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*Appears courtesy of the Canadian Actors Equity Association

We acknowledge that our theatre is located on Treaty 6, which is traditional territory of the Cree and that our city has also been home to and has been an important trading place of the Saulteaux, Blackfoot, Nakota Sioux, Dene, and the Métis peoples of western Canada for many thousands of years. We also recognize and honour that we are Treaty people and therefore seek to uphold the spirit and intent of this Treaty of Peace and Friendship.



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We believe that live theatre should be unexpected and surprising. We want you to be safe and comfortable here but we also want to provide you with an unpredictable and exciting experience.

Any of the productions you may see here could contain:

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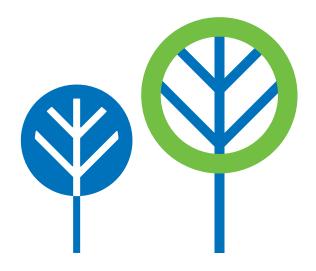
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A NOTE FROM THE **DIRECTOR**

I grew up in a small lake cottage town in Quebec, (not much different from the town in Bed and Breakfast) where homophobia and racism were not limited to religion or colour but language as well. Being different was only asking to be called any range of names in English and/or French.

My Dad and his family struggled with homophobia and I grew up thinking that it was normal to use hurtful language towards others that look or act different.

I was called those names in my hometown and singled out because I was a sensitive young guy. My friends were also singled out and we were all bullied and called names.

It was an experience that changed me forever, teaching me how cruel people can be when they don't even know you. It was then that I decided to never live in that town.

I soon found myself in the world drama in University away from the smalltown bullies and I had found my place amongst others that were sensitive, smart and shared the same badge of being different in some way from the rest.

It was at that point in my life where I started to see that people do and will change their words and actions towards others when someone who is considered different becomes a family member.



continued on page 9



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A NOTE FROM THE **DIRECTOR**

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As my life continued I introduced my Dad to my University drama friends, many of whom were gay and he started to understand that it was not acceptable to use the hurtful phrases he had grown up with.

The biggest change for my father was when he remarried and was introduced to his new partner's older brother, a proud gay man. My father started to not only understand but he now had a family member at the dinner table whom he really liked sharing stories with and it changed my Dad's demeanor and his outlook towards all of those that are considered different.

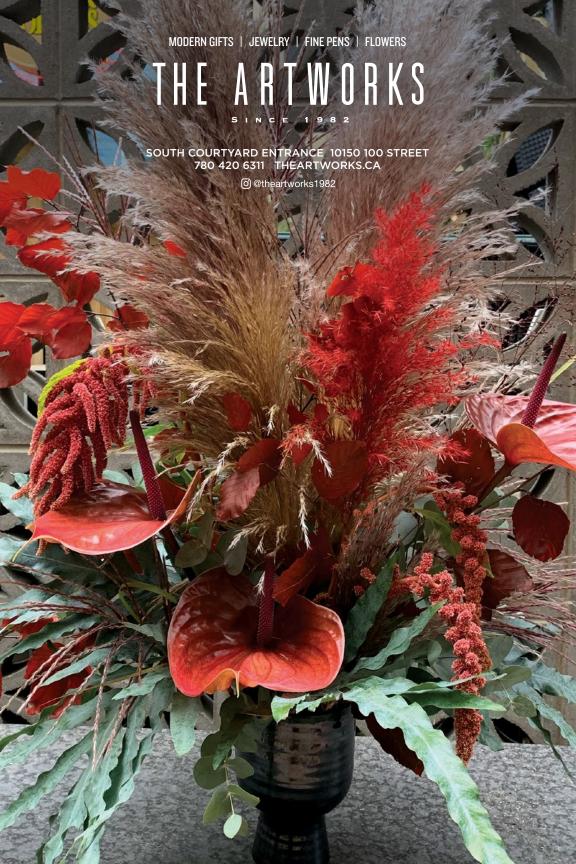
I witnessed a radical change for my Dad, he not only changed his own language but also then challenged his own family members and that changed his family.

This was a life lesson on how people change. They only change when it affects someone close to them, like a family member, and they only change when we are all in the same room, or the same town, sharing our stories. This is when compassion and understanding can take root and produce change.

It is true what Harold says in the play, "Love is stronger than hate".

Bradley







TALK-BACK NIGHT Hosted by CBC

Friday November 29 Following the performance 10:00pm FREE OF CHARGE

Join CBC Edmonton News at 6 host Nancy Carlson as she sits down with the cast and crew of *Bed and Breakfast* for a lively discussion about the creation process of bringing this high-energy performance to life. The audience is invited to share their thoughts, ideas, and questions.

Even if you've seen the show – we invite you back for talk-back night!







WEEKNIGHTS 6



INTERVIEW WITH MARK CRAWFORD

Plays can often sit in the back of a writer's mind until something inspires it to come out onto the page. What was the moment or idea that inspired you to get to work on Bed and Breakfast?

In 2013, I was doing a play in Prince Edward County—a beautiful, but fairly sleepy farm and cottage community on the shores of Lake Ontario. It was experiencing a fascinating boom into a fancy-pants destination: organic wineries and boutique hotels were popping up everywhere. With all that came a lot of rural-urban tension. Around the same time, I kept seeing news articles about LGBTQ+ people living in small towns; some stories were about their triumphs and some were about their struggles. Throw into the mix the idea to write a multicharacter play for two actors, and you've got all the seeds that grew into Bed and Breakfast.

Is the process you use for writing each play different or do you keep some things the same? What are some of your writing rituals?

There are a few fundamental things that remain the same from project to project, but in truth, each play is its own unique beast. And you have to approach each beast differently. The tricky thing is not knowing what process will work, so I generally try to keep an open mind and follow my gut to get the first draft on paper. My writing rituals involve the same type of notebook, the same type of pens, taking a lot of walks, battling some good old-fashioned self-doubt, and rewriting, rewriting, rewriting, rewriting.



MEET THE PLAYWRIGHT: AN INTER

Playwrights often say there is a bit of themselves in every character they write. Do you agree with that? Were there any characters that later surprised you with how much of yourself is in them?

I don't know if I agree with that or not. I'm an actor as well as a playwright, so I hope I bring an actor's capacity for empathy to my characters. Sure, there might be bits of myself in some of these characters—they come from me, after all—but I'm equally (if not more) interested in exploring what it's like to walk in someone else's shoes. In the case of Bed and Breakfast, what surprised me was how prophetic the play is. When I wrote it, I lived in a teensy tiny condo in Toronto with my partner, and we've since moved to a house Stratford. We didn't inherit it. though...and we have no plans to open a B&B!

You are originally from a small town in Ontario. Did those experiences you had growing up inform how you approached this play?

Yeah, I grew up on a beef farm in Southwestern Ontario close to a town called Glencoe. Bed and Breakfast isn't autobiographical, but I think it's fair to say my upbringing influenced the ways people in the play feel, think, speak, and behave. I grew up with a really strong sense of community. That is definitely at the heart of this play.

What are some things small town and city folks have in-common that they may not be aware of?

Bed and Breakfast has been produced across the country, in big cities and small towns, and it's been awesome to see how much audiences have in common. Sure, some lines get bigger laughs in Ottawa, or resonate more deeply in Parrsboro, Nova Scotia, but at its core, this play is about something pretty universal: the search for home. When it comes down to it, we all just want ourselves and the people we love to be happy and healthy, don't we? And no matter where you live, everyone likes a good laugh. It's like Scout says in To Kill a Mockingbird: "I think there's just one kind of folks. Folks."

Do you still visit your hometown of Glencoe? What do you notice most when you visit?

I do! My folks still live on the farm where I grew up and one of my brothers and his family live around the corner. One thing I notice is how much space there is. It's quite flat where I grew up: big skies, big fields, long roads, wide open spaces. Like that Dixie Chicks song, ya know? I'm grateful to have grown up with space to wander and explore and let my imagination run wild.

If you lived in a small town what kind of business would you want to operate?

Well, I kind of do live in a small town—or a small city. Stratford is home to 32,000 people. We have these little boats that tour around the river, and I've often looked at the people steering them and thought: "How do you get that gig? That seems awfully peaceful."

VIEW WITH MARK CRAWFORD

What is an upcoming artistic project of yours that you are looking forward to?

I've been away from home a lot lately (mostly performing Bed and Breakfast) so I'm looking forward to having some time at home. It'll be nice to think, imagine, walk, read, cook in my kitchen, and eventually, get to work on writing something new. I've got a couple of ideas, but I'm keeping them close to my chest for now!

Finally, what do you like to do with your free time that is not related to writing and artistic pursuits?

Like our dear Dustin, I enjoy doing a bit of baking. I find it fairly therapeutic, and then there's pie, so you really can't go wrong.



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THEATRE NETWORK BIOS



Mark Crawford - Playwright

Mark is thrilled to have BED AND BREAKFAST produced here in Edmonton by Theatre Network. One of Canada's most-produced playwrights, Mark's plays have been staged across the country and internationally. His other plays are: STAG AND DOE; THE BIRDS AND THE BEES; BOYS, GIRLS, AND OTHER MYTHOLOGICAL CREATURES; and THE NEW CANADIAN CURLING CLUB. As an actor, he's performed across Canada. Recently: Ed's Garage at Port Stanley Festival Theatre, PRARIE NURSE at Factory Theatre and Thousand Islands Playhouse, and BED AND BREAKFAST in Blyth, Vancouver, Regina, Ottawa, Victoria, and Montreal. Upcoming: THE NEW CANDIAN CURLING CLUB hits the stage at Western Canada Theatre and Royal Manitoba Theatre Centre, and Mark appears in THE OUTSIDER at Stage West Calgary.



Darrin Hagen – Composer/Sound Designer

Darrin Hagen is an award-winning playwright, composer, author and drag artiste, and artistic director of Guy In Disguise. He has spent 25 years compiling stories of Edmonton's LGBTQ history, beginning with the release of his stories of the underground drag community, THE EDMONTON QUEEN. Other plays by Darrin include BITCHSLAP!, TORNADO MAGNET, BUDDY, WITCH HUNT AT THE STRAND, WITH BELLS ON, and THE EMPRESS & THE PRIME MINISTER. He has been inducted into the Q Hall of Fame Canada and the Edmonton Queer Hall of Fame. In 2005 he was named one of 100 Edmontonians of the Century, and in 2017 was named one of Alberta's 25 Most Influential Artists in the last 25 years. To the best of his knowledge, he's the only drag queen on that list. He was one of the official Cultural Ambassadors of Canada's 150 Celebrations, and is currently serving as Writer In Residence at the University of Alberta for 2019-2020.



Mathew Hulshof - Brett & Others

Mathew is an Edmonton based artist who is making his debut with Theatre Network. Past theatre credits include: MISS BENNET: CHRISTMAS AT PEMBERLEY, A CHRISTMAS CAROL (Citadel Theatre), A MOMENTARY LAPSE, A LIKELY STORY, A LESSON IN BRIO, I HEARD ABOUT YOUR MURDER, HEY COUNTESS, FOR THE LOVE OF CYNTHIA, THE EUPHORIANS, MRS LINDEMAN PROPOSES (Teatro La Quindicina), WITCH HUNT AT THE STRAND, KILL ME NOW (Workshop West), DEATHTRAP (Mayfield Dinner Theatre), WHAT GIVES? THAT MEN MAY FLY (Lunchbox Theatre), NEVERMORE (Catalyst/Persephone Theatre), OUR MAN IN HAVANA (Bright Young Things), 10 OUT OF 12 (Wildside Productions), TRIBES (Studio Theatre), EAST OF BERLIN (East/West Collective). Mathew spent 3 years as the Co-host and Co-Producer of the Varscona Theatre's Variety Special THAT'S TERRIFIC and also served as a Co-producer on the final season of OH SUSANNA. Mathew is a four time Sterling Award nominee and won for his performance in Concrete Theatre's production of SMOKESCREEN. You can see Mathew later this season in Shadow Theatre's world premiere of Nick Green's HAPPY BIRTHDAY BABY J at the Varscona Theatre.

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Bradley Moss – *Director*

Bradlev is honoured to be directing BED AND BREAKFAST by Mark Crawford and to be working with such a talented team. Bradley is an MFA graduate in directing from the University Alberta. He joined Theatre Network in 1996 to create the multidisciplinary emerging artist festival Nextfest. In 2014 Bradley accepted the dual role of Artistic & Executive Director for Theatre Network. Some recent productions include: THE EMPRESS & THE PRIME MINISTER, MINERVA - QUEEN OF THE HANDCUFFS, INFINITY, The Sterling Award Winning Production IRMA VOTH, BUST, GORDON, RED. THE LAST FIVE YEARS, ARMSTRONG'S WAR, the Governor General Nominated THE GRAVITATIONAL PULL OF BERNICE TRIMBLE, the Sterling Award Winning LITTLE ONE, DRIVING MISS DAISY, the Governor General Award Winning PIG GIRL, the Sterling Award Winning LET THE LIGHT OF DAY THROUGH, WHERE THE BLOOD MIXES, IN ON IT, MOVING ALONG, TWELFTH NIGHT, PUBLIC SPEAKING, DOG, THUNDERSTICK, BUDDY, ALIAS GODOT, MISERY, CLOSER AND CLOSER APART, the Sterling Award Winning SUMMER OF MY AMAZING LUCK, TRUE WEST, GIRL IN THE GOLDFISH BOWL, HOSANNA, MARION BRIDGE, A SKULL IN CONNEMARA, the Sterling Award Winning glam rock musical HEDWIG AND THE ANGRY INCH, and HIGH LIFE.



Chris Pereira - Drew & Others

Chris is making his Theatre Network debut in this production of BED AND BREAKFAST. Chris was recently seen on the Varscona stage in Teatro's Production of VIDALIA and in the Bright Young Things production of THE BALD SOPRANO. He's a 2019 graduate of the University of Alberta's BFA Acting program, where he appeared in Studio Theatre productions of LENIN'S EMBALMERS, ALL FOR LOVE, and MIDDLETOWN. His other credits include the Freewill Shakespeare productions of HAMLET, COMEDY OF ERRORS, THE MERCHANT OF VENICE, and THE MERRY WIVES OF WINDSOR. Later this season Chris will be seen with Rosebud Theatre in CHARIOTS OF FIRE.



Scott Peters – Set & Lighting Designer

Scott is once again thrilled to be working with such a fantastic group of artists to bring you BED AND BREAKFAST. Recent Design credits include E DAY (Serial Collective); MINERVA QUEEN OF THE HANDCUFFS (Ghost-writer Theatre); THE EMPRESS & THE PRIME MINISTER, WHAT A YOUNG WIFE OUGHT TO KNOW, INFINITY (Theatre Network); TWO GENTLEMEN OF VARONA, THE WINTER'S TALE, HAMLET, A COMEDY OF ERRORS (Freewill Players), 9-5, A MIDSUMMER NIGHT'S DREAM (Grant MacEwan University). Scott is resident Production Manager for Theatre Network and Nextfest, and is a founding member of Edmonton band Captain Tractor. Settle in and enjoy your stay.





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Tessa Stamp – Costume Designer

Tessa Stamp is an Edmonton born theatre professional, entrepreneur, and found object artist. A dancer first, Tessa has made her career in technical theatre. She travelled the world as a pirate, ran away with the circus and eventually landed back in Edmonton. Tessa enjoys set, lighting and costume design and stage management. Recent credits include SLIGHT OF MIND, Theatre Yes (Stage Management and Set Design), LAKE OF THE STRANGERS, Naheyawin (Set Design and Production Management), WHAT A YOUNG WIFE OUGHT TO KNOW, Theatre Network (Set and Costume Design) METIS MUTT, One Little Indian Productions (Set and Lighting Design and Stage Management), SNOW QUEEN, Azimuth Theatre(Set, Lighting and Costume Design), INFINITY, Theatre Network (Costume Design and Props), CONSTELLATIONS, Shadow Theatre (Set and Lighting Design), THE PREACHER, THE PRINCESS AND A CROW, Azimuth Theatre (Set Design), THE SUPINE COBBLER, The Maggie Tree (Set and Costume Design).



Erin Valentine – Stage Manager

Erin is thrilled to be joining Theatre Network and this incredible team for BED AND BREAKFAST. Recent work includes Assistant Stage Manager for BEAUTY AND THE BEAST (Globe Theatre – Regina) and COUNT ORY (Edmonton Opera), and stage management of THE ROOMMATE (Shadow Theatre), RED (wishbone theatre), INFERNO (Firefly Theatre & Circus), PRETTY GOBLINS (Workshop West), THE ROMEO INITIATIVE (SkirtsAfire Festival), BAT BOY: THE MUSICAL (Citadel Theatre Young Company), JACK AND THE BEANSTOCK (Alberta Opera), and STAR KILLING MACHINE (Broken Toys Theatre). Erin is a graduate of the BFA Stage Management program at the University of Alberta.







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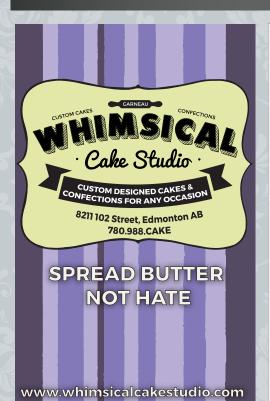
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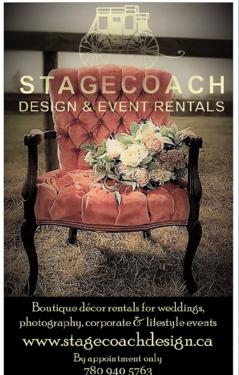
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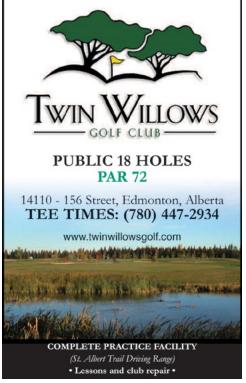
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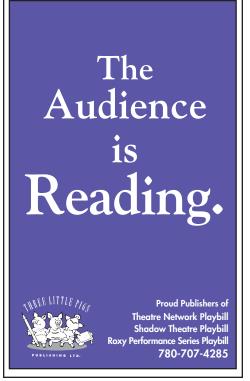
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