

SIDE: STYLER + FARQUHAR

ANTHONY HOROWITZ

FARQUHAR: I've never really thought about it. I suppose so,
~~now you mention it.~~

STYLER: How many inmates do you have here?

FARQUHAR: Actually, I'm not very partial to the word 'inmates'. It smacks too much of the judiciary. True, our patients have been sentenced by the courts and are here for life. They have no hope of release or remission. But what drives Fairfields - our philosophy, if you like - is that the very worst examples of humanity, what the tabloids and writers like yourself call monsters, still have some hope of redemption and reparation. That a lifetime incarcerated need not be a lifetime entirely wasted. I'm a great believer in the work of Ronny Laing, R.D. Laing. And as he put it: 'Madness need not be all breakdown. It can also be breakthrough.'

STYLER: So how many patients do you have.

FARQUHAR: At the last count there were fifteen.

STYLER: Are they all dangerous?

FARQUHAR: Not all of them. No. Two of them are well into their eighties and don't really remember who or where they are. As for the rest...I'm sure you know perfectly well. Fairfields houses the serial killers, Society's bogey men. The monsters who've murdered their wives and their children. Who have tortured and raped and killed. Who have committed atrocities so appalling that even the tabloids have had to show some deference, tiptoeing around the truth. We are a Chamber of Horrors... according to the *Daily Mail* anyway, and they should know.

STYLER: I have to say, I didn't see a lot of security coming in here.

FARQUHAR: Did that make you nervous?

STYLER: No. There was one thing though.

FARQUHAR: Go on.

STYLER: The man at the gate. The guard.

MINDGAME: ACT ONE

FARQUHAR: Yes?

STYLER: Well, I don't want to be cruel, but there did seem to be something wrong with him. I mean, he was disfigured.

FARQUHAR: Ah - that must have been Borson.

STYLER: He was quite badly disfigured - his face. He must have had some sort of accident.

FARQUHAR: Yes. It happened when he was a child. He never talks about it but I'd hate to think that you believe it disqualifies him for the job.

STYLER: No. Not at all. It's just that he didn't ask me for ID or anything. I could have been anyone. And if as you say the institution is meant to be maximum security...

FARQUHAR: It is.

STYLER: ...well, to be honest with you, once I'd got through the gate, I felt more as if I was coming into a country hotel than a...

FARQUHAR: ...lunatic asylum.

STYLER: Yes.

A speaker clicks into life and suddenly the room is filled with soft, syrupy music. This music will click on and off at random throughout the play.

FARQUHAR: It wasn't what you were expecting.

STYLER: That's right. *(Pause.)* What horrible music, if you don't mind my saying so.

FARQUHAR: I don't. I agree with you. But the patients like it...although I will admit that we've been having a few problems with the speaker system.

STYLER: *(Joking.)* Don't tell me you can't turn it off!

FARQUHAR: It turns itself off. And on, unfortunately. It was damaged a couple of weeks ago...quite a nuisance, really. We'd get someone in but it's a Swedish system... Anyway, you were saying. More like a country hotel than a lunatic asylum.

STYLER: Yes.

FARQUHAR: It's a common misconception. The very word 'asylum' has come to mean something that's grim and forbidding. Gothic towers and huge, creaking doors. People have forgotten that prisons and asylums are two quite different things. The former are to lock people in. The latter are to protect people by keeping the world out.

STYLER: You don't want to feel like an institution.

FARQUHAR: Exactly.

STYLER: So why the terminology? You were talking about B-wing.

FARQUHAR: There are three wings. Bee, Honey and Flower. They were given the names by Karel Ennis who founded Fairfields and who personally raised the money to landscape the grounds.

STYLER: It doesn't disguise the fact that the patients here are still prisoners.

FARQUHAR: It's not intended to. But I'm not here to keep prisoners. My job is to set them free.

STYLER: Not literally, I hope.

FARQUHAR: From themselves. "To enlighten the endless night of insanity with the torch of responsibility." That's Michel Foucault.

STYLER: And you do that by giving them a nice garden?

FARQUHAR: (*Annoyed.*) I can't explain it to you.

He picks up the telephone and punches the button again.

FARQUHAR: (*On phone.*) Nurse Paisley? (*Pause.*) Yes. Yes. Yes. We're still waiting.

He puts the phone down.

STYLER: I'm sorry. How do you set them free from themselves?

FARQUHAR can't decide if it's worth continuing. But he gives STYLER another chance.

FARQUHAR: Well, in broad strokes, we start by putting back the lines, the human connections that were absent for far too long in mental hospitals such as this. I want my patients to feel at ease so that in their sessions with me, at least part of the psychiatrist-patient relationship will be broken down. I want to meet them as equals.

STYLER takes this as his cue to sit in FARQUHAR's chair - on his side of the desk - for the first time.

STYLER: And what then?

FARQUHAR: That very much depends on the patient. Dr Ennis was a great believer in psychodrama.

STYLER: I'm sorry?

FARQUHAR: He studied under JL Moreno in Vienna.

STYLER: Moreno?

FARQUHAR: Yes. He was the director of the Theatre of Spontaneity.

STYLER: You make me feel I should know about him.

FARQUHAR: You should. Moreno was inspired by watching children at play in his garden in Vienna. This was in about 1920. He began to see that play, and play-acting, could be used as a therapeutic process and that's what Karel Ennis brought here.

STYLER: He wrote plays.

FARQUHAR: No, no. He was interested in spontaneity-creativity. Role-playing. He encouraged his patients to take the parts of their parents, their children, their wives or whatever and by playing out these often disturbed relationships to arrive at the cause of their emotional distress. Of course, I'm simplifying what was actually a very precise and highly structured process. ~~Anyway, Ennis took the mechanics of psychodrama one step further by~~