Each year, through various donations and sponsorships, we are committed to helping our local communities.

We’re proud to be the 2019/2020 season sponsor of the Grand Theatre.
Upon my arrival at the Grand Theatre three years ago, the first press conference we held was to announce that we had commissioned five playwrights who would write stories to debut at our theatre. At that point, I shared my passion for creating new work and the importance of telling our stories on our stages. We call this program COMPASS because it guides playwrights, shapes narratives, and points us in the direction of new stories that we want to tell.

I am thrilled that This London Life is the first play of those initial commissions that will debut here at the Grand. Growing up in London, I have always been fascinated by how our city imitates the street names, rivers, and markets of London, England. The more time I spend in England, the more hilarious this comparison seems to be. For me, the way to tell this story was through comedy—let’s have some fun seeing our city onstage.

Morris Panych is one of Canada’s most celebrated writers. I brought him the idea and he quickly responded with a format: a British person unknowingly drops into our London and doesn’t realize he’s in the wrong city. The premise is simple, and the possibilities for comedy are bountiful. The play tells the story of two Londons, parodying their many similarities—and their differences. It also reminds us that being the “other” London is something worth celebrating.

And so we begin our ambitious new commissions, with this refreshing look at our city in This London Life. For me, this play reminds me how happy I am to be back home—quirks and all—to enjoy my London life.

Thank you for joining us this season.

DENNIS GARNHUM
ARTISTIC DIRECTOR
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This London Life

By Morris Panych

This London Life is staged by arrangement with Pam Winter, GGA, www.ggagency.ca

The videotaping or other video or audio recording of this production is strictly prohibited.

We would like to acknowledge the history of the traditional territory in which the Grand Theatre operates. We would also like to respect the longstanding relationships of the three local First Nations groups of this land and place in Southwestern Ontario; the Chippewa of the Thames First Nations (part of the Anishinaabe), the Oneida Nation of the Thames (part of the Haudenosaunee) and the Munsee-Delaware Nation (part of the Leni-Lunaape).
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CAST

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Jimmy    ALLISTER MACDONALD
Mrs. Simpson  REBECCA NORTHAN
Walter Winch  RYAN SHAW
Emery    BRAEDEN SOLTYS
Nan      WENDY THATCHER

PRODUCTION TEAM

Director  MORRIS PANYCH
Set & Costume Designer  KEN MACDONALD
Lighting Designer  KIMBERLY PURTELL
Sound Designer & Composer  KEITH THOMAS
Stage Manager  SUZANNE MCArTHUR
Assistant Stage Manager  SANDI BECKER
Apprentice Stage Manager  DARIUS HAHN
Child Supervisors  CHRYSTINE ROBINSON

The Grand Theatre is an active member of the Professional Association of Canadian Theatres (PACT) and engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of the Canadian Actors’ Equity Association. The Grand Theatre acknowledges with thanks the co-operation of Locals 105 and 828 of the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists, and Allied Crafts of the United States, its Territories and Canada, and The London Musicians’ Association Local 279.
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It’s been over thirty years since I worked at the Grand. In 1986, I performed on the main stage as Billy Bishop; my partner, Ken MacDonald, performed with me on the piano. One of our most memorable nights was when the main curtain (which was an airplane hangar door) wouldn’t open and we performed this two man musical on either side of a giant metal barricade. But we carried on regardless—and without a hitch—thanks in large part to a great running crew, and a welcoming audience who probably enjoyed the mishap as much as they enjoyed the show. That performance proved to us at the time, and definitively, that London audiences were up for anything: nobody left that night, and afterwards they gave us a hearty standing ovation. I believe, before the show was finished, even the press was there. Everybody was in on it, it seems, and the spirit of the city and its inhabitants was on full display.

It was with that memory and that feeling that I welcomed Dennis’s challenge of creating a show for London. I have, of course, tried to give the story a wider context, thematically, but at its core the piece has remained localized. It feels personal and unique to me as I hope it will to you. It’s not that London is so very different from other Canadian cities, but it does have an identity—an identity both tied to its namesake and remarkably apart from it. Londoners are proud of this unique contradiction and it shows. I wanted, and hope, to make them even prouder of their welcoming, open-minded city.

It’s great to be back.

MORRIS PANYCH
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It all began with a commission. In 2016, we launched a New Play Development program called COMPASS, and its mission is to create and premiere new work on our stages. From the beginning, it was a priority for us to stage a play that showcases our city. A play that celebrates the absurdities of living in London, a city of streets, rivers, and markets all named after those in that “other” London in England. We needed someone with the right balance of wit, levity, and a taste for the absurd, and that led Artistic Director Dennis Garnhum directly to Morris Panych.

The next step was for Torontonian Panych to get the full London, Ontario experience, and to learn about our city. We tasked John Winston, Tourism London’s GM at the time, with giving Morris and his long-time partner and creative collaborator, Ken MacDonald, a tour of the city. Of course, London, Ontario 101 must include such landmarks as Covent Garden Market, the Thames River, and St. Paul’s Cathedral, and familiar streets like Cheapside, Piccadilly, and Pall Mall.

Now having spent time in our London, and having spoken with Londoners, Morris went back to Toronto and wrote a draft of a brand new play—This London Life. Here it was: a story about the two Londons that encapsulated the uniqueness of making a home in
this London—our London, constantly doubled, compared, and mistaken for that “other” London across the way.

At this point, a new play will have a workshop, which is when actors are added to the equation. Workshops are an important opportunity for the playwright to turn ideas in their head into a great script—they are a play’s testing ground, a space for experimentation that allows the playwright to determine what the final script might look like.

Our workshop for *This London Life* had an added feature: an invited reading. Grand staff and supporters gathered in our rehearsal hall to hear the play for the very first time. Readings and other “sneak-peek” presentations of plays in development allow the playwright and creative team to gather feedback. This was especially useful for *This London Life*—feedback from real Londoners on a play about their own city.

Everything culminates at this moment, right here and right now: the first production. Here at the Grand Theatre, we’re very proud to have commissioned, developed, and produced this brand new play about our city, a place we are endlessly proud to call our home.

**MEGHAN O’HARA**
**EDUCATION AND OUTREACH COORDINATOR**
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Cynthia Jimenez-Hicks  Rae-Ann
FOR THE GRAND THEATRE: Debut.
THEATRE CREDITS (SELECTED): *The Candidate*, *The Party* (Citadel Theatre); *Girls Like That* (Tarragon Theatre); *Boys, Girls and Other Mythological Creatures*, *Spelling 2-5-5* (Carousel Players); *Robin Hood*, *Pinocchio* (Torrent Productions); *Hello Again* (Artillery Collective); *Hot House Prince* (Teatro La Quindicina). FILM AND TV CREDITS (SELECTED): *Barbelle* Season 1 and 2 (Kinda TV). Other: Cynthia is also a playwright and producer. Training: National Theatre School. Upcoming: *A Christmas Carol* (Citadel Theatre).

Allister MacDonald  Jimmy
FOR THE GRAND THEATRE: Debut.
THEATRE CREDITS (SELECTED): *Shakespeare In Love* (Neptune); *Foreign Tongue the Musical* (Factory/NSTF); *Rope Running Out* (Lemon Tree Creations); *Tab&Landon* (Theatre Outre); *Kitsault* (Price/Puell). FILM AND TV CREDITS: *Stage Mother* (Feature, J Todd Harris); *Liar* (CBC, Wayne Burns); *Splinters* (Thom Fitzgerald); *Sex&Violence* (OutTV); *Forgive Me* (Sky TV); *Pure* (CBC). OTHER: Graduate of Ryerson Theatre School.

Rebecca Northan  Mrs. Simpson
FOR THE GRAND: *Blind Date*, *An Undiscovered Shakespeare*. THEATRE CREDITS (SELECTED): *An Undiscovered Shakespeare* (Stratford Festival); *Sextet* (Tarragon Theatre); *One Man Two ‘Guv-nors, Seven Stories* (Theatre Calgary); *A Midsummer Night’s Dream*, *Seven Stories* (CanStage); *Evil Dead: the Musical* (Ground Zero Theatre); *Legend Has It*, *Robin Hood* (Alberta Theatre Projects). FILM & TV CREDITS: *This Hour Has 22 Minutes*, *Being Erica* (CBC); *The Foundation* (Showcase); *Alice, I Think* (Ctv/Comedy Network). RADIO: *Because News* (CBC Radio). OTHER: Rebecca runs her own company, and creates original shows under the banner of Spontaneous Theatre. www.spontaneoustheatre.ca. She is also a playwright & director. (@slipper - a Cinderella Story, ZORRO: Family Code, Kung-Fu Panties). Twitter: @rebeccanorthan IG: @rebeccanorthan

Ryan Shaw  Walter Winch
FOR THE GRAND THEATRE: Debut.
GUEST ARTISTS

Braeden Soltys  Emery
FOR THE GRAND THEATRE: Timothy Findley’s The Wars. THEATRE CREDITS (SELECTED): A Time of Future Tales (My Friends and I/Hamilton Fringe Festival); Trap Door, The Cradle Will Rock, If/Then, Floyd Collins (Theatre Sheridan); Chelsea Sunrise (Canadian Music Theatre Project); Songs of the City 2017 (Winter Garden Theatre); Lockdown (Leda Serene Films/Toronto Fringe Festival). FILM AND TV CREDITS (SELECTED): Transporter: The Series (HBO); Ghostly Encounters (W Network). OTHER: Honours Bachelor Music Theatre Performance at Sheridan College (Class of 2018); Creative Associate with Diva Day (ddivaday.org)

Wendy Thatcher  Nan
FOR THE GRAND THEATRE: She Stoops to Conquer. THEATRE CREDITS (SELECTED): 27 seasons at the Shaw Festival 1981–2012; His Girl Friday, The Circle, Cavalcade, The Plough and the Stars, Tons of Money, Drums in the Night (Stratford Festival); Blithe Spirit, Jack of Diamonds (Theatre Aquarius); Outside Mullingar (Festival Players, Wellington). FILM AND TV CREDITS: TV: Anne of Green Gables (Fire and Ice); Top Cops Film: The Last Detail, The Rowdyman.

Morris Panych
Playwright & Director
FOR THE GRAND THEATRE: Billy Bishop Goes to War. THEATRE CREDITS (SELECTED): As Playwright/Director—Premieres: 7 Stories, Vigil, The Dishwashers, Girl In the Goldfish Bowl (Arts Club); The Overcoat (Canadian Stage); Wanderlust, Moby Dick, The Trespassers (Stratford Festival); In Absentia (Centaur); Picture This, Ghosts, The Government Inspector, (Soulpepper); Lawrence & Holloman, Earshot, Sextet, Benevolence (Tarragon Theatre). As Director—Blyth Spirit (Soulpepper); Art, Take Me Out, Amadeus, Sweeney Todd, Hysteria (Canadian Stage); Engaged, Sweet Charity, Arms and the Man, Our Betters, Doctor’s Dilemma, A Little Night Music, Nothing Sacred, You Never Can Tell, Design For Living (Shaw Festival); Flight, The Overcoat (opera), Macbeth, The Barber of Seville (Pacific Opera/Vancouver Opera/Opera de Quebec). FILM/TELEVISION (SELECTED): Hey Lady (CBC); The Overcoat (CBC) honourable mention at Prix Italia Other: Two Governor General’s Awards for Drama, fourteen Jessie Richardson Awards, three Sidney Riske Writing Awards, five Dora Mavor Moore Awards. UPCOMING: Frankenstein Revived (debut, Stratford Festival)

Ken MacDonald
Set & Costume Design
FOR THE GRAND THEATRE: Billy Bishop Goes to War, A Thousand Splendid Suns, Blind Date. THEATRE CREDITS (SELECTED): Private Lives (Stratford Festival); A Thousand Splendid Suns (ACT/Old Globe—San Diego); The Shoplifters (Centaur Theatre/Arts Club Theatre/Theatre Calgary/Arena Stage—Washington, DC); Anything Goes (Arena Stage—Washington, DC); Newsies (Arena Stage); Frankenstein Revived (Stratford Festival). OTHER: Four Dora Mavor Moore Awards, a Betty Mitchell Award, seventeen Jessie Richardson Awards and a San Diego Critics Award. www.kenandmorris.com
Kimberly Purtell  
Lighting Designer  
FOR THE GRAND THEATRE: Prom Queen.  
THEATRE CREDITS (SELECTED): Snow Child (Arena Stage DC); Mamma Mia! (Citadel Theatre); Life After (Musical Stage Company/Canadian Stage); Life Reflected (National Arts Centre Orchestra); Brontë: The World Without (Stratford Festival); Declarations (Canadian Stage).  
UPCOMING: Mary and Max (Theatre Calgary); Anything Goes (Arena Stage, DC). OTHER: Three Dora Mavor Moore Awards, META, Pauline McGibbon Award.

Keith Thomas  
Sound Designer & Composer  
FOR THE GRAND THEATRE: Debut.  
THEATRE CREDITS (SELECTED): 25 seasons at The Stratford Festival; 12 seasons at The Guthrie Theater, Minneapolis; A Midsummer Night’s Dream, Love’s Labor’s Lost (Chicago Shakespeare Theater); The Tempest (The Old Globe, San Diego); Julius Caesar (Shakespeare Theatre, Washington, DC); The Donnellys, Innocence Lost (NAC); The Drowning Girls, Gracie, Les Passants, Generous (GCTC); Born Yesterday, 1979 (Shaw Festival); Category E (Coalmine Theatre); 39 Steps, Butcher (Centaur Theatre); Mikveh, Rose (Harold Green Jewish Theatre). FILM AND TV CREDITS (SELECTED): King Lear, Mordecai Richler: Last of the Wild Jews, Gordon Sheppard.  
OTHER: www.keiththomas.ca

Suzanne McArthur  
Stage Manager  
FOR THE GRAND THEATRE: 12th season with the Grand Theatre. THEATRE CREDITS (SELECTED): It’s Your Funeral, Lunenburg, Buying the Farm, Birds of a Feather, Storm Warning, Wrong for Each Other, Knickers! A Brief Comedy (Port Stanley Festival Theatre); The Birds and the Bees, Aladdin: The Panto, Snow White: The Panto, Weekend Comedy, Perfect Wedding (Drayton Entertainment); The Normal Heart (Studio 180 Theatre/Buddies in Bad Times); Hosanna, The Tempest (Stratford Shakespeare Festival); Forests (Tarragon Theatre); Disney’s Beauty and the Beast (Silver Mist Productions). OTHER: Busy mother to Michael and Charlotte, xoxo.

Sandi Becker  
Assistant Stage Manager  
FOR THE GRAND THEATRE: Silence, Miracle on 34th Street, The Hobbit, Playwrights Cabaret 2011, Macbeth (HSP), Dreamgirls. THEATRE CREDITS (SELECTED): Torn Through Time (MTYP); Romeo and Juliet, A Midsummer Night’s Dream, Twelfth Night, King Lear (Canadian Stage Shakespeare in High Park); Space Opera Zero, The Harrowing of Brimstone McReedy (Eldritch Theatre); Taming of the Shrew (Driftwood Theatre Group); Ultrasound (Cahoots/Theatre Passe Muraille); La Maleta (Roseneath Theatre/American tour); Hamlet (Driftwood Theatre Group); Frankenstein’s Boy (Eldritch Theatre); The Odyssey (Driftwood Theatre Group); Dib and Dob and the Journey Home (Roseneath Theatre); A Midsummer Night’s Dream (Driftwood Theatre Group); Stockholm (Seventh Stage/Nightwood).
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The Grand values our community and corporate partnerships at all levels of support. As part of our community outreach in our mission to be World Curious and London Proud, we are asking London-based businesses to join us as London Proud Business Club members and link your brand to ours.

The following companies have made a $2500 sponsorship pledge and have purchased a complete subscription package. We thank them for their support.

For more information on this program and other benefits to your staff teams, please contact Suzanne Lanthier, Director of Audience Development at 519-672-9030 x 251 or slanthier@grandtheatre.com

**GUEST ARTISTS**

Darius Hahn  Apprentice Stage Manager  

**FOR THE GRAND THEATRE:** Debut.  **THEATRE CREDITS (SELECTED):**  *John* (Royal Manitoba Theatre Centre); *Giving Up The Ghost, It’s Your Funeral* (Port Stanley Festival Theatre); *The Velveteen Rabbit* (Canada’s Ballet Jorgen); *Will You Be My Friend* (Green Light Arts); *Journey to the East* (Tottering Biped Theatre); *Concord Floral* (University of Waterloo). **OTHER:** Bachelor of Arts from the Honours Theatre and Performance Program at the University of Waterloo.

DARIUS HAHN
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He’s written thirty plays and musicals, and directed about a hundred; he’s acted on stage—sometimes in his own plays—and in several television series; and he’s won two Governor General’s Awards for Drama for his plays, as well as numerous other accolades. Born in Calgary and raised in Edmonton, Panych attended the Northern Alberta Institute of Technology, and later studied creative writing at the University of British Columbia, and theatre at East 15 in London, U.K. Panych’s works have been staged across Canada and abroad.

Panych rose to prominence with *Last Call: A Post-Nuclear Cabaret*, which he wrote and starred in when it was first performed in 1982. It was later revised for CBC television, giving Panych’s work an audience nationwide. From there, he went on to write a myriad of successful plays, including *The Dishwashers* (a comic tragedy set in the dank depths of a fine dining restaurants), *The Ends of the Earth* and *Girl in the Goldfish Bowl* (both of which won Governor’s General Awards for Drama). Panych’s substantial body of work has achieved international recognition, with his plays being produced in the U.S., U.K., Japan, Hungary, France, South Korea, Israel, as well as being translated into numerous other languages. His plays have earned Panych the
reputation of being a champion of the underdog, and a chronicler of the absurd.

Panych’s impact in Canadian theatre is particularly unique because it is not the story of one man’s influence, but rather, two. Panych works alongside his partner and longtime artistic collaborator, Ken MacDonald. They have co-written works, acted together, and MacDonald is often the production designer for plays Panych has written or directed, including This London Life. Their partnership and their approach to theatre has forever left its mark on Canadian theatre.

MEGHAN O’HARA
EDUCATION AND OUTREACH COORDINATOR
BlueStone Properties is an award-winning, family-owned business with three generations of experience in the property and real estate development industry dating back to 1955. Armed with a $10 building permit, Ewald Bierbaum built his very first property—a duplex on Springbank Drive.

Bernie Bierbaum, his wife Sue, and their children Colin Bierbaum and Jaclyn Pisarczyk assumed operations of BlueStone in 2008 and have maintained Ewald’s love of growing, nurturing and building in the community he called home since arriving from Germany at the age of 20 in 1952.

Colin has recently taken the reins as President and Jaclyn serves as the Executive Vice President. The BlueStone portfolio includes over one million square feet of commercial and office space shared between their downtown Dufferin Corporate Centre office tower and the Meadowbrook Business Campus, and over 850 residential units throughout the city at 600 Proudfoot Lane, 520 Talbot St Luxury Apartments, Oakland Park and Platts Crossing.

Sue and Bernie Bierbaum have been long time supporters of the Grand Theatre, first as ticket buyers, then subscribers and...
individual donors to the theatre, and then as weekend sponsorship hosts. Their love of the theatre and their business philosophy of investing in the communities where they build came together in the 2010–2011 season when they assumed a title sponsorship of Shirley Valentine. For the past eight seasons, the Bierbaums have become part of the Grand’s extended family.

The Grand is just one of over 40 local charities and not for profit organizations that benefit from the BlueStone’s supportive team of staff and clients.

At BlueStone Properties they genuinely care about tenants, residents, neighbours, and the community. Each year as part of their sponsorship, Sue and Bernie host a wonderful evening for their staff, clients and colleagues and showcase the theatre to many new patrons.

“When people move into a home or a business environment, the character, and the vitality of the neighbourhood that surrounds them is just as important as the place they call home. That’s why BlueStone Properties continues its commitment, not just to building better properties, but also to building a better London.

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<td>Armouries Grille</td>
<td>Premium Casual</td>
<td>$$$</td>
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www.marriott.com/yxudl |           |             |
| Black Trumpet Restaurant | Casual Fine Dining | $$$         |
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| The Church Key Bistro Pub | Casual Fine Dining | $$$         |
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| Che Resto Bar         | Casual Dining        | $$$         |
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cherestobar.ca |           |             |
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519-642-2300  
fellinikoolinis.com |           |             |
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<th>RESTAURANT</th>
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<tr>
<td>Garlic’s of London</td>
<td>Upscale Rustic Cuisine</td>
<td>$$$</td>
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<tr>
<td>481 Richmond Street</td>
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<tr>
<td>519-432-4092</td>
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<td>garlicsoflondon.com</td>
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<td>Gnosh Dining &amp; Cocktails</td>
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<td>125 Dundas Place</td>
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<tr>
<td>519-601-8050</td>
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<td>gnoshdining.com</td>
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<td>Grace Restaurant</td>
<td>Farm-to-Table Fine Dining</td>
<td>$$$$</td>
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<td>215 Dundas Street (at Clarence)</td>
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<td>226-667-4822</td>
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<td>gracelondon.ca</td>
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<td>Joe Kool’s</td>
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<td>595 Richmond Street</td>
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<td>519-663-5665</td>
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<td>joekools.ca</td>
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<td>Lou Dawg’s Southern BBQ</td>
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<td>519 Richmond Street</td>
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<td>519-204-0822</td>
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<td>loudawgs.com</td>
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<td>marienbad.ca</td>
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<td>Michael’s on the Thames</td>
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<td>1 York Street</td>
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<td>519-672-0111</td>
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<td>michaelsonthethames.com</td>
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<td>Moxie’s Grill &amp; Bar</td>
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<td>519-936-0745</td>
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<td>moxies.com</td>
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<td>Toboggan Brewing Company</td>
<td>Brew Pub</td>
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<td>519-433-2337</td>
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<td>tobogganbrewing.com</td>
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<td>Villa Cornelia Restaurant</td>
<td>Continental Fine Dining</td>
<td>$$$$</td>
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<td>142 Kent Street</td>
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<td>226-234-6267</td>
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<tr>
<td>villacorneliarestaurant.com</td>
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<tr>
<td>Winks Eatery</td>
<td>Casual Dining Pub</td>
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<td>551 Richmond Street (on Albert)</td>
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<tr>
<td>519-936-5079</td>
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<td>winkseatery.com</td>
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