

A Fairly Lucid Production


# BED & BREAKFAST

by Mark Crawford / directed by Tom Healey



**PROGRAM**

**CHAPEL OFF CHAPEL**



Fairly Lucid Productions and the entire Bed & Breakfast team respectfully acknowledge First People's Sovereignty and recognize the continuing connection to lands, waters and storytelling by Traditional Custodians of Country throughout Australia.

We pay our respect to the many clans and language groups in Victoria, to their elder past and present, and acknowledge the strength and resilience of all Aboriginal peoples.

*always was, always will be, Aboriginal land*







## *Greetings from Canada!*

I am thrilled that *Bed and Breakfast* is having its international premiere with Fairly Lucid Productions. I wish my schedule allowed me to hop on a plane and join you all at the theatre. I've had a handful of international productions of other plays, and I'm always fascinated to hear how scripts cross borders, translate to different languages, or adapt to new settings. No matter where this play originated, or where you're from, I hope you find something that resonates: the tension between city and country, families with skeletons in their closets, or the search for a place to call home.

Even though *Bed and Breakfast* is a two-hander, it's very much about community. These past few years have been tough for many reasons, but one of the hardest things for me was our (very necessary) isolation from other people. As we see in the play, communities aren't perfect; like everything else in life, they're messy and complicated and contain things we'd rather not deal with. But finding and building and maintaining a community is worth it. Turns out, we need each other.

Thank you to Fairly Lucid Productions, to my old pal Ben for bringing the play to Australia, to all of the artists involved in this production, and most of all, thank you for coming to the theatre. I hope you have a great time at *Bed and Breakfast*.

Mark Crawford  
Writer

A Fairly Lucid Production

# BED & BREAKFAST

by Mark Crawford / directed by Tom Healey

**WRITTEN BY** MARK CRAWFORD

**DIRECTED BY** TOM HEALEY

**PERFORMED BY** ALEX THEW  
BEN NOBLE

**SET & COSTUME DESIGN** SAM DIAMOND

**LIGHTING DESIGN** BRONWYN PRINGLE

**ADDITIONAL MATERIAL** TESSA KING & BEN NOBLE

**STAGE MANAGER** LEE MCCLENAGHAN

**PRODUCER** SARAH RANKEN (FAIRLY  
LUCID PRODUCTIONS)

**PROMOTION & PRODUCTION  
PHOTOGRAPHY BY** CAMERON GRANT,  
PARENTHESY

**PUBLICITY** FIONA MACLEOD PUBLICITY

**GRAPHIC DESIGN** NAOMI HAWKER

“Bed and Breakfast premiered at Thousand Islands Playhouse (Gananoque, ON) in August, 2015.  
Bed and Breakfast is produced by permission of the Playwright and Marquis Literary (Colin Rivers) [www.MQlit.ca](http://www.MQlit.ca)”



Post Lockdown Victoria

# The Tree Change Trend

Trying to make sense of it all

Written by Ben Noble



It's the possibility of having a dream come true that makes life interesting

- Paulo Coelho, *The Alchemist*

Over the past few years, life has been uncertain, we're all aware of that. The new normal was a consistent changing goalpost we were all looking toward. But it also brought huge anxieties when we changed our daily habits.

Everyone's experience was different. But what we did see was a mass exodus from the structure we already had in place into something completely different. Some people changed jobs. Some bad habits. Some started new ones. For others it was a change of scene.

"According to provisional Bureau of Statistics data, in the 12 months following the outbreak, 34,000 people left Melbourne, with two thirds of them heading for regional Victoria"<sup>1</sup>.

That's quite a lot of people. The reasons varied. But many had to do with the pricing of housing within the city versus the country's lure of luscious open space and affordability. Or really a complete shift for a tree change.

In theory, the drive to move into a new place has always been there. We are always looking



for something new - more room, more space, better this, better that. It is embedded in our consumer identity.

The lockdown just gave us all a bit more of a push to turn some of those ideas into a reality because we were constantly reminded of what we wanted and what we didn't have every single day. As a friend of ours said in an ABC article, "why wait for our forever home? Looking out at a brick wall during the hard lockdown educated us on the importance of our home and how much you need your home to be a sanctuary and somewhere you enjoy being."<sup>2</sup>

Small towns saw new residents. Local renters struggled to find a house to just sleep in. "There is a tension with people down here, they don't want people moving down - I have been told to go back to the city where I belong."

As Ray says in this play, "Change isn't easy. But if you don't change - where's the fun in that?" The saying goes home is where the heart is, right? But maybe home is also where they can afford.

# Processing change

Advice by Dr Richard Norrish  
[www.psychston.com](http://www.psychston.com)

Change takes us out of our familiar, of what we know and what we're comfortable with, which can lead to feelings of anxiety and fear. But change also stimulates learning and growth – a key ingredient of neuroplasticity (changing your brain's software for the better).

Where you can, plan for change. If the change catches you off guard, try the following:

- Identify any judgment of the change. Is your judgment reflective of what's actually going on, or is it based on past fears?
- Bring a magnifying glass: Be curious and explore your new experiences.
- Make time for, and attempt to understand your reactions to the new environment.



## The inherited junk trap

We all know the story - inherited Grandma's, Aunty's, mum's, shock horror – your own - possessions and they are taking over, as we slowly progress to a character of Hoarders!

Take a breath, make your self a tea or a G & T and prepare to sort!

The 3 pile fiasco

Keep, Store & Donate!

Repeat 'Does this bring me joy?'

We all know the answer – I don't think nana's crochet tea cosy does!

However, 2 afternoon martinis in and you will speed through the process, hauling a lifetime of 'keeps' neatly stored in ikea tubs to the out building!

The sentimental side will frame the old sepia photographs and reupholster aunty's favourite chair for a perfect reading nook by the fire!

Christie Winter





Alex Thew & Ben Noble. Photo by Cameron Grant, Parenthesy







It's becoming an awful cliché (but like all clichés that's because it's true) ...

I found myself at the beginning of Year 3 of 'The Pandemic' wondering what the hell sort of theatre did I want to see, let alone make. And if I made something, would anyone want to see it... and even if they did would they be able to... and would we make it through a rehearsal period, a season??

Everything I thought of felt too dark, or too hard, or too worthy, or self-consciously 'relevant'. For the first time in a few decades of working in the theatre I couldn't get a hold of what I felt I wanted and and/or needed from the work. It was a scary feeling. I just forgot why I liked it.

And then I ran into Ben Noble in a foyer who told me he was about to send me a script and would I maybe like to read it with a view to working on it. And as I read it, my heart felt lighter and I felt happy. Plays like this don't come along all that often. At first glance, it's a fairly straightforward play about a gay couple opening a B&B in the country – and if that's all you're in the mood for, that's fine. It delivers. But squirrelled away underneath its gorgeous, comedic cover is a play that deeply explores tolerance and our capacity to change. And it tackles those themes from both within and without: not just how tolerant others are of us, but how tolerant we are of ourselves. I found it healing. In a moment where I was feeling completely lost and cynical about the purpose of theatre (and art in general) it reminded me of how human this form is, how effortlessly it can put us in touch with our feelings and in so doing, soothe us.

At its best, theatre is a very elastic form – it is a site of constant transformation where everything is ephemeral, nothing is concrete. In its formal conceit (2 actors play 20+ roles between them) *Bed & Breakfast* celebrates that ease and that freedom with exuberance and elegance in equal portions.

And it is so full of love in all of its forms. It made this crusty old guy feel hopeful again, and that's a kind of magic, I reckon...

**Tom Healey, Director**

**Director's Note**

**ALEX THEW - DREW  
(HE/THEY)**

Graduating from the Victorian College of the Arts in 2016, Alex Thew is a Melbourne based Actor and Artist. Alex's recent theatre credits include Love You Bitch (Theatreworks), Truly Madly Britney (Theatreworks); Two sellout seasons of Lou Wall's Drag Race (Melbourne Fringe/The Griffin Theatre); Bottom in A Midsummer Night's Dream (VCA) and HOLT! Who goes there? (Melbourne Fringe). In 2018 they were nominated for Best Performance and won Best Emerging Artist (Melbourne Fringe). Alex also performs drag under the name Copper Feel.

**@COPPER\_FEEL**



**BEN NOBLE - BRETT  
(HE/HIM)**

Founder and creative producer of Fairly Lucid Productions.

Ben received his Masters from Royal Conservatoire of Scotland and studied at RADA, Atlantic Theater Company Acting School, Brave Studios & 16th Street.

Theatre highlights include: Playlist 21 (Red Stitch Actors Theatre) The Campaign (Gavin Roach), Doctor Faustus, Little Light (Royal Conservatoire of Scotland), As You like It (Shakespeare's Globe) Two Gentlemen of Verona (RADA), MEMBER, Raton Laveur, Something From Nothing, interrogation (Fairly Lucid Productions), Wind in the Willows (Australian Shakespeare Company), The Subtle Art of Falling (Tunks Productions) Scrooge (Stage West Canada), Phaedra's Love (Abstract Chaos), One Last (SummerWorks). Film & TV highlights: Underbelly (Channel 9), Quiz (Nobull Productions), BJ Fletcher Private Eye (Bee Charmer Productions).

As the writer, Ben received the Arch and Bruce Brown Foundation Playwriting Award for MEMBER and St Martins Best Play Award (Short Trip - Winner, Pick A Card - 3rd Prize, Go, Fish - Finalist).

**@bennobleofficial**



Alex Thew & Ben Noble. Photo by Cameron Grant, Parenthesy



**BRONWYN PRINGLE**  
**LIGHTING DESIGN**

**(SHE/HER)**

Bronwyn Pringle is a lighting designer and theatre maker who has spent the past 25+ years lighting everything from large festivals to strange theatrical experiments in venues that include The Princess Theatre, a London West End Nightclub, a warehouse in Buenos Aires, the Federation Square air-conditioning ducts and a wool-shed in Glencoe. Bronwyn received the 2020 Green Room Award for technical achievement, as well as Green Room Awards for *alias Grace* (Malthouse Theatre) and *Letters from Animals* (Here Theatre/SRWT) and two Melbourne Fringe Festival Design Collaboration awards.



**LEE MCCLENAGHAN**  
**STAGE MANAGER**  
**(SHE/HER)**

Lee has been a production runner and chaperone for the ABC, hosted an interview based program *Behind The Words* (C31) and played Helene McKenzie in the drama/comedy series *Under The Milky Way* (C31), which earned her an award for 'Best Actor in a Narrative Drama, Comedy or Sketch' for the 2019 Antenna Awards. She has studied under Wendy Ward, performing as part of the Ward Theatre Company and at The Melbourne Actor's Lab. With Choo Choo Productions she co-produced, co-directed and featured in a trilogy of short films. The first in the trilogy *Half of Me* had its premiere screening at the 2019 St Kilda Film Festival, made official selection into the Rome Film Awards, Moscow Shorts and London Independent Film Awards, where it won Lee a 'Best Actress' Award. *All of Me*, the third in the trilogy, which she directed, premiered at Lorne Film 2019 and all three films were selected to screen together in the online programming of the Geelong International Film Festival 2020 and Sydney World Film Festival 2021. Lee has been an ensemble member of *Girls Act Good* since 2014. She co-produced and directed their immersive theatre and short feature *The Association* which was a part of the AACTA Social Shorts and wrote and performed her own episode in their web series *Last Breath*.

**MARK CRAWFORD**  
**WRITER**  
**(HE/HIM)**

Mark Crawford is one of Canada's most popular playwrights. His work has been produced across Canada and internationally. He is the author of *Stag and Doe*; *Bed and Breakfast*; *The Birds and the Bees*; *Boys, Girls, and Other Mythological Creatures*; *The New Canadian Curling Club*; and a solo show, *Chase the Ace*, which premiered and toured in 2021. Also an actor, Mark has performed at theatres from coast to coast, and is currently appearing in the Canadian premiere of *Harry Potter and the Cursed Child*. He has been short-listed for the Tom Hendry Awards, the Stephen Leacock Medal for Humour, and nominated for a Dora Mavor Moore Award. Mark grew up on his family's beef farm, studied at University of Toronto and Sheridan College, and now lives with his partner in Stratford, Ontario.



**SAM DIAMOND**  
**SET & COSTUME DESIGN**  
**(HE/HIM)**

Raised in Boorloo/Perth, Sam is a Naarm/Melbourne based set, costume and lighting designer. He is a graduate of the Master of Design for Performance (VCA) and holds a Bachelor of Environmental Design (Architecture) from the University of Western Australia. Sam is the 2022 Graduate Designer for Red Stitch Actors' Theatre and was the recipient of the 2019 Orloff Family Charitable Trust Scholarship for excellence in production. Projects include *Caught* – Assistant lighting design (Red Stitch 2022), *Darling Boy* – Lighting design (The Butterfly Club 2022), *PASH* – Set Design (Seemingly Wholesome Productions / MICF 2022), *Sowing Seeds* – Set & costume design (Gasworks 2022), *Earthquakes in London* – Set Design (VCA Acting Company 2020/21), *HYDRA* – Lighting intern (Double Water Sign / Darebin Arts, 2021), *Abyss* – Set, costume, lighting design (Independent Directors Project, VCA 2020), *SWAG* – Co-designer (2019 Prague Quadrennial – Australian Students Exhibit), *On The Town* – Associate lighting designer (VCA Music Theatre Company, 2019).



**SARAH RANKEN**  
**PRODUCER**  
**(SHE/HER)**

Sarah graduated from BAAPA (now known as Federation University) earning a Bachelor of Arts in Acting. She trained at RADA, 16th Street Actors Studio and has extensively trained with the Howard Fine Studio Australia since its inception. Theatre credits include 'Sonya' in Uncle Vanya at fortyfivedownstairs and 'Anya' in The Cherry Orchard, Laundress in a sold out season of 'Metamorphoses' at Melbourne Fringe, and 'Nellie' in e-baby directed by Anna McCrossin- Owen. Sarah has appeared in a number of short films and independent features including Plague which topped the iTunes Horror Charts and is now on US Netflix's, plus various corporate and commercial work. Sarah also appeared as a lead in the Channel 31 series Leongatha as Mazzy.



**TOM HEALEY**  
**DIRECTOR**  
**(HE/HIM)**

Tom graduated from the Victorian College of the Arts in 1989. Over the last thirty years he has worked as a director, a dramaturg and an actor for theatre companies around the nation. His previous productions include: American Song - national tour-, Jumpers for Goalposts and The Shape of Things - national tour - (Red Stitch Actors' Theatre); Heisenberg (MTC); The Kid (Griffin); The Spook (Malthouse Theatre); Elegy, The Sign of the Seahorse, Ancient Enmity, Insouciance, The Fat Boy and Falling Petals (Playbox); Let's Get it On (Room 8); Doris Day - So Much More Than the Girl Next Door (Boldjack); Disarming Rosetta and Inside Out (Hothouse Theatre); Good Evening (Token) with Sean Micallef and Stephen Curry; The Man In Black (Folsom Prison Productions); Eddie Perfect's solo shows, Drink Pepsi, Bitch (Malthouse Theatre and tour); and Angry Eddie (Chapel Off Chapel). Tom is currently the Associate Dramaturg at Red Stitch. Previous positions include Head of Acting and Directing at Flinders Drama Centre, Literary Manager at the Australian Script Centre, Artistic Director of the Australian National Playwrights' Conference and Artistic Associate at Playbox. He has been a proud member of the MEAA since 1989.







## ***Fairly Lucid Productions***

Fairly Lucid Productions is an independent theatre company who invite their audiences to observe, think and discuss.

Run by Ben Noble & Sarah Ranken, we aim to push the boundaries with our performances, presenting work that is courageous, compassionate and embraces humility, with a strong focus on new work.

Our film production arm - Rankoble Films will start filming on a new production within the year.

To stay in touch, follow us, tag us, like us, share our work.

@fairlylucid  
#bedandbreakfasttheplay

**OBSERVE. THINK. DISCUSS**



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Alex Thew & Ben Noble. Photo by Cameron Grant, Parenthesy

