

# VASSA

by Maxim Gorky



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**The Gazette**

# VASSA

by Maxim Gorky

January 5 – 31, 1988

## The Cast

Vassa Borisovna Zheleznova, *owner of the  
Zheleznov-Hrapov Steamship Company* . . . SANDRA NICHOLLS  
Sergei Petrovich Zheleznov, *her husband* . MICHAEL COPEMAN  
Pasha (Pavel), *her son* . . . . . MATHEW MACKAY  
Natalya (Nata), *her daughter* . . . STEPHANIE MORGENSTERN  
Prokhor Borisovich Hrapov, *her brother* . . MAURICE PODBREY  
Anna Onoshenko, *her secretary  
and confidante* . . . . . MARLANE O'BRIEN  
Lyoshka Pyatiorkin, *her chauffeur* . . . . . MATTHEW MABE  
Rachel, *her daughter-in-law* . . . . . LOUISE MARLEAU

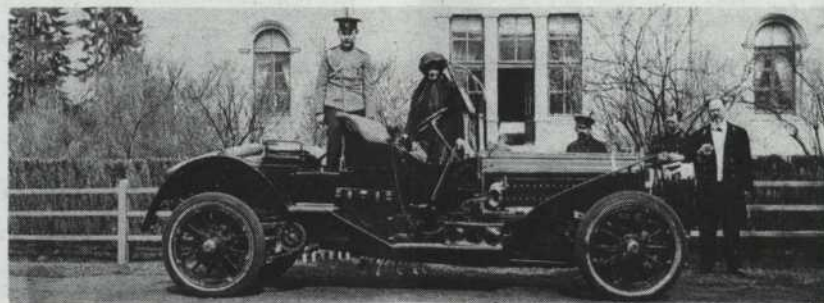
adapted and directed by HELENA KAUT-HOWSON  
designed by SUSAN SAVAGE  
lighting by FREDDIE GRIMWOOD  
stage manager JEAN-FRANÇOIS COUPAL  
assistant stage-manager JOHN RAYMOND

The action takes place in a semi-industrial town on the Volga in 1913

Act I—Early Spring  
Act II—Six months later  
Act III—Later the same day

There will be one intermission, time  
enough to enjoy a drink, sandwich or  
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**MAXIM GORKY** (Author, 1868-1936), one of the great Russian dramatists, and the only one to belong equally to the Tsarist and Soviet epochs between which he serves as a bridge. Of his plays, two were staged under different regimes, "The Lower Depths" in 1902 and "Yegor Bulichev" in 1932. By temperament and conviction, however, Gorky belongs whole-heartedly to Soviet Russia, and by his work, helped to bring about the establishment of the new régime. In acknowledgement of debt owed to him, his grateful country has renamed his birthplace, Nizhny-Novgorod, after him, and also the Moscow Art Theatre and the Bolshoi Dramatic Theatre in Leningrad (Grand Gorky Theatre). His first short story, published in 1892, was followed by a succession of works in which he became the outspoken champion of the under-dog and the bitter opponent of 'man's inhumanity to man'. This led to his imprisonment and banishment. He spent many years in Italy and organized a Bolshevik Party School on the Isle of Capri to which Lenin came to lecture. In 1929 he returned to Soviet Russia for good. It was Chekhov who was instrumental in bringing together Gorky and the Moscow Art Theatre, which in 1902 produced his first play, "The Lower Depths", depicting the life of the Moscow underworld huddled in a cellar. Following "The Enemies" (1935), he completed two parts of a trilogy, "Yegor Bulichev" and "Dostigayev". Gorky wrote VASSA twice, once in 1910 while in exile in Italy and again just before his death in 1936.

\* \* \*

**MICHAEL COPEMAN** (Zheleznov), originally from County Kent, England, was raised in Dartmouth, Nova Scotia. He later trained in ballet and the Martha Graham technique and has performed with Danny Grossman and Marie Marchowsky. No stranger to the Toronto theatre, film and television community, he has made several appearances in the Michael Hollingsworth series, "The History of the Village of the Small Huts". Other theatre work includes "33 1/3 Double Live" with Margaret Dragu at the Factory Theatre and several productions with the Clichettes. Earlier this year, he brought Pozzo to life in Randy Glynn's critically acclaimed dance/theatre collaboration, "After Godot", at Toronto's Premiere Dance Theatre and at the National Arts Centre. He has frequently been seen on "The Campbells", "SCTV", "Night Heat", and a number of American television movies. Michael's film credits include David Cronenberg's "The Fly", John Schlesinger's "The Believers", and a starring role in the soon to be released "Circle Man".

**JEAN-FRANÇOIS COUPAL** (Stage Manager), stage managed GUYS AND DOLLS earlier this season and will return to work on OBSERVE THE SONS OF ULSTER MARCHING TOWARDS THE SOMME and BILOXI BLUES. He began his stage management apprenticeship at Kawartha Theatre in Lindsay, Ontario, completing the training at Centaur two seasons ago. He worked on SALT-WATER MOON; MASTER HAROLD...AND THE BOYS; NIGHT MOTHER; ALBERTINE, IN FIVE TIMES; PRAGUE; MASTER CLASS and GLENGARRY GLEN ROSS. Last season he stage managed THE CAUCASIAN CHALK CIRCLE; FIRE; THE REAL THING; and BRIGHTON BEACH MEMOIRS.

**FREDDIE GRIMWOOD** (Lighting designer), designed WAITING FOR THE PARADE, THE TOMORROW BOX, SWEET LIKE SUGA, TRANSLATIONS, 84 CHARING CROSS ROAD, SUCCESSFUL STRATEGIES, PRAGUE and last season's THE REAL THING for Centaur. He began his career at Oxford Playhouse, moving to London a few years later to become Production Stage Manager for Western Theatre Ballet, a company which worked in association with Sadlers Wells Opera. Since moving to Canada, he has been Technical Director and Theatre Manager of the National Theatre School. He has represented Canada at international theatre gatherings in East Germany and the People's Republic of China. Over the past three seasons, Freddie has designed lights for numerous Opéra de Montréal productions.

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**TROÏKA**



**HELENA KAUT-HOWSON** (Director), adapted and directed the highly-acclaimed British première of VASSA at London's Greenwich Theatre in 1986. Born in Poland, she trained as a director at the Warsaw Academy of Theatre (PWST) and later at the Royal Academy of Dramatic Art. Her productions include "Amadeus" at the Octagon Theatre, Bolton; "Top Girls" at the Cameri Theatre, Tel Aviv; "The Thief" at the Teatr Polski in Bielsko; "The Magician" at the Kings Head; "Sunset" at the Half Moon Theatre, London; "On Foot" at the Polish Theatre in Posk; "Boesman & Lena", "Dusa Fish Stas & Vi", "Cat's Play", "Alpha-Beta" and "The Doll's House" at the Habimah National Theatre of Israel; "Duet for One" at the Horseshoe Theatre, Basingstoke; "Henry V" and "Henry IV, Part 2" at the Octagon Theatre, Bolton; and numerous productions at RADA and LAMDA where she is a staff member. Recent productions include: Graham Reed's "Remembrance" at the Cameri Theatre in Tel-Aviv; "All's Well That Ends Well" at the Leicester Haymarket and Julian Mitchell's "Another Country" at the Leeds Playhouse. This is Helena's second visit to Montreal. In March 1987, she directed "Werewolves" at the National Theatre School of Canada.

**MATTHEW MABE** (Pyatiorkin), is making his Centaur debut and is currently a third year performance student at Concordia University where he has appeared as Romeo in "Romeo and Juliet", Gloumov in "Diary of a Scoundrel", Kinesias in "Lysistrata" and will appear next in "Spring Awakening". Last year, he received the Most Promising Young Performer Award at the Quebec Drama Festival for his portrayal of John in "A Life in the Theatre". He has worked two seasons with Shakespeare-in-the-Park in his native state of Texas appearing in "Hamlet", "Taming of the Shrew" and "Two Gentlemen of Verona". Matthew has also appeared at Playwrights' Workshop as David in "Prodigal Son" and as Aaron in "Killing Frost on St. Zotique". Matt has recently finished filming "Expatriate" for Bulbeye Productions here in Montreal.

**MATHEW MACKAY** (Pasha), is making his first appearance at Centaur. His television and film experience includes the lead role of Michael Baskin in the Canadian-made film "Peanut Butter Solution", Henry Ford at age 12 in "Ford: The Man and the Machine" and Alec in "Hit and Run". On stage, he appeared as Jason Hawkins in the Youtheatre Production "The Mystery of the Oak Island Treasure" at Saidye Bronfman Centre last season. Mathew has appeared in a number of television commercials. He is a student at Royal West Academy.

**LOUISE MARLEAU** (Rachel), one of Quebec's most illustrious performers of stage and screen, is making her first Centaur appearance. She began her career on television at the age of eight and made her stage debut at fourteen in Musset's "Il ne faut jurer de rien" at La Poudrière. She later worked at Théâtre du Nouveau Monde for several seasons, then in 1970 was invited by Jean Gascon to play Nina in "The Seagull" and Juliet in "Romeo and Juliet" at Stratford Festival. Among her numerous stage highlights are "Three Sisters" at Toronto's St-Lawrence Centre; "Uncle Vanya" and "Taming of the Shrew" for Quebec City's Théâtre du Bois de Coulonge; and "Duet for One" with John Neville in Toronto. Her last stage appearance was four years ago in "Même jour, même heure l'année prochaine", a Bois de Coulonge production at Théâtre Felix Leclerc. She has spent recent years working extensively in film including numerous award-winning productions such as Lea Pool's "Anne Trister" and "La femme de l'hôtel" for which she received the Best Actress Award at the Chicago Film Festival and the Genie Award. She has spent the past few months shooting "Le grand secret" in Europe, a film to be aired on Radio Canada in the near future. Now making her return to the stage in VASSA, theatre audiences can look forward to her appearances next season in "Les Liasons dangereuses" at Théâtre du Nouveau Monde and as Marilyn Monroe in a new play by Quebec writer Roger Gaboury for Théâtre du Rideau Vert.

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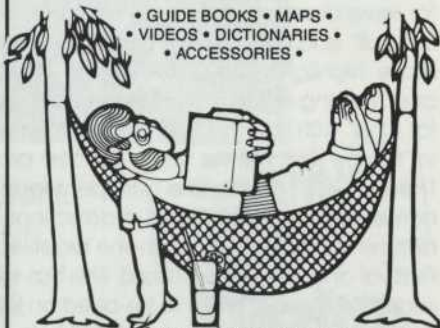
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**STEPHANIE MORGENSTERN** (Natalya), appeared in Centaur's production of *QUIET IN THE LAND* while still studying at Marianapolis College. She has since attended the Banff School of Fine Arts and will graduate this April from the drama department of McGill University. Last year at McGill, she received critical-acclaim for her performance of Marlene in "Top Girls", directed by Johanna Mercer. Stage credits also include "The Fairies Are Thirsty" at the National Theatre School Studio. Stephanie has worked for the National Film Board on both the English and French sides, most recently in "Deadlines", "Wednesday's Children", and the lead in "Pour tout dire", which won the gold medal in the category of Foreign Language Education at the New York International Film and Video Festival. Other credits include Sara in "Toby McTeague" for Filmline International and a number of television and radio appearances.

**SANDRA NICHOLLS** (Vassa), appeared as Desdemona in *OTHELLO* and Sara in *TOUCH OF A POET* in Centaur's second season and was seen five years ago as Maire in Brian Friel's *TRANSLATIONS*. A graduate of the National Theatre School, she is presently based in Southern Alberta where her stage credits include "Play It Again, Sam", "Flea in her Ear", "My Fat Friend" and "The Seagull" for Theatre Calgary; Flores La Due in "Stampede" for Alberta Theatre Projects; and Vivie in "Mrs. Warren's Profession" for the Citadel in Edmonton. Sandra was last seen in British Columbia's Caravan Stage Company's adaptation of George Orwell's "Animal Farm". When not performing, Sandra works as a developmental assistant for children and infants with special needs.

**MARLANE O'BRIEN** (Anna), comes to Centaur from Toronto's Tarragon Theatre where she appeared in the world première of "Toronto Mississippi". Other stage credits include the musical "Company" at Centrestage in Toronto; Colleen Curran's "Cakewalk" for the Blyth Festival; "Pal Joey" also at the Tarragon; "Top Girls" and "Duddy" at the Citadel in Edmonton; and "Painting Churches", "Sweeney Todd" and "The Norman Conquests" for Victoria's Bastion Theatre. She received an ACTRA Award nomination for Best Supporting Actress for her performance in the CBC drama "Suicide". This is Marlane's first appearance at Centaur.

**MAURICE PODBREY** (Prokhor), is the founding Artistic and Executive Director of Centaur Theatre Company. Over the past nineteen seasons, he has directed numerous acclaimed productions including, in recent years, *MASTER HAROLD...AND THE BOYS*, *THE SEAGULL*, *K2*, *NIGHT AND DAY* and *THE REAL THING*. Centaur audiences will remember his recent performance of Stalin in *MASTER CLASS* and the father in *BRIGHTON BEACH MEMOIRS* as well as other stage appearances including *DUET FOR ONE* and *A LESSON FROM ALOES*. Maurice was Chairman of the Professional Association of Canadian Theatres (PACT) for two terms and is currently on the Board of Directors of the National Theatre School. He will direct *BILOXI BLUES*, Neil Simon's sequel to *BRIGHTON BEACH MEMOIRS*, later this season.

**JOHN RAYMOND** (Assistant Stage Manager), is in his third season at Centaur. He was Assistant Stage Manager for *GUYS AND DOLLS* and in past seasons he has worked on *THE ZEN OF AN INTELLIGENT MACHINE*, *GONE WITH HARDY*, *FIRE*, *THE REAL THING*, and *BRIGHTON BEACH MEMOIRS*. He resides in Montreal and has directed several productions for local amateur groups including "Songs for War" for Children's Creations; "Oklahoma" and "Oliver" for Beth Zion Youth and "Fiddler on the Roof" for Beth Tikvah Youth. He stage managed the Canadian première of "Social Security" at Stage West Dinner Theatre in Mississauga, Ontario, and has also worked at the Kawartha Summer Theatre in Lindsay, Ontario.

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**SUSAN SAVAGE** (Designer), a graduate of the National Theatre School, designed the Centaur productions **GLENGARRY GLEN ROSS** and **THE REAL THING**. She has designed sets and costumes for Magnus Theatre in Thunder Bay including "The Tempest", "The Shipbuilder", "Of Mice and Men" and "Teddy"; and recently "Pal Joey" for Theatre Calgary. She has also designed two productions which played at Centaur: "Angel: A Musical" for Les Productions Angel/Alan Jaslow Productions and "1984: A Romance" for David Rimmer Productions. Susan's other credits include having stage designed 15 projects for The Town Stage in Dollard-des-Ormeaux where she was Resident Designer from 1977-1980, and the art direction of both "Time Bomb", a video for the Montreal Foundation for the Performing Arts and "Drama Lab", a series of collected drama shorts for the National Film Board. Susan designed costumes for "Much Ado About Nothing" last April for Concordia University, where she currently teaches Theatre Design.

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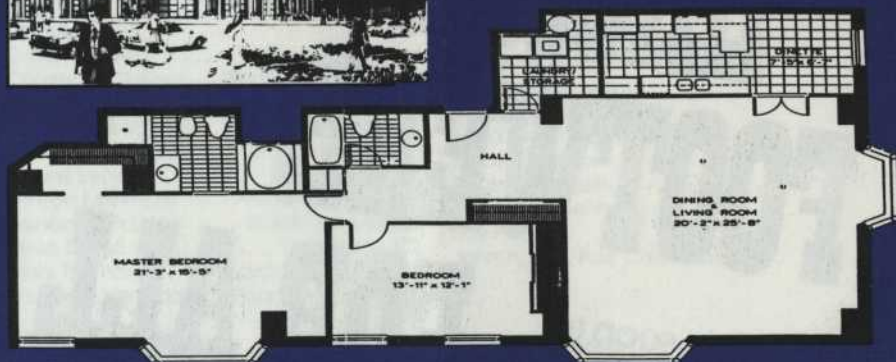
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