

'Night, Mother

by Marsha Norman

Age 16+

**Broken
Volk**
Productions

Sponsored by Rosebud
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'Night, Mother

By Marsha Normal

Setting:

A small house built way out on a country road, set in the 1980's.

Cast:

Thelma Cates **Kelsey Krogman***
Jessie Cates **Hayley Rosenau‡**

Creative Team:

Director..... **Leah T. Hearne***
Stage Manager..... **Shannon Klassen**
Lighting Designer..... **Becky Halterman***
Set Designer/Prop Master..... **Josie Kaip**
Sound Designer..... **Karyssa Komar***
Costume Designer..... **Julie Serger***
Technical Director..... **Brad G. Graham**

Thank You:

Peter & Fiona Lauridsen, Rosebud Merry Merchants, Rosebud Lions Club, Lauren Hamm Photography, Heids MacHawk, Jodi Ulrich, Elaine Michaels, Naomi Puliman, Ian Farthing, Mark Lewandowski, Edward & Debby Rosenau, Darien Darius, Natalie Johnstone, Shelly-Ann Morgan, Ryan Leenheer, Sara Leenheer, Stacy Boardman, Greg Kaip, Randall Wiebe, Sue Miller, and everyone who supported the bakery and bottle drive and has been encouraging Hayley through this process.

* Indicates a Fellow of Rosebud School of the Arts (FRSA).

‡ Indicates a current student of Rosebud School of the Arts.

Video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

What you're about to witness is the final product of a class called THR 489: Final Project. It is a self-produced independent student project that reflects something about their unique artistic voice and their educational experience in Rosebud.

In their final year at Rosebud School of the Arts, students are required to produce a work at least 20 minutes long. They also must participate in the show in a way related to their area of study, whether it is acting, music, design, stage managing, or serving as technical director.

As producer, the student is responsible for all aspects of the project. They need to choose the show (sometimes writing their own), secure rights and a venue, find a team, raise money, and develop marketing plans, timelines, and budgets. All decisions, and their consequences, are borne by the student, including any profit or loss. This work prepares them for a post-graduation world where they may end up creating their own work (for example, touring the Fringe circuit) or being involved in community or church projects.

Although the student is the driving force behind their own project, RSA supports them by assigning an experienced mentor who will guide them through the process, advising on the next steps, providing perspective, and encouraging them through what can be a very challenging and daunting process.

Each project is approved based on whether the student has a reasonable chance of success given the scale, timing, and costs of the project. When challenging language and content is present in a script, the student is expected to handle these concerns as any theatre company would, through appropriate direction, approved cutting, and communication to the audience through marketing.

THR 489 Final Project is an overwhelming, and incredibly rewarding process for students, and we're always proud of what this next generation of artists will accomplish!

Playwright: Marsha Norman

Marsha Norman (born September 21, 1947) is an American playwright, screenwriter, and novelist. She received the 1983 Pulitzer Prize for Drama for her play *'night, Mother*. She wrote the book and lyrics for such Broadway musicals as *The Secret Garden*, for which she won a Tony Award and the Drama Desk Award for Outstanding Book of a Musical, and *The Red Shoes*, as well as the libretto for the musical *The Color Purple*^[1] and the book for the musical *The Bridges of Madison County*. She was co-chair of the playwriting program at The Juilliard School until stepping down in 2020.

From wikipedia.org/wiki/Marsha_Norman



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Director's Note

Over the weeks that we have been rehearsing 'Night Mother, I've struggled with what to say in my director's note. If you have arrived at this place and are reading this you have seen the trigger warning, you have some sense of the themes of this play, and can perhaps understand my difficulties.



While this is obviously Jessie's story, it is equally Mama's. Jessie has arrived at a decision, and before the play begins she has worked through the stages of grief, while Mama has had no time to prepare for the conversation about to take place. We witness Mama experience denial, anger, bargaining and depression in real time, while Jessie has already arrived at acceptance.

There have been times in the process of rehearsals that the conversation you will witness on this little alley space has felt like a boxing match as the actors make their argument with each other. It's a conversation that has long been neglected by these two women, forced out of them by the circumstances of the play.

There are no easy answers to the questions raised in this play, things will not be wrapped up in a bow at the end of it. But the expression of grief throughout the play reminded me of something I read about grief recently, and I will leave you that thought.

"Grief is not a weakness to be cured, nor a temporary crack in the smooth road of our lives. It is not a pathology that time erases. It is love itself."
(from "The Unbroken Circle, author unknown)

- Leah T. Hearne

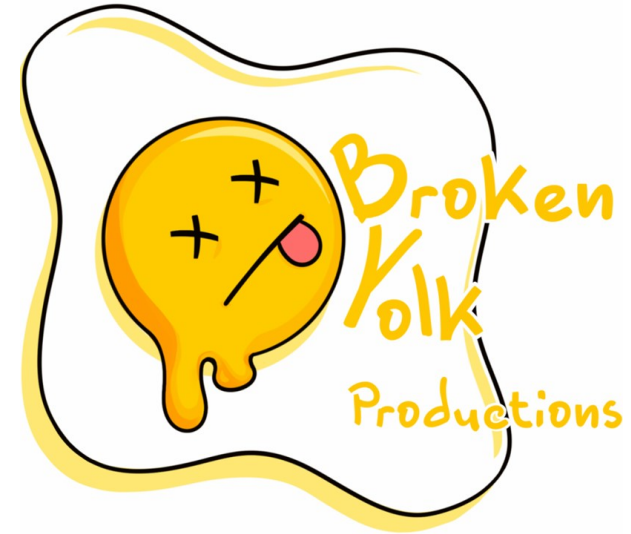


Producer's Note

February 2024: I'm in the Drama Book Store in New York City on a school trip. A bright yellow play I bumped off the table while walking by literally fell into my hands. I looked down and it was 'Night, Mother. Naturally, I turned it over and read the back and was immediately hooked. I bought it and read it on the plane from JFK to YYZ. It was one of the most honest and gripping

plays I had ever read. It made me ask questions, about myself and my life. It resonated with me as someone with a chronic illness who has struggled immensely with her mental health through the years. It was one of the first plays I read that made me feel like someone understood everything. It made me feel seen. It made me want to talk. When it came time to choose a Final Project, this was a strong contender. My advisor asked me what my goal was for this project. I said that I wanted to spark a conversation and make people leave the theatre thinking about the story. 'Night, Mother is the kind of story I want to tell, and is the inspiration behind my company's (Broken Yolk Productions) mandate: "Diving into the difficult, the dark and the gritty. Telling stories that leave an impact and start conversation." My hope for this show is to shed light on mental health and break the stigma surrounding it. To change the negative connotations that are so often connected to it. My hope is to bring awareness and openness. I invite you to dive into the gritty, and embrace the mess of it.

- Hayley Rosenau



Broken Yolk Productions was born out of a marketing class last year where an assignment was making a hypothetical theatre company, complete with mandate.

Broken Yolk was inspired by a curiosity and a desire to explore plays with gritty and dark themes, as well as a love of fried eggs. Broken Yolk doesn't shy away from the uncomfortable or the ugly side of humanity. We embrace it fully, and invite you to sit with us.

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CAST



KELSEY KROGMAN (*Thelma Cates*) - As a graduate of the Rosebud School of the Arts Mentorship Acting Programme, Kelsey also holds a BA in English from the University of Calgary. Select Rosebud Theatre credits include Hodel in *Fiddler on the Roof*, Percy in *Woza Albert!*, Mrs. Webb in *Our Town*, and Carol in *The Amish Project*, in addition to Mary Magdalene with the *Canadian Badlands Passion Play*. Kelsey is thrilled to be on Hayley's team!



HAYLEY ROSENAU (*Jessie Cates*) - Hayley is a multidisciplinary artist originally hailing from Youngstown, AB but has gotten to call the Rosebud valley home for nearly a decade. She is in her final year of the Acting Programme at Rosebud School of the Arts and delighted to be working on her final project for school. Previous acting credits include: *The Life History of the African Elephant* (Candlelight Stageworks); *The Foreigner* (Rosebud Theatre); *Christmas in the Marketplace*; *The Glass Menagerie*; *Light a Candle*; *Say Hello, Wave Goodbye*; *New Blood* and *WADE* (Rosebud School of the Arts). Next up: *Miracle on 34th Street* (Rosebud Theatre).

Artistic/Production Personnel



LEAH T. HEARNE (Director) - Leah is a director, writer, actor, and theatre instructor, who has made Rosebud her home since 1995. It's been a privilege to work with Hayley on her final project. Selected directing credits include *Pith!* (AllanTalent Productions), *The Match Girl's Gift* (RTSA), *One Fell Swoop* (A through Z Productions), *Proof* (Leonard's Corner Productions), *Daddy Long Legs* (Wonderment Productions), *Happy Days* (Uncanny Productions), *Woza, Albert!* (RTSA), *The Comedy of Errors* (PBI), and *The Crucible* (Alberta Bible College). Selected acting credits include *\$38,000 for a Friendly Face*, *Fiddler on the Roof*, *The Good Doctor*, *The Homecoming*, *The Diviners*, *The Foreigner*, *The Curious Savage*, *Steel Magnolias* (all for RTSA); *'night Mother* (Pixie Productions) and *Rilla of the Island* (Story Girl Productions).



SHANNON KLASSEN (Stage Manager) - Shannon Klassen is delighted to be stage managing Broken Yolk's production of *'Night, Mother*. Previous stage management experience includes *The Drowning Girls* (Phobia Productions); *David Copperfield* (No Simple Matter Productions); and *The Syringa Tree* (Rosebud Theatre). When she's not stage managing you can often find her attempting latte art and supervising in the Rosebud Mercantile.



BECKY HALTERMAN (Lighting Designer) - Becky is grateful to be back again and a part of this special story. Having played with the magic of lighting for over 25 years, she is always delighted to have the opportunity to play with lights and to engage in storytelling of the theatre. A graduate of RSA, Becky has been a light designer on many student productions in Rosebud. Some of her favourites include *All Is Calm*, *7x12*, *Mary's Wedding*, *Easter Island*, *Billy Bishop Goes to War*, *Ophelia's Hamlet* and *Damien*. Becky is also a human rights worker, and has discovered the healing power of knitting and watercolour painting, for herself and others. She is thankful for the support of Tyler, Xavier and Ashley, Sebastian and Tyria, Dominic and Immanuel, and many others she holds dear to her heart.

Artistic/Production Personnel



JOSIE KAIP (Set Designer/Props Master) - Josie is a former architecture student who turned to theatre design after graduating and now she won't leave. Previous set design includes *Pith!* (Allan Talent); *Heathers: The Musical* (Untold Stories Theatre); *The Life History of the African Elephant* (Candlelight Stageworks); *Porcelain Dolls* (Full Circle Theatre); *The Drowning Girls* (Phobia Productions); *The Lion, The Witch and The Wardrobe* (Fire Exit Theatre); and *The Match Girl's Gift*, *The Voice of the Prairie*, and *Christmas in the Marketplace* (Rosebud School of the Arts).



KARYSSA KOMAR (Sound Designer) - Karyssa is a multidisciplinary artist from Calgary, who moved to Rosebud a few years ago where she recently graduated from Rosebud School of the Arts. Karyssa has been fascinated by the art of sound since she was young. She loves playing her guitar, listening to the world around her and writing music. She is ecstatic to be having her sound designing debut alongside her bestie Hayley Rosenau. Karyssa would like to thank Hayley, and encourage her for the awesome job she is doing on her Final project! All her love to her bestie. KaryssaKomar.com



JULIE SERGER (Costume Designer) - Happiest when she is tangled in a mess of yarn, fabric and creativity, Julie spends most of her time in the admin & finance department of RTSA. Recent design credits include *Drowning Girls* (Phobia Productions); *The Life History of the African Elephant* (Candlelight Stageworks); *Voice of the Prairie* (RSA). Thanks to Hayley and the team for the opportunity to get out of the office and into the theatre for a bit again!



BRAD G. GRAHAM (Technical Director) - Brad G. Graham is the Production Stage Manager for Rosebud Theatre and a technical theatre instructor for Rosebud School of the Arts, having trained in ATP's Jr. Apprenticeship and RDC's Theatre Technology Program. From their humble beginnings working together till now, "That Little Dude" has had the distinct privilege to team up alongside Hayley many times including on productions like *Christmas in the Marketplace*; *The Glass Menagerie* (RSA); and *The Life History of the African Elephant* (Candlelight Stageworks), not to mention the myriad of student & dance shows and community projects and events they've enjoyed collaborating on.