

4.48 Psychosis
By Sarah Kane
Directed by Paul Backer

McClintock Theatre
October 2-5, 2014

4:48

Psychosis

USC School of Dramatic Arts 2014/15 SEASON

USC School of Dramatic Arts

PRESENTS



By Sarah Kane

WITH (in alphabetical order)

Delaney Brokman Tara Dervin Michael DiNardo

Caroline Dingwall Margaret Kelly Isabel Lemon

Rebecca Mellinger Anna Pazderski Katie Peabody Jared Sandler

SCENIC DESIGN

Sarah Steinman

COSTUME DESIGN

Tina Haatainen-Jones

LIGHTING DESIGN

Liam Sterbinksy

SOUND DESIGN

Emma Bramble

PRODUCTION/VIDEO DESIGN

Nicholas Santiago

STAGE MANAGER

Jessica Major

DIRECTED BY

Paul Backer

McClintock Theatre

October 2-5, 2014

Produced by special arrangement with Casarotto Ramsay & Associates Ltd.

Cast of Characters

(in order of appearance)

Delaney Brokman

Tara Dervin

Michael DiNardo

Caroline Dingwall

Margaret Kelly

Isabel Lemon

Rebecca Mellinger

Anna Pazderski

Katie Peabody

Jared Sandler

Time

The present

Place

Inside the “suicidal mind”

There will be no intermission.

Please be advised that this production contains adult language and themes.

PRODUCTION STAFF

Vocal Coach | Andrea Odinov Fuller

Movement Coach | Anastasia Coon

Scenic Artist | Sarah Steinman

Assistant Stage Manager | Kat Brannan-Williams

Scenic Production Assistant | Michelle Black

Costume Production Assistant | Marly Hall

Sound & Projection Production Assistant | Jacob Magnin

Crew | Sarah Fanella, Cyrus Hobbi,

Gwendolyn Brook Lewis, Abigail Mark, Bennett Saltzman

DIRECTOR'S BIO

Dr. Paul Backer is an Associate Professor of Theatre Practice and Director of Undergraduate Voice and Movement at the USC School of Dramatic Arts. He has worked as an actor, director and in production on stage, television and film, and was the Artistic Director of the Ojai Shakespeare Festival for 16 years. At USC, he last directed *Fefu and Her Friends* by Maria Irene Fornés.

AUTHOR'S BIO

Sarah Kane (1971-1999) was a British playwright who exploded into the theatre world in 1995 with her first play *Blasted*, written when she was 23. In the course of her short career during the 1990s, her plays were brilliant, experimental and controversial, possessing a sense of wickedly funny “gallows humor.” They were highly influential on a new generation of theatre artists. Suffering from depression her entire life, she wrote *4.48 Psychosis* as a “theatrical poem” to try to depict on stage the “inner drama” and struggle of a suicidal mind. A few weeks after completing the play, she took her life while in a psychiatric hospital.

NOTES

Sarah Kane on 4.48 Psychosis:

“[It’s] about a psychotic breakdown and what happens to a person’s mind when the barriers which distinguish between reality and different forms of imagination completely disappear, so that you no longer know the difference between your waking life and your dream life....[a] split between one’s consciousness and one’s physical being. For me that’s what madness is about....the only way back to any kind of sanity is to connect physically with who you are emotionally, spiritually and mentally.... On the whole [my plays] are about love and about survival and about hope.”
(Interview with Nils Tabert)

Sarah Kane on Depression:

“Through being very, very low comes an ability to live in the moment because there isn’t anything else. What do you do if you feel the truth is behind you? Many people feel depression is about emptiness, but actually it’s about being so full that everything cancels itself out. You can’t have faith without doubt, and what are you left with when you can’t have love without hate?...”

“I think depression is quite a healthy state of being because all it reflects is a completely realistic perception of what’s going on. (*Laughs*) I think to a certain degree you have to deaden your ability to feel and perceive. In order to function you have to cut out at least one part of your mind. Otherwise you’d be chronically sane in a society which is chronically insane. I mean look at Artaud. That’s your choice: Go mad and die or function but be insane. What is actually insane?”

“To create something beautiful about despair or out of a feeling of despair is for me the most hopeful life-affirming thing a person

can do. Because the expression of that despair is part of the struggle against it, the attempt to negate it.”
(Interviews with Nils Tabert)

Edwin S. Shneidman,

***The Suicidal Mind* (1996):**

“In almost every case, suicide is caused by pain, a certain kind of pain — *psychological* pain, which I call *psychache*. Furthermore, this psychache stems from thwarted or distorted psychological *needs*. In other words, suicide is chiefly a drama in the mind.... Suicide is the result of an interior dialogue.... It is almost as though the suicidal drama were autonomously writing itself, as though the *play* had a mind of its own.”

“Every night I am sane. If only I could get out of this enchanted chair, it would last. I should be a man again.... For now that I am myself I can remember that enchanted life, thought while I was enchanted I could not remember my true self.”
(C. S. Lewis, *The Silver Chair*)

“While ye have light, believe in the light, that ye may be the children of light.”
(*The Bible*, John 12:36)

“Remember the clear light, the pure clear white light from which everything in the universe comes, to which everything in the universe returns... Let go into the clear light, trust it, merge with it. It is your own true nature, it is home.”
(*The Tibetan Book of the Dead*)

“One lifts up the curtain, and passes to the other side, — that is all!”
(Goethe, *The Sorrows of Young Werther*)

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USC School of Dramatic Arts

2014/15 SEASON

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By Michael Brady
Directed by Cameron Watson
Scene Dock Theatre
October 2–5, 2014

4.48 Psychosis
By Sarah Kane
Directed by Paul Backer
McClintock Theatre
October 2–5, 2014

Dark of the Moon
By Howard Richardson
and William Berney
Directed by John DeMita
Bing Theatre
October 9–12, 2014

The Dream of the Burning Boy
By David West Read
Directed by Edward Edwards
Scene Dock Theatre
October 23–26, 2014

Summer Brave
By William Inge
Directed by Robert Bailey
McClintock Theatre
October 30–November 2, 2014

Cat Among the Pigeons
By Georges Feydeau
Translated by John Mortimer
Directed by Michael Keenan
Bing Theatre
November 6–9, 2014

Anna in the Tropics
By Nilo Cruz
Directed by Denise Blasor
McClintock Theatre
November 20–23, 2014

The American Clock
By Arthur Miller
Directed by Cameron Watson
Scene Dock Theatre
November 20–23, 2014

MFA Acting Spring Repertory*
Scene Dock Theatre
February 7–March 8, 2015

The Seagull
By Anton Chekhov
Directed by Kate Burton

The Servant of Two Masters
By Carlo Goldoni
Translated by Sylvie Drake
Directed by Andrew J. Robinson

Blood Match
By Oliver Mayer
Translated and adapted from the play *Bodas de Sangre*
by Federico García Lorca
Directed by David Bridel

Red Noses
By Peter Barnes
Directed by Stephanie Shroyer
McClintock Theatre
February 26–March 1, 2015

As You Like It
By William Shakespeare
Bing Theatre
March 5–8, 2015

The Way of the World
By William Congreve
Directed by John DeMita
Scene Dock Theatre
April 2–5, 2015

Grease
Book, Music and Lyrics by Jim Jacobs and Warren Casey
Directed by Brian Kite
Bing Theatre
April 2–12, 2015

The Waiting Room
By Lisa Loomer
Directed by Larissa Kokernot
McClintock Theatre
April 9–12, 2015

New Works Festival Year 2
The Master of Fine Arts
in Dramatic Writing
Playwrights Workshop
Massman Theatre
April 10–26, 2015

BFA Sophomore Show
Directed by Jack Rowe
McClintock Theatre
April 23–26, 2015

Crumbs from the Table of Joy
By Lynn Nottage
Directed by Gregg T. Daniel
Scene Dock Theatre
April 23–26, 2015

New Works Festival Year 3
The Master of Fine Arts in
Dramatic Writing Play Project
The Carrie Hamilton Theatre at
The Pasadena Playhouse
May 26–30, 2015