

ANGLISTEN THEATER

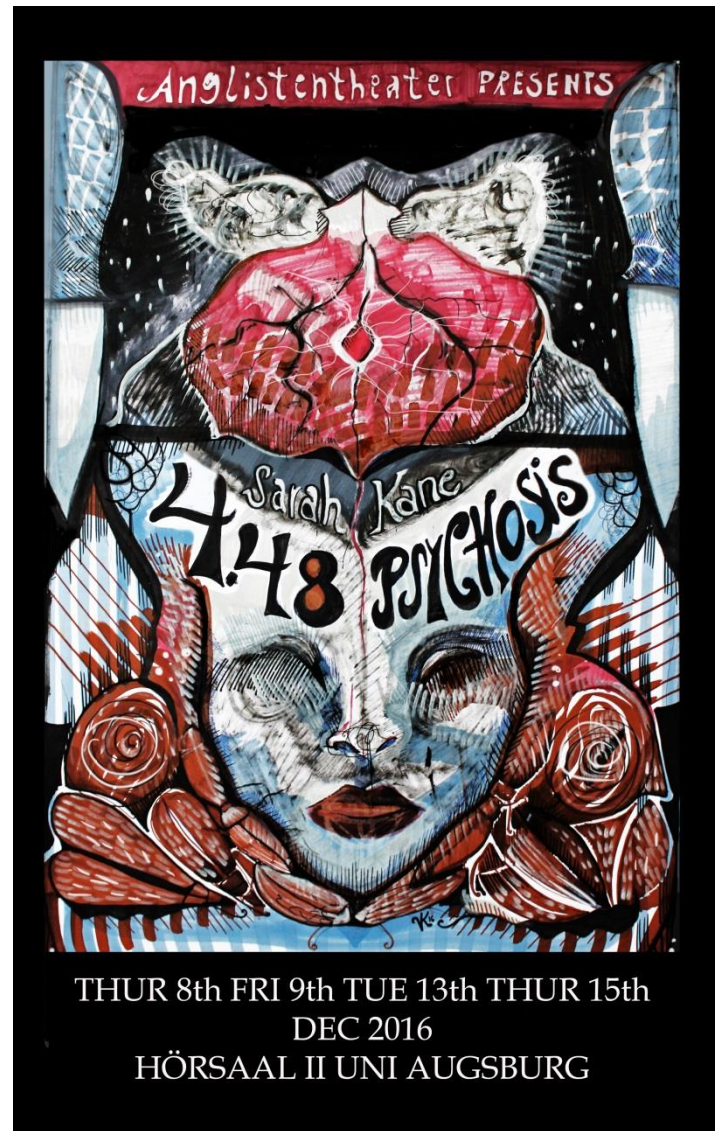
DER UNIVERSITÄT AUGSBURG

The AnglistenTheater of the University of Augsburg is an amateur student theatre group that has performed plays in English since 1980. It was founded by Rudolf Beck, then a lecturer in English literature, who produced and directed plays between 1981 and 1990. His successors were Ute Legner and Roger Evans, who directed their first play, Caryl Churchill's *Top Girls*, in 1988. Ute Legner was in charge of the AnglistenTheater from 1991 to 2006. During her time more than 15 contemporary plays were shown at the University and at the Abraxas theatre in Augsburg, many of them for the first time on a German stage. After an interval of 6 years, Rudolf Beck, in co-operation with Kellie Hirsch and Georg Hauzenberger, revived the AnglistenTheater in 2012 with Simon Stephens' *One Minute*. – A list of the plays produced by the AnglistenTheater since 1981 can be found on our website <http://www.student.uni-augsburg.de/de/gruppen/anglistentheater/>.

If you would like to learn more about the AnglistenTheater, you may consult our **website** <http://www.student.uni-augsburg.de/de/gruppen/anglistentheater/>, or follow us on **Facebook**: <http://www.facebook.com/AnglistenTheaterAugsburg>, or else subscribe to our **mailing list** by sending an email to phil-anglistentheater-subscribe@listserv.uni-augsburg.de and following the instructions in the reply.

If you would like to become a **member** of the AnglistenTheater team, either on stage, or as part of the production team, please write us an email at anglistentheater@phil.uni-augsburg.de, or join us at our introductory meeting for the 2017 summer season

**on Tuesday 31st January at 7:15 p.m.
in rm 2127A (D building of the university).**



Anglistentheater PRESENTS

Sarah Kane
4.48 PSYCHOSIS

THUR 8th FRI 9th TUE 13th THUR 15th
DEC 2016
HÖRSAAL II UNI AUGSBURG

Design: Verena Kandler



RESTAURANT • BAR • TERRASSE

Sarah Kane, *4.48 Psychosis*

Cast

Anna Hilbel
Lotte Albrecht
Adeel Yawar Jamil
Max Kretschmann
Jack Sigel

Production Team

Stage management	Natalie Bertmann, Stephanie Schuth, Lisa Bertmann
Light and Sound	Roman Wirth, Kathrin Bayer, Antonia Lüder
Stage design	Cast and production team
Tech support	Benjamin Herrmann
Visual design, projections, poster	Verena Kandler
Sound design	Bettina Auerswald
Prompt	Stephanie Schuth
Publicity	Klaus Prem
Facebook	Roman Wirth
Costumes	Priyanka Grover, Rashi Jasarpuria
Makeup, Hairstyle	Christina Gohle, Rashi Jasarpuria
Backstage, front-of- house, ticket sale	Lisa Bertmann, Irina Gerdt, Mascha Häge, Julia Hawener, Hella Kern, Chaz Lemberger, Larissa Pfau, Tanja Ponzer, Patrizia Renner, Despina Repa, Martin Riedelsheimer, Sophia Stark, Korbinian Stöckl
Directed by	Rudolf Beck

Thanks are due to our liberal sponsors: the University, Taschenbuchladen Krüger, Bücher Pustet, edvcompas, lustküche, Wein Bayerl, Schreibwaren Weingard, and ezig; to Martin Middeke for his generous support, moral and otherwise; to the staff of the press and public relations office of the university, especially Herr Prem and Frau Müller, for their continued and enthusiastic support; to Karin Bintakies for helping us book rehearsal and performance spaces, to the staff of the university print shop, Herr Geirhos and Herr Schneider, for speedily handling even unorthodox requests, and to Martina Beck for her general support.

The show runs about 90 minutes without interval; the bar will however be open after the performance.

We regret that we cannot permit photographs, sound or video recordings of this performance to be taken by any means.

Living through Pain

Sarah Kane's *4:48 Psychosis* was premiered on June 23, 2000, at the Royal Court Theatre in London. Sixteen months earlier, Kane had completed the script shortly before she took her own life by hanging herself by her shoelaces in a bathroom at King's College Hospital in London at the age of only twenty-eight. Since then many critics have been tempted to view the play as a kind of 'suicide note.' We will never know for sure. Her fellow playwright and personal friend David Greig pointed out that the play's title related to 4:48 a.m., the time Sarah Kane used to wake in the morning during her severest depression.

Such details notwithstanding, nothing in *4:48 Psychosis* seems certain. Indeed Kane's play comes closest to what has been called the 'postdramatic': Structure and language are fragmented and cut-up, there is no plot any more, neither is there a character (in the strict sense) any more, nor does she give us any hint at how many actors are supposed to be on stage, or how many voices give expression to a consciousness racked by traumatic exacerbations of pain. Some lines of this performance poem border on the naturalistic, some on the abstract and hermetic, some on the desolate and apocalyptic. Surely, all this may be an expression of the 'the psychotic mind', as David Greig put it, but such a dramaturgy also highlights the phenomenological character of the theatre itself as it is today: for directors, actors, and audiences alike staging and watching *4:48* means the tour-de-force of living through depression and pain – which, in the end, may leave us strangely moved, yet befuddled rather than enlightened.

Martin Middeke

4.48 Psychosis was first produced by The Royal Court Jerwood Theatre Upstairs, London on 23rd June 2000.

Pharmaceuticals in *4.48 Psychosis*

Sertraline: anti-depressant;

Zopiclone: sleeping pill;

Melleril: anti-psychotic drug;

Lofepramine: anti-depressant;

Citalopram: anti-depressant;

Fluoxetine hydrochloride (Prozac): anti-depressant;

Thorazine: anti-psychotic drug;

Venlafaxine: anti-depressant;

Seroxat: anti-depressant.

Numbers in *4.48 Psychosis*: 100, 93, 86 ... – Serial sevens, counting down from one hundred by sevens, is a clinical test used to test mental function; for example, to help assess mental status after possible head injury or in suspected cases of dementia. (*Wikipedia*)
