Dream Time*.

James Macdonald

(*director*) has been Associate Director of the Royal Court since 1992. He is currently on a NESTA Fellowship. For the Royal Court: *Lucky Dog, Blood, Blasted, 4.48*



Psychosis, Hard Fruit, Real Classy Affair, Cleansed, Bailengangaire, Harry and Me, The Changing Room, Simpatico, Peaches, Thyestes, The Terrible Voice of Satan, Hammett's Apprentice, Putting Two and Two Together. Other theatre includes: *Die Kopien* (Berlin Schaubühne); *4.48 Psychose* (Vienna Burgtheater); *The Tempest, Roberto Zucco* (RSC); *The Triumph of Love* (Almeida); *Love's Labour's Lost, Richard II* (Manchester Royal Exchange); *The Rivals* (Nottingham Playhouse); *The Crackwalker* (Gate); *The Seagull* (Sheffield Crucible); *Neon Gravy* (RNT Studio); *Miss Julie* (Old-ham Coliseum); *Juno and the Paycock, Ice Cream & Hot Fudge, Romeo and Juliet, Fool for Love, Savage/Love, Master Harold and the Boys* (Contact Theatre); *Prem* (BAC, Soho Poly). Opera includes: *Eugene Onegin, Rigoletto* (WNO); *Die Zauberflöte* (Garsington); *Night Banquet* (Almeida Opera); *Oedipus Rex*;

ABOUT THE ARTISTS

Survivor from Warsaw (Royal Exchange/Halle);
Lives of the Great Poisoners (Second Stride).

For the Royal Court:

Artistic Director, Ian Rickson
General Manager, Diane Borger
Finance Director, Sarah Preece
Literary Manager, Graham Whybrow
Head of Development, Helen Salmon
Head of Marketing, Penny Mills
Head of Press, Ewan Thomson
Artistic Assistant, Polly Wines

For David Eden Productions, Ltd.:

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Production and Performance Facility Consulting

Project Coordinator, Erica Charpentier
Visa Coordinator, Stonie Darling
Executive Producer, David Eden

David Eden Productions, Ltd. would like to thank Sarah Frankland, Sally Cowling, Molly Michal, Christina Sterner, Huong Hoang, Kim Mach, and Barbara Matthews for all their help.

Acknowledgements

David Eden Productions, Ltd. (*executive producer*) has been a leading American organization devoted to producing international work in the United States for more than 15 years. 2004 credits: The Ashton Celebration, a two-week Frederick Ashton retrospective for the Lincoln Center Festival at the Metropolitan Opera House; 12-city tour of Rezo Gabriadze's *Forbidden Christmas* or *The Doctor and The Patient*, co-produced with Baryshnikov Dance Foundation. Other highlights include: Batsheva Dance

Company national tour (1998 and 2004); Declan Donnellan's *Boris Godunov* national tour (2003); St. Petersburg State Academic Capella national tour (2003); Bolshoi Ballet national tour (2000 and 2002); Gate Theatre Dublin's Beckett Festival (2000); Rezo Gabriadze's American debut: *The Battle of Stalingrad* at the John F. Kennedy Center for the Performing Arts (2000) and the Lincoln Center Festival (2002); John F. Kennedy Center for the Performing Arts - Arts of the United Kingdom (2001), Island: Arts from Ireland (2000), and Art of the State: Israel at 50 (1998); Lev Dodin's Maly Drama Theater of St. Petersburg's *Gaudeamus*, BAM Next Wave Festival/national tour (1994); *Brothers and Sisters*, Lincoln Center Festival (2000); Kirov Ballet/Vaganova Ballet Academy Project, BAM (1998); and Russian Village Festival national tour (1990, 1991, 1995, and 1997); among others.

Baryshnikov Dance Foundation (*co-executive producer*) is a 501(c)3 not-for-profit organization dedicated to foster the development of new and experimental work. Under Baryshnikov's active artistic leadership, an international center for interdisciplinary experimentation and collaboration will come to life in January 2005. Located in the new performing arts complex, 37th Street Arts, the Baryshnikov Arts Center will provide a unique opportunity for the professional development of emerging and mid-career artists across disciplines, as well as accomplished international artists whose work is lesser known in the United States. The Foundation's \$30 million capital and endowment campaign for the Baryshnikov Arts Center is now underway. If you would like to make a tax-deductible contribution to the Foundation or to find out more information about the Center, please visit www.baryshnikovdancefoundation.org.