

BEDLAM

A film by Kenneth Rosenberg



BEDLAM Promo: <https://www.youtube.com/watch?v=BdGUf4NA4-A>

Publicity

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Sundance Festival Screenings:

Monday, Jan 28th, 11:15 AM, Egyptian Theatre 328 Main St. Park City

Tuesday, Jan 29th, 9:00 AM (TBC), Temple Theatre, 3700 N Brookside Ct. Park City

(PRESS/INDUSTRY) Wednesday, January 30th, 10:00 AM, Holiday Village Cinema 4

Wednesday, January 30, 9:00 PM, Library Center Theatre, 1225 Park Ave, Park City

Thursday, January 31, 9:15 PM, Salt Lake City Library Theatre, 210 East 400 South, Salt Lake City

Friday, February 1, 6:00 PM, Redstone Cinema 7, 6030 Market St, Park City

Running time: 84:53

www.bedlam.com

FINAL



BEDLAM is a harrowing trip inside the epicenter of the national crisis and criminalization of the mentally ill. While capturing never-before-seen footage at a Los Angeles County Psych ER over five years; psychiatrist / filmmaker Kenneth Rosenberg unveils disturbing realities for hundreds of thousands of homeless and our nation's disastrous approach to caring for its psychiatric patients.

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In the wake of decades of de-institutionalization in which half a million psychiatric hospital beds have been lost, our jails and prisons have become America's largest mental institutions. Emergency rooms provide the only refuge for severely mentally ill who need care. Psychiatric patients are held captive and warehoused in overcrowded jails underequipped first-responders provide the front line of care. At least half the people shot and killed by police each year have mental health problems with communities of color disproportionately impacted. The mentally ill take to the streets for survival existing in encampments under our freeways and along our streets and doing whatever it takes to stay alive. This crisis can no longer be ignored.

Through intimate stories of patients, families, and medical providers, **BEDLAM** immerses us in the national crisis surrounding care of the severely mentally ill. Filmed over five years, the documentary brings us inside one of America's busiest psychiatric emergency rooms, into jails, and to the homes – and homeless encampments – of mentally ill members of our communities. The story is told in part by director Kenneth Paul Rosenberg, MD, a psychiatrist, filmmaker, and brother of a person with schizophrenia. Among others, featured in the film is Patrisse Cullors, co-founder of *Black Lives Matter*, and her brother Monte, a survivor of this very broken system.



KENNETH PAUL ROSENBERG

(Director/Producer/Writer) has been making award-winning documentaries since medical school. While a medical student at the Albert Einstein College of Medicine in New York, he also studied film at NYU. Rosenberg co-produced and co-directed AN ALZHEIMER'S STORY with Ruth Neuwald Falcon. After his residency in Psychiatry at the Payne-Whitney Clinic at New York Presbyterian Hospital, he did a Fellowship in Public Health, during which time he directed and produced THROUGH MADNESS, a film on serious mental illness for PBS. While a practicing psychiatrist, Ken produced and directed films for HBO, including WHY AM I GAY? (Oscar short list), BACK FROM MADNESS, and DRINKING APART, and executive produced CANCER: EVOLUTION TO REVOLUTION (Peabody Award-winner). He is also the editor of medical textbooks and author of popular books including the forthcoming BEDLAM which will be published by Avery/Penguin Random House.

What does the title of this movie mean?

Bedlam was the name of the first asylum ever built; in Bethlehem, England, created with good intentions. Since that time, in the late Middle Ages, asylums were built as monuments to enlightenment, only to become symbols of neglect. Today, the asylums are nearly no more, replaced with jails, which are today's de facto asylums, as well as homelessness. "Bedlam" is now a term associated with chaos, and regrettably also describes America's approach to serious mental illness.

Why did you make this movie?

I am a psychiatrist as well as a documentary filmmaker. But my education about severe mental illness started long before I became a doctor. When I was 14, my beautiful and kind 20-year-old sister, Merle, became seriously mentally ill. Her illness, compounded by my parents' denial that there was anything wrong with Merle, tore at the very fabric of our family and altered the course of all of our lives.

Over the years I have come to see that my family's tragedy is an American tragedy. My family's shame is America's great secret. Fifteen million American families live with serious mental illness, and yet the resources and options for the severely mentally ill are limited and grossly inadequate. In America, the

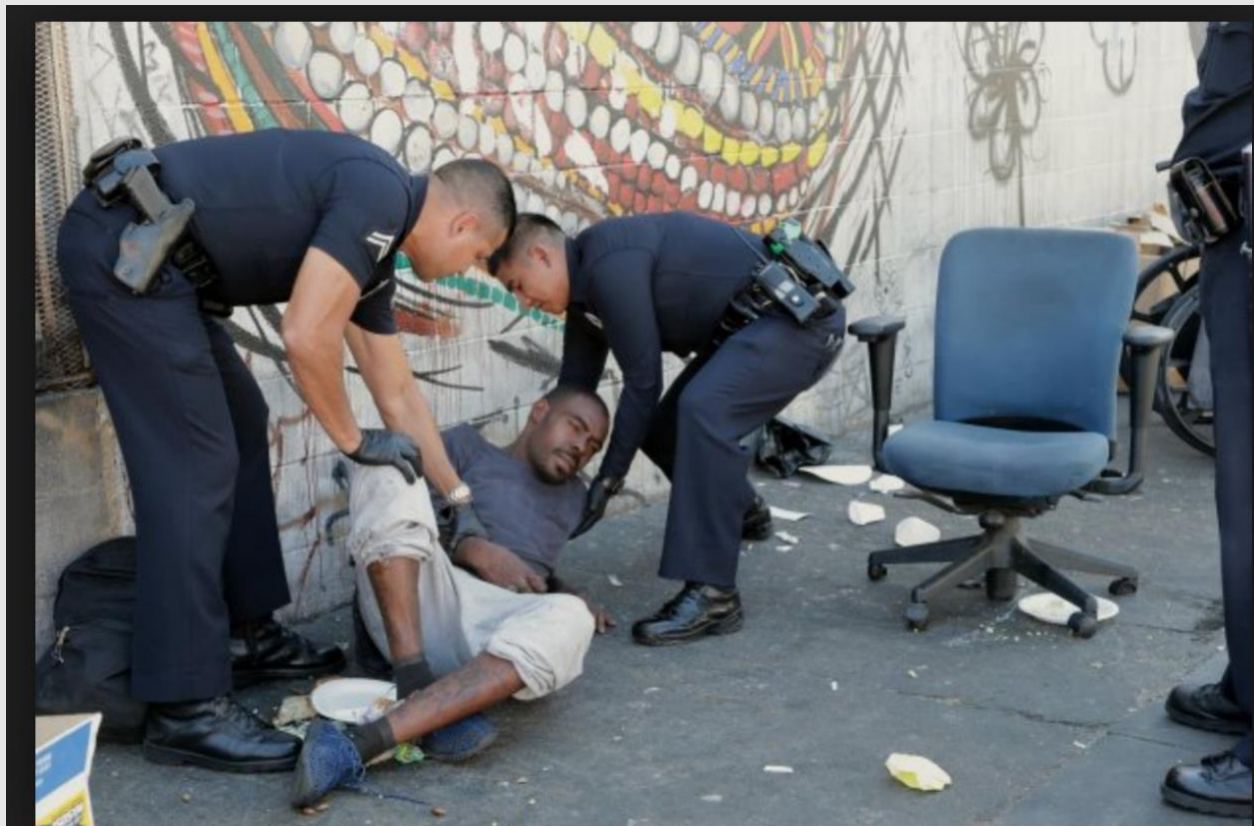
three largest providers of mental health care are our three largest jails. This dire situation is the result of the defunding and dismantling of mental institutions across the country, which began in the 1950s and culminated in the 1980s. As local psychiatric hospitals and clinics have closed, the psychiatric emergency room is now a mainstay of treatment.

By 2011, I was desperate to understand how my profession and my country had so often abandoned our sickest citizens. I returned to the city where I'd begun my psychiatry training twenty-five years prior, Los Angeles, California, where 20,000 mentally ill people live on the streets, the largest mental institution in the United States is the LA County Jail, and the only refuge for many is the emergency room at the LAC+USC Medical Center. There, in the epicenter of the crisis, I began my chronicle of what it means to be mentally ill in America today.

My goal in making the film is to transform the way the nation treats severely mentally ill people so that they, unlike my sister, might have a chance to live with dignity and purpose. It is to change our insane approach to severe mental illness.

The homeless problem is nationwide and concentrated in our major cities. As a filmmaker from NYC, why was it important to you to make Los Angeles your focus?

The crisis in care of the seriously mentally ill is the largest social disaster of our time, affecting millions of people across the nation. California has been at the center of this crisis for decades, in part because the state was at the forefront of emptying out its hospitals. The crisis in mentally ill people in Los Angeles is tragic and impossible to ignore, with tens of thousands of people sleeping on the streets every night, many of whom are seriously mentally ill.



Although I am based in New York, I chose to focus our filming in Los Angeles. It was in LA that I began my psychiatry training twenty-five years earlier, and it was in there that I returned to one of the busiest and most highly regarded psychiatric emergency rooms in the country, to understand what it means to be mentally ill in America today. To follow the story of our central characters over many years allowed for a wonderful collaboration with our LA-based co-producers and principal camera crew, the legendary documentary makers Joan Churchill and Alan Barker.

What was your biggest surprise in making this film?

I began making the film without knowing that my family's story would be a part of the narrative of the documentary. But as I began to document the lives of the people in our film, I realized that at the heart of the story is the need to overcome shame and stigma. With the participation of my filmmaking team I returned to Philadelphia to my childhood home, to examine how my family's own experiences could help frame the broader stories in our film. To be willing to tell my story meant overcoming the shame and stigma that so many family members confront.

Another surprise: over the course of making the film, I witnessed what I believe are the beginnings of a national movement to address this crisis. Two years after starting work on the film, and after meeting and filming with her brother Monte in the ER, I witnessed as Patrisse co-founded one of the most important civil rights organizations of our time, Black Lives Matter. In our film, in her work, and in her bestselling memoir, she acknowledges that all of her activism stems from her work to help her brother.



What have you learned through the process of making this film?

I have been overwhelmed by the generosity and kindness of the patients and families with whom we filmed, who in the midst some of the most difficult challenges imaginable, were willing to share their time and stories with us.

How long did it take to make this film from inception to final edit?

It took seven years from beginning to end, but I believe it's really the culmination of all of the work I have done during my lifetime.

What was your greatest challenge making this film?

Allowing myself to participate as one of the storytellers in the film. Now that the film is done, I cannot imagine how I could have told it any other way.

What do you hope audiences will take away from seeing BEDLAM?

The film is both a call to consciousness, and a call to action. We hope people will be moved by the stories in the film, and it will help spark conversations that will allow us to overcome shame and stigma, and come together an undaunted, unashamed community to insist on change.

As we have made the film itself, we have simultaneously been developing an intensive national and community-based engagement campaign in collaboration with a growing list of local and national organizations, including our broadcast partners, including the Independent Television Service (ITVS), who will be presenting BEDLAM to national television audiences on the PBS series Independent Lens. We and our partners believe that the film could help alter America's understanding of the crisis in care for the severely mentally ill, and in reaching a wide, mainstream audience, will help facilitate both dialogue and urgently needed change.

What can the average person do to help?

We hope that audiences will be moved by meeting the patients, families, and doctors in our film, and that they will want to join in a national conversation to demand that we change the insane way in which our nation cares for people with serious mental illness.





PATRISSE CULLORS

(Co-founder, *Black Lives Matter Global Network*)

Patrisse Cullors is an artist, organizer, educator, and popular public speaker. Patrisse is a Los Angeles native, and in addition to the Black Lives Matter Global Network, she founded the grass roots *Dignity and Power Now* and is a senior fellow at MomsRising where she is working on ending Maternal Mortality and Morbidity.

In 2013, Patrisse co-founded the global movement with the viral Twitter hashtag #BlackLivesMatter which has since grown to an international organization with dozens of chapters around the world fighting anti-Black racism. In January 2018 Patrisse Cullors published her memoir, “When They Call You a Terrorist: A Black Lives Matter Memoir.” Her memoir became an instant New York Times Bestseller.

Patrisse has been honored with various awards including: The Sydney Peace Prize Award (2017), Black Woman of the Year Award (2015) from The National Congress of Black Women, Civil Rights Leader for the 21st Century Award (2015) from the Los Angeles Times, Community Change Agent Award (2016) from BLACK GIRLS ROCK!, Inc., Women of the Year Award for the Justice Seekers Award (2016) from Glamour, and ESSENCE’ first-ever Woke Award. Patrisse is currently a 2019 MFA candidate at the University of Southern California.



PETER MILLER (Producer/Writer) is an award-winning filmmaker whose documentaries have screened in cinemas and on television throughout the world. His films include the theatrically-released A.K.A. DOC POMUS (about the legendary songwriter), JEWS AND BASEBALL: AN AMERICAN LOVE STORY (narrated by Dustin Hoffman), SACCO AND VANZETTI (winner of the American Historical Association's best film award), and PROJECTIONS OF AMERICA. With Carlos Sandoval, he made A CLASS APART for PBS's American Experience, now being adapted as a feature film executive produced by Eva Longoria. His musical film THE INTERNATIONALE was short-listed for an Academy Award nomination. He most recently co-directed ROBERT SHAW: MAN OF MANY VOICES, about the celebrated conductor, for which he won two Emmys. Peter has been a producer on numerous documentaries by Ken Burns and Lynn Novick, including the PBS series THE

WAR and JAZZ, as well as the Peabody Award-winning FRANK LLOYD WRIGHT, and has served in various producing roles on landmark documentaries including THE UPRISING OF '34, PASSIN' IT ON (winner of twenty film festival prizes), the Academy Award-winning AMERICAN DREAM, and many other celebrated films.



JIM CRICCHI (Editor) is a Brooklyn-based documentary editor and filmmaker. A co-founder of Twelve Letter Films, Jim directed, photographed and edited the IDA shortlisted and award-winning short documentary LOS LECHEROS (2017) and is in production on a feature doc covering Wisconsin's tumultuous 2018 midterm elections. He has edited documentaries (BEDLAM, ONE BIG HOME), feature films (MILAREPA, I DO AND I DON'T), television (EMMY-winning series *Vice* on HBO) and short films for The Criterion Collection and The New York Times.



JOAN CHURCHILL, A.S.C. (Director of Photography) is a graduate of UCLA Film School. Churchill began her career doing camera work on a series of music films including such seminal classics as GIMME SHELTER; NO NUKES and HAIL, HAIL ROCK AND ROLL. Churchill directed and photographed JIMI PLAYS BERKELEY, AN AMERICAN FAMILY, and served as DP on PUNISHMENT PARK and EVENINGLAND. She was invited to teach at the National Film School in England where she took up residence for ten years.

A long-term collaboration began with Nick Broomfield, resulting in a number of highly acclaimed films they co-directed including AILEEN WUORNOS: LIFE & DEATH OF A SERIAL KILLER , which she shot and co-directed with Nick Broomfield, JUVENILE LIAISON, JUVENILE LIAISON 2, TATTOOED TEARS, SOLDIER GIRLS, LILY TOMLIN, KURT & COURTNEY, BIGGIE & TUPAC and HIS BIG WHITE SELF. Churchill also directed and shot her own films including ONE GENERATION MORE, the Emmy-nominated ASYLUM, and ARRESTED DEVELOPMENT IN THE HOUSE. She worked on two American TV reality series, producing and shooting RESIDENTS, a 13-part show for TLC, and Emmy-award winning AMERICAN HIGH.



DANNY BENSI and **SAUNDER JURRIAANS (Original Music / Composers)** are award winning film composers. They have been playing music together for over twenty years. In the last eight years, they have completed well over 100 acclaimed film and TV scores. Before moving to New York in 2001, Danny was raised studying the cello in Europe while Saunder grew up playing guitar in Seattle's thriving music scene. As a duo, they are known for bold unpredictability, uniqueness, and their ability to interpret a wide range of genres. Drawing from an array of modern classical styles and beyond, their compositions are filled with atypical orchestrations, sensuous melodies, and visceral soundscapes. One of their first films, *MARTHA MARCY MAY MARLENE* (Dir. Sean Durkin) garnered much attention for its sparse and suspenseful score. Soon after, their sinister score for *ENEMY* (Dir. Denis Villeneuve) won Best Musical Score at the Canadian Screen Awards. In 2015 they scored Joel Edgerton's acclaimed suspense thriller *THE GIFT*, and more recently Edgerton's *BOY ERASED*, and Alistair Banks Griffin's *THE WOLF HOUR*.

Branching out also into documentaries, the duo have written remarkable scores for *LA 92* (Nat Geo), *AMANDA KNOX* (Netflix), and *THE WOLFPACK* (Netflix/Sundance Grand Jury Prize Winner). For TV, Danny and Saunder have scored 2 seasons of Jason Bateman's *OZARK* (Netflix) as well as *THE OA* (Netflix) and *CHEF'S TABLE* (Netflix). They were also recently sought out to write a fresh new score for season 4 of *FEAR THE WALKING DEAD* (AMC) and have also signed on for the second season of *AMERICAN GODS* (STARZ). They have also successfully ventured into the video game world with their score for Ubisoft's *FOR HONOR*.

Credits

Directed, Produced and Written by
KENNETH PAUL ROSENBERG

Produced and Written by
PETER MILLER

Edited by
JIM CRICCHI

Director of Photography
JOAN CHURCHILL, ASC

Location Sound
ALAN BARKER

Cinematography
BOB RICHMAN

Additional Cinematography
BUDDY SQUIRES, ASC

Original Music
DANNY BENSI
SAUNDER JURIAANS

Executive Producers
SALLY JO FIFER
LOIS VOSSEN

Co-produced by
JOAN CHURCHILL
ALAN BARKER

Creative Consultant
LYNN NOVICK

Supervising Producer
SHANA SWANSON

Project development
BUDDY SQUIRES

Consulting Producers
SARA BERNSTEIN
JON ALPERT

MATT O'NEILL
CLAIRE ROSENBERG

Advisors

KATE AMEND, ACE
THOMAS BENA
MICHAEL LEVINE
CHERYL ROBERTS
ALEXANDER ROSENBERG
JOHN SNOOK

Associate Producers

JULIO LAGOS
CHRISTOPHER BARLEY, MD
GEORGE CRAWFORD

Additional Cinematographers

ALAN BARKER
FERAS FAYYAD
BATTISTE FENWICK
BILL MEGALOS
PETER MILLER
GUY MOSSMAN
KENNETH PAUL ROSENBERG
JOIA SPECIALE

Additional Sound

ANN M. CELSI
PAUL GRAFF
DAVID McJUNKIN
PETER MILLER
THERESA RADKA
MARK ROY
BRETT ULERY

Co-Editor

KENNETH PAUL ROSENBERG

Additional Editing

ANNA GUSTAVI
KATE TAVERNA
JOHN M. WILSON
AMANDA ZINOMAN
ANTHONY SIMON

Consulting Editor

ENAT SIDI

Design & Animation
MOLLY SCHWARTZ

Animation Producer
ANGELA FOSTER

Animators
ARIEL MARTIAN
SOLGIL OH

Assistant Editors
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LUCAS FRANK
MITCHELL KWAK JOHNSON
RICHARD RUBIN

Assistant to Dr. Rosenberg
SAM DECKER

Legal
MICHAEL DONALDSON
DONALDSON + CALLIF

Accounting
LUTZ AND CARR

Bookkeeper
JEFF BERZON

Insurance
INTEGRO
AON/ALBERT G RUBEN

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UNIVERSITY OF AKRON

Additional Music
CHASE DESO

"Spiegel Im Spiegel"
Composed by Arvo Pärt
Courtesy of Universal Edition AG
Performed by Benjamin Hudson and Jürgen Kruse
Courtesy of Naxos of America

"#BLMHere"
Written and performed by
Damon Turner

Narration Recording
AUDIOMEDIA PRODUCTION
PATRICK SMITH
AYBAR AYDIN

Online Edit and Color Correct
HARBOR PICTURE COMPANY
ADRIAN SEERY

Sound Editor
IRA SPIEGEL

Assistant Sound Editor
MATT RIGBY

Re-recording Mixer
JOSH BERGER

Post-production supervisor
ANTHONY SIMON

Production Assistants
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SAM FANTHORPE
NICK GANDOLFO-LUCIA
MELISSA KIVELL
RYAN McGUIGAN
EDWARD L. O'CONNOR
THIAGO PASSOS
MILENA PASTREICH
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EDWARD MORRISSEY
WILLIAM MORRISON
BETH MURPHY
SHEILA NEVINS
NORMAN ORNSTEIN
SHIRLEY PERLMAN
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PETER RIENECKER
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Our heartfelt thanks to the many people who shared their stories with us.

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CAST LIST

(in order of appearance)

Kenneth Paul Rosenberg, MD

Dr. McGhee

Dr. Mirkovich

Johanna

Dr. Lacsina

Daryl

Dr. Dias

Richard Friedman, MD

Bob Zitin

Paul Appelbaum, MD

Paul Fink, MD

E. Fuller Torrey, MD

Robin, Nurse Practitioner

Monte

Patrisse Cullors

Cherisse

Rodney

Zev Yaroslavsky

Gov. Gavin Newsom

Todd

Dr. Epstein

Stephen Mitchell

Delilah

Gloria

Rep. Patrick Kennedy

D.J. Jaffe

Timothy McDermott