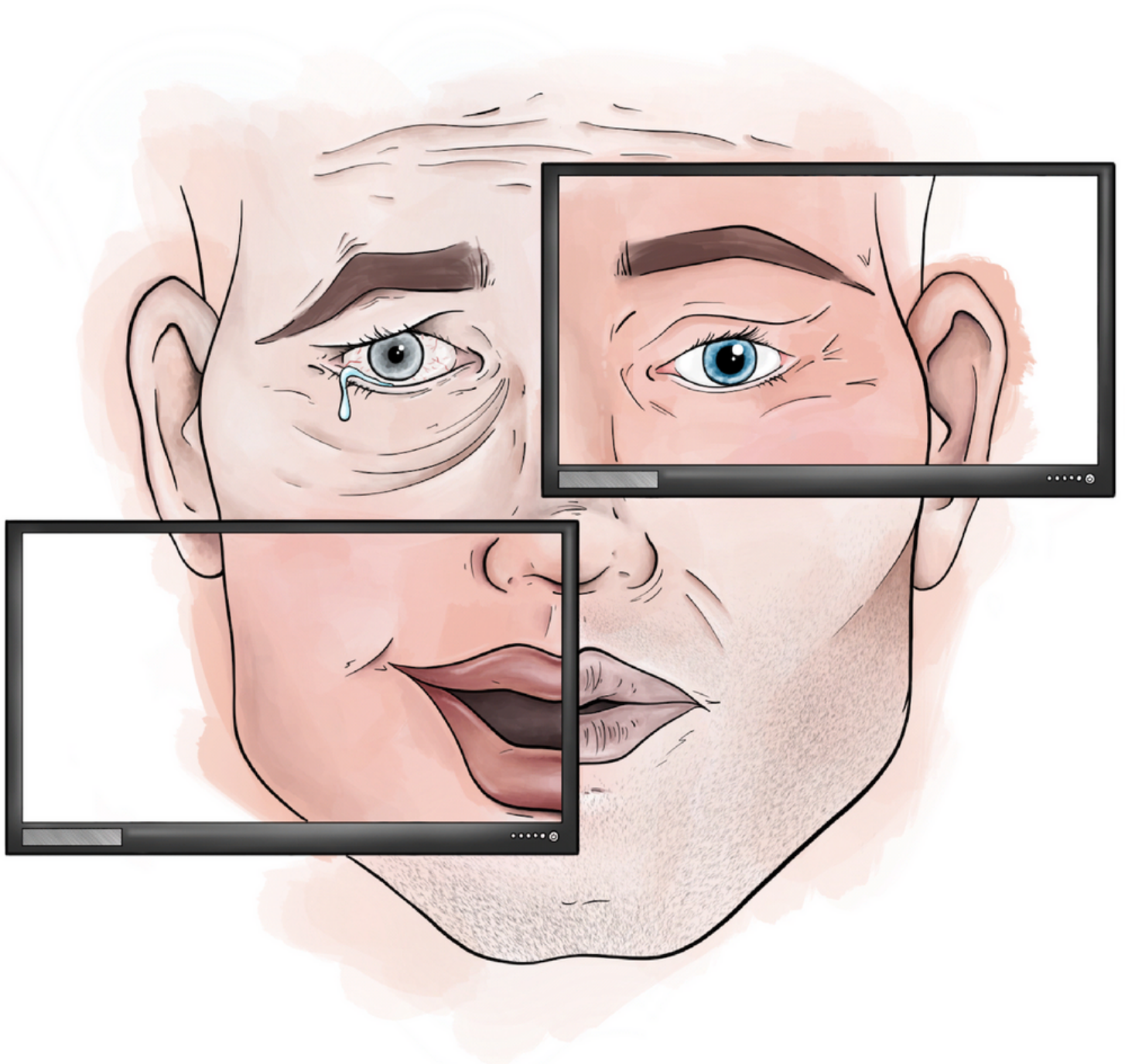


BEDLAM



POSTER DESIGN BY **GABRIELLE EDEN**



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Ellie is convinced that George has cheated on her. George says he hasn't but admits he hasn't always told Ellie everything. **They need help.**

Ellie can't move on until she knows the truth. George admits that he's played down a few things because he knew Ellie would worry but says he's never cheated.

Ellie and George's problems could be easily fixed with the time and the right professional help.

Sadly, they won't get that help.

Instead, Ellie and George are each paired with a "therapist", who gradually manipulates and aggravates them so that they are unable to think rationally. One will be convinced to take a lie detector test. **In the final moments of the play, the distressed couple will be led off to take part in a daytime talk show.**

Bedlam will show how the programme makers can use a process called "talking up" to turn relatable couples into the ones we see fighting for our entertainment.

We want to see if people would still watch these programmes if they understand what these "guests" have been subjected to before the cameras start rolling.



“Just had the pleasure of seeing an in-progress sharing of #Bedlam by @FromtheMillTC @TheEdgeMcr - clever construct performed with real authenticity & totally compelling from start to finish. Can't wait to see more.”

Alison Ford, Square Chapel Arts Centre.



Background

“The really heart breaking thing is that these people, with massive real problems in their lives honestly think that shows like this are going to help them. I can’t stress how callously I feel these people are treated. They don’t care about the guests. They are the lowest priority”.

Anonymous television producer

Bethlehem Royal Hospital was a psychiatric hospital for London’s poor. gaining notoriety for allowing the general public to pay to watch the mentally disturbed inhabitants before the Government finally banned the practice because it ‘made sport out of the inmate’s misery’.

Sadly 250 years later, we still use vulnerable people as entertainment on daytime talk shows. Audiences are mostly unaware of the process by which these “guests” are prepared for these shows, a process known as **“talking up”**.

Guests are paired with a producer, who works to gain their trust before extracting useful information and preparing the guests to go in front of the cameras. Anonymous producers have described the process as **“a Machiavellian game of ‘he said, she said’** that continues right up until the cameras start rolling.

“It is for no more and no less than titillating members of the public who have nothing better to do with their mornings than sit and watch this show which is a human form of bear baiting which goes under the guise of entertainment....The people responsible for this, namely the producers, should in my opinion be in the dock with you”

Judge Alan Berg during his ruling against a man charged with assault during filming of the Jeremy Kyle show.



Who is the show for?

Existing theatre audiences: specifically adults aged 16-50 with an interest in seeing contemporary stories and new writing.

New audiences: the subject matter, pace and style would appeal to individuals who may be new to theatre. Our previous productions have attracted new audiences based on strong reviews and word of mouth.

Schools: the production would be of interest to students studying theatre, looking for examples of new writing and modern theatre. Wrap around events and a Q+A could be arranged covering devising theatre or the use of improvisation in devising.

Drama and creative writing groups: Wrap around events supporting first time writers can be arranged.

Videos

Please follow the links below to see the work sharing :

[Bedlam work share \(part 1\)](#)

[Bedlam work share \(part 2\)](#)

Cast



Matt Forey



Lucy Hilton-Jones



Christopher Roscoe



Peter Stone

Director: Tom Hodson

Devised by the Company



Marketing/audience development

We have experience designing and planning digital and print campaigns for our productions. We have previously used strong reviews and word of mouth to sell our productions.

We have experience liaising with local and national press and radio. We have previously been listed in the Guardian, MEN, Timeout and were picked by Lyn Gardner as one of her theatre picks for the week.

We are keen to engage with venues and audiences in the lead up to performances. We can offer sessions working with local groups and schools on devising, improvisation and are happy to hold post show Q+A sessions. All of our team are CRB cleared.

Technical requirements

Running time:	70 minutes no interval
Company:	4 performers plus TCM
Minimum playing space:	6m by 4m
Get in:	3 hours
Transport	Unloading access and parking for a Transit van or equivalent required. The set includes 2 sofas, which may need lift access.
Technician:	We will be bringing a Technical Company Manager, who will run lights and sound. In-house support will be required for the pre-rig.

The production is being designed to work in studio spaces with limited technical requirements.

Full tech rider will be available in advance of the tour.



From the Mill Theatre Company

An award-winning theatre company from Manchester.

We devise original work that asks questions about the modern world and our place within it. We create work using improvisations that we record and transcribe before editing them down into a workable script.

We're known for the quality of our writing and pride ourselves on being able to create characters and dialogue that engage, challenge and move our audiences.

Our work has been seen at HOME, Whitworth Art Gallery, the Lowry, Paines Plough theatre, Bluecoat arts centre and has toured to Buxton and Oxford.



Tom Hodson- a writer and award-winning director, Tom has undertaken periods of training with LIPA and LAMDA.

[More about Tom](#)



Jennifer Campbell: Actress, producer and writer. Jen has performed with Punchdrunk and Adam Curtis and the Royal Exchange.

[More about Jen](#)



Past productions

I'm standing next to you



A promenade play, inviting audiences to enter a crowd and hear as people share their experiences of loneliness. It's about internet dating, new motherhood and the struggle to find your place in the world.

"This is the type of show which makes you want to grab people off the street to see."
I LOVE MANCHESTER

★★★★ Not to be missed." – North West End

" the quality of writing that really stands out" Quiet Man Dave

"An honest, raw and emotionally charged piece of theatre." – Sincerely Amy

"An intelligent and well-staged effort to address a social problem that can easily be overlooked or trivialised." – Manchester Theatre Awards

more about this production

Life's Witness

A famous author arrives for a live television interview to talk about his career, unaware that the host has evidence he may have plagiarised his latest book. During the heated exchanges, the author has to fight not only the journalist but also his own sanity. The author faces a battle to keep his secrets hidden.

This is intelligent and disarmingly powerful theatre,.. beautifully written; heartfelt and poignant....I found myself smiling at the quality of this production"

Rufus McAllister

"A theatre company worth keeping an eye out for"
Remote Goat

more about this production



