

YOU'RE JUST A PLACE THAT I KNOW



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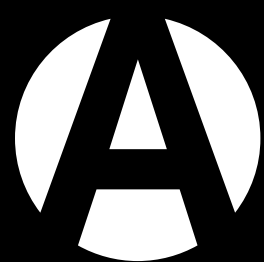
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JANUARY 21—FEBRUARY 1, 2026

Olympic Village Stage at the BMO Theatre Centre



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YOU'RE JUST A PLACE THAT I KNOW

By Adrian Glynn McMorran with Beverly Dobrinsky, Marlene Ginader,
Chelsea Rose Winsby and Sally Zori

Music and Lyrics by Adrian Glynn McMorran

An Arts Club Presentation

JANUARY 21—FEBRUARY 1, 2026

Olympic Village Stage at the BMO Theatre Centre

MUSICIANS AND STORYTELLERS

Adrian Glynn McMorran* Guitars/Vocals/Stories

Beverly Dobrinsky Hurdy-Gurdy/Vocals/Stories

Marlene Ginader* Violin/Vocals/Stories

Cat Hiltz Bass/Vocals

Martin Reisle Cello/Banjo/Guitar/Vocals

Chelsea Rose Winsby* Vocals/Stories

Sally Zori Drums/Vocals/Stories

Adam Kozak Choir Conductor

Madeline Brown Choir Captain

Sara Ramsay Choir Captain

The Righteous Ramshackle Chorus

CREATIVE

Marcus Youssef* Director & Dramaturg

Adrian Glynn McMorran Creator & Musical Director

Parjad Sharifi Lighting & Set Designer

Emma Hammond* Stage Manager

*The participation of these Artists is arranged by permission of Canadian Actors' Equity Association under the provisions of the Dance•Opera•Theatre Policy.

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PHOTO CREDIT: THE CAST OF *YOU'RE JUST A PLACE THAT I KNOW*, 2025; KRISTINE COFSKY PHOTOGRAPHY

LAND ACKNOWLEDGEMENT

The Arts Club Theatre Company acknowledges the traditional, ancestral, and unceded territories of the [x̣^wməθḳ^wəỵəm](#), [Skwxwú7mesh](#), and [səlilwətał Nations](#), the original stewards of this land on which we operate. We would like to ask those visiting or living here to share their thanks by supporting local Indigenous artists and communities. Acknowledging is always a start to supporting; as we step forward, we wish to be better partners, healers, and helpers to our Indigenous neighbours.

WELCOME

Thank you for joining us at the Arts Club’s Olympic Village Stage at the BMO Theatre Centre for *You’re Just a Place That I Know*.

In this deeply personal and beautifully crafted work, Adrian Glynn McMorran invites us into an act of reflection that feels both intimate and communal, reminding us how songs can become markers of who we were, who we are, and who we are still becoming.

The Olympic Village Stage at the BMO Theatre Centre is the perfect home for this kind of storytelling. Designed for closeness and connection, the space allows us to sit with an artist as they transform personal history into something we can recognize as our own. It is here that new forms can be tested, genres can blur, and the artist can connect with you, our audience, in an intimate setting.

Supporting artist-driven projects like *You’re Just a Place That I Know* is central to the Arts Club’s mission. These works deepen our understanding of what theatre can be—not only spectacle or narrative, but reflection, conversation, and song. They also affirm the importance of making space for artists to tell stories in their own voices, on their own terms, and we are grateful to all the donors who make work like this possible on our stage.

If you aren’t a season-ticket holder already, please consider getting a package now to ensure you have a calendar of theatrical

entertainment lined up for your enjoyment, in the best seats! You can see our full 2026–2027 season at artsclub.com starting in March, or subscribe now by calling our box office at 604.687.1644.

Enjoy the show!



Ashlie Corcoran Artistic Director
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Q&A WITH ADRIAN GLYNN MCMORRAN

Arts Club: Can you tell us a bit about the story and the history behind your work, and perhaps also speak to the meaning of its title?

Adrian Glynn McMorran: This theatre piece is derived from my most recent solo record of the same name, which traces the story of my Ukrainian grandparents and their flight from WWII Europe to finally settle in Montreal and begin life anew.

At the core of the narrative in this piece is a theme of memory—blurry and faded one moment, clear as a photograph the next. Through these lenses, the arc of our stories are (imperfectly) told. The album's title, *You're Just a Place That I Know*, seeks to encapsulate this. That phrase (and its accompanying melodic theme) recur throughout the music, meaning different things. Sometimes it describes a place dissolving into dream; sometimes it's a derisive statement, like my grandmother's contempt for a city that hasn't accepted her yet; or sometimes it's familiar and loving, as it describes her husband in laying him to rest: "you're just a place that I know; for now."

AC: What was your research and development process like for *You're Just a Place That I Know*—the album and this show adapted from it?

AGM: In 2018, I was invited to be a musician-in-residence for a month at the Banff Centre for Arts and Creativity. I got there and was immediately stricken with a terrible case of impostor syndrome and spent a snowy evening staring at the carpeted wall of my private music hut. Then, I remembered that I had recorded a long conversation earlier that year with my Aunt Genya, where she told me all the stories about my Ukrainian grandparents—her mom and dad. I listened to that conversation, and pretty soon song ideas started to emerge. I continued to talk to family members about my grandparents and read other texts about Ukraine during that time. All the music slowly came together over two years, and then I was joined by some excellent players (who are all part of this show) to record the album here in Vancouver, in 2023. And finally, we put together the album release which became the theatre show.

AC: How did you go about adapting the album into a performance piece? Was that performance element part of your initial or early planning when you were writing and recording these songs?

AGM: The album was just meant to be an album. But when it came time to do an album-release concert, I got the same amazing band who had played on the record to agree to play the show. Usually, the stories I tell on stage are off the cuff, but for this concert I decided to write them out so I could really explain the stories behind the songs. At some point early in the rehearsal process, I looked at the band around me, with all their own incredible stories of ancestry, and decided it would be pretty dumb to tell only *my* stories, and so I put it out there and Marlene, Sally, Chelsea, and Beverly all graciously agreed to talk about their own ancestry in the concert. And of course, their tales are beautiful, funny, and heartbreaking, and really help to weave a generational tapestry and make this show about something much bigger than one Ukrainian guy's grandparents.

I'd be remiss to not quickly mention the choir. I was trying to find a Ukrainian men's chorus to sing on the record, but couldn't find such a thing in Vancouver. Beverly (one of our storytellers) gave me the name of Ukrainian choral director Adam Kozak, and it so happened that Adam's mom had been my music teacher at the Saturday morning Ukrainian school I attended as a kid. He told me he could teach the guys from the award-winning high school choir he directs the material and they'd knock it out of the park—and so they did. Thus began a beautiful collaboration with Adam, who directs a large cohort here made of members of his Windsor School Choir, the Righteous Ramshackle Chorus that I put together for a different show years ago, and new members we've recruited from other excellent local choirs.

So, from the album release, we were lucky enough to book a two-night stint at the Shadbolt Centre in Burnaby, which was the show's first step into the theatre world. And now we are here at the Arts Club, where we've enjoyed new beautiful collaborations with our director/dramaturg Marcus, our lighting and set designer Parjad, and our stage manager Emma, as well as the whole team here at the Olympic Village Stage.

I never imagined that these pieces could look and sound like this when I was sweating bullets in a lonely, snowy hut in Banff eight years ago.

AC: Do you think the music and this show are shaped by the present-day circumstances in Ukraine? Are they meant to speak, in some sense, to that current context?

AGM: All the songs in this show were written before Russia invaded Ukraine in 2022. However, it's impossible to sing these songs about displacement, war, resettlement, and generational connection and *not* think about modern-day Ukrainians. So many of our familial backgrounds, as Canadians, include refugee stories—whether they go back many decades, like my grandparents, or whether they are recent traumas of people arriving from Ukraine or Palestine or Sudan, or even traumas of people surviving Canada *itself*, made to feel like refugees in a land where their ancestry goes back several millennia. There are so many common links between all of our ancestral and displacement stories, and I think the broad scope of this show tries to speak to those experiences, whether they are current or in the past.

AC: What do you hope that Arts Club audiences will take away from *You're Just a Place That I Know*?

AGM: I hope everyone will go home and call their grandma. I hope people will think about the innate sense of ancestry we discuss in the show, and find what that means to them. I hope everyone will feel grateful to live in a peaceful country where such a tapestry of ancestral stories can be shared under one roof, as they are in this show.

AC: What project, or projects, are you working on now? And what's up next?

AGM: Marlene Ginader, our violinist (and my partner), is debuting a one-woman show at the Firehall Theatre in March, which I think is going to be insane and unlike anything people have seen in this city before. I'm not even a part of her creative team, but it's honestly the thing I'm most excited about, just getting to be a cheerleader for something groundbreaking. (It's called *Canadian Psycho*, by the way). But my folk band, The Fugitives, will also be releasing a new record in mid-2026 and we'll be touring to Europe, the UK, and across Canada in support of it (which is also pretty exciting).

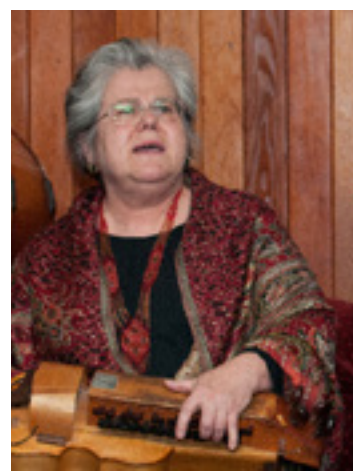
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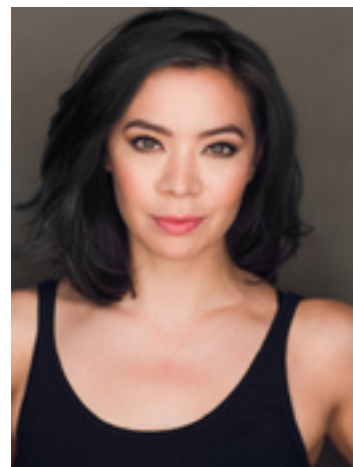
listed in alphabetical order



Beverly Dobrinsky Hurdy-Gurdy/Vocals/Stories

Arts Club Debut
Other Theatre *Slowpoke* (Radix Theatre); *Bread and Salt*, *Big House* (Vancouver

Moving Theatre)
Other Graduate of UBC, B. Mus. Founder and Musical Director of Vancouver’s Slavic Soul band, ZEELLIA.



Marlene Ginader Violin/Vocals/Stories

For the Arts Club *Once*, *Buddy: The Buddy Holly Story*
Other Theatre *A Christmas Carol* (Shaw Festival);

*F*cking A* (Signature Theatre); *Once* (US National Tour); *Chelsea Hotel* (Firehall Arts Centre); *Peter Pan* (Carousel Theatre for Young People); next up: *Canadian Psycho*, premiering at the Firehall Arts Centre
Film & TV *Power*, *FBI*, *Murder in a Small Town*, *Brooklyn Love Stories*, *Big Sky*
Other Graduate of Studio 58 and Jessie Award recipient.

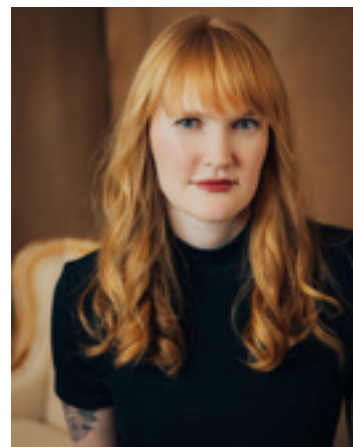


Adrian Glynn McMorran Guitars/Vocals/Stories and Creator & Musical Director

For the Arts Club *Once*
Other Theatre Adrian is an

award-winning actor, both in film and theatre, most recently on-stage in Vancouver at the Firehall Arts Centre in 2024, reprising his role as “The Writer” in *Chelsea Hotel*.

Film & TV recent credits include: *Superman & Lois*, *Murder in a Small Town*, *The Altruists*
Other Adrian is a singer, songwriter, actor, and multi-instrumentalist based on the unceded territories of the Squamish, Musqueam, and Tsleil-Waututh peoples. He has released more than eight critically acclaimed albums, both as a solo artist and with his folk band The Fugitives, and has been nominated for a Juno Award and multiple Western Canadian Music Awards and Canadian Folk Music Awards. Online as @adrianglynn.



Emma Hammond Stage Manager

For the Arts Club *Dreamgirls*, *Armstrong’s War*

Other Theatre *Rigoletto*, *Madam Butterfly*, *Die*

Fledermaus (Vancouver Opera); East Van

Pantos: Robin Hood, Beauty and the Beast (Theatre Replacement); *School of Rock*, *The Prom* (Theatre Under the Stars); *Middletown* (Sticks and Stones)



Cat Hiltz Bass/Vocals

Arts Club Debut
Cat Hiltz is a composer, producer, and performer known for their work in film and television, and

performing with artists Tegan and Sara, Queer As Funk, Jill Barber, and Rae Spoon. Defined by lush harmonies, warm textures, and a boldness when the moment demands, Cat’s music celebrates the human condition with unapologetic curiosity.



Adam Kozak Choir Conductor

Arts Club Debut
Other Theatre *Rigoletto*, *Madama Butterfly*, *Die Fledermaus* (Vancouver Opera); upcoming: *The Little*

Match Girl, Windsor Secondary *La Boheme* (Vancouver Opera)

Other Choral Music Director, Windsor Secondary School.



Martin Reisle Cello/Banjo/Guitar/Vocals

Martin Reisle (pronounced *rise-lay*) is a multi-disciplinary artist trying always to catch up with themselves. Their

newly emergent loves of textiles and natural pigments have cozied up and intermingled with their longstanding musical and calligraphic pursuits. They facilitate community choirs, outdoor sing-alongs, and firmly believe that everyone can benefit from collective singing.



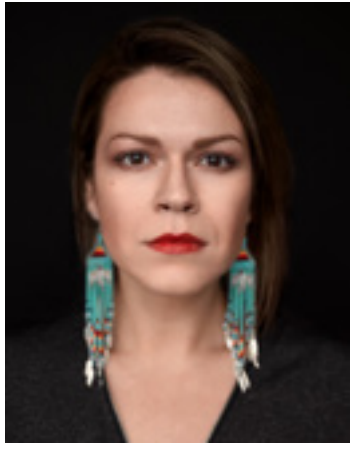
Parjad Sharifi
Lighting & Set Designer

For the Arts Club as Lighting Designer: *Cipher*, *Dolly Parton’s Smoky Mountain Christmas Carol*; as Set

Designer: *Teenage Dick*, *Dolly Parton’s Smoky Mountain*

Other Theatre *Parifam* (as Set Designer, vAct & Medusa Theatre); *Rhinoceros* (as Director, University of the Fraser Valley)

Other Four-time Jessie award nominee and two-time winner. Associate professor of theatre at University of the Fraser Valley and a member of ADC.



Chelsea Rose Winsby Vocals/
Stories

For the Arts Club *Disney's FROZEN, Guys & Dolls, The Sound of Music, Dolly Parton's Smoky Mountain Christmas*

Carol, REDPATCH

Other Theatre *I Think I'm Fallin'* (The Belfry); *As You Like It, Julius Caesar* (Bard on the Beach); *Joseph and the Amazing Technicolour Dreamcoat* (Gateway); *Les Filles du Roi* (The Cultch/Urban Ink/Fugue); *Only Drunks and Children Tell the Truth* (Firehall Arts Centre); *Broken Sex Doll* (Virtual Stage)

Film & TV *Les Filles du Roi, Kwi'ah, Th'owxiya*

Other Vocalist/songwriter of Vancouver metal band Ophelia Falling.



Marcus Youssef Director &
Dramaturg

For the Arts Club *How Has My Love Affected You?* (debut, 2011); *It's a Wonderful Christmas-ish Holiday*

Miracle, A Doll's House

Other Theatre *Winners and Losers, King Arthur's Night, Ali and Ali & the axes of Evil, Boy in the Moon* (Newworld Theatre, including multiple national and international tours); *Meeting* (Pacific); *Hamlet* (Bard on the Beach); *Last Days of Judas Iscariot* (Pound of Flesh); East Van Pantos: *Wizard of Oz, Pinocchio, West Van Story*

Other Artistic Director of Newworld, 2005–19; co-founder, Progress Lab 1422. Selected awards: Siminovitch Prize for Theatre, Vancouver Mayor's Arts Award, Rio-Tinto Alcan Performing Arts Award, Ikarus Prize (Germany), *Seattle Times* Footlight Award; honorary fellowship, Douglas College.



Sally Zori Drums/Vocals/
Stories

For the Arts Club *'da Kink in My Hair*

Other Sally Zori (they/ them) is a transgender Iraqi

multi-disciplinary artist whose current practice focuses on photography and cinematography. Born in Baghdad and raised in the UAE and Canada, Sally first built a career as a touring musician, performing internationally at festivals such as the Edinburgh Fringe, Sydney Festival, and Dublin Fringe, and once sharing the stage with Aretha Franklin. With a background in Film & Television from the University of Windsor, they are now shifting their practice toward visual art, creating contemplative works rooted in stillness, composition, and attentive looking.

The Righteous Ramshackle Chorus

Moji Abdelsamadi
Brooke Baker
Adam Bouwman
Francesca Brambilla
Andrea Brett
Maddy Brown
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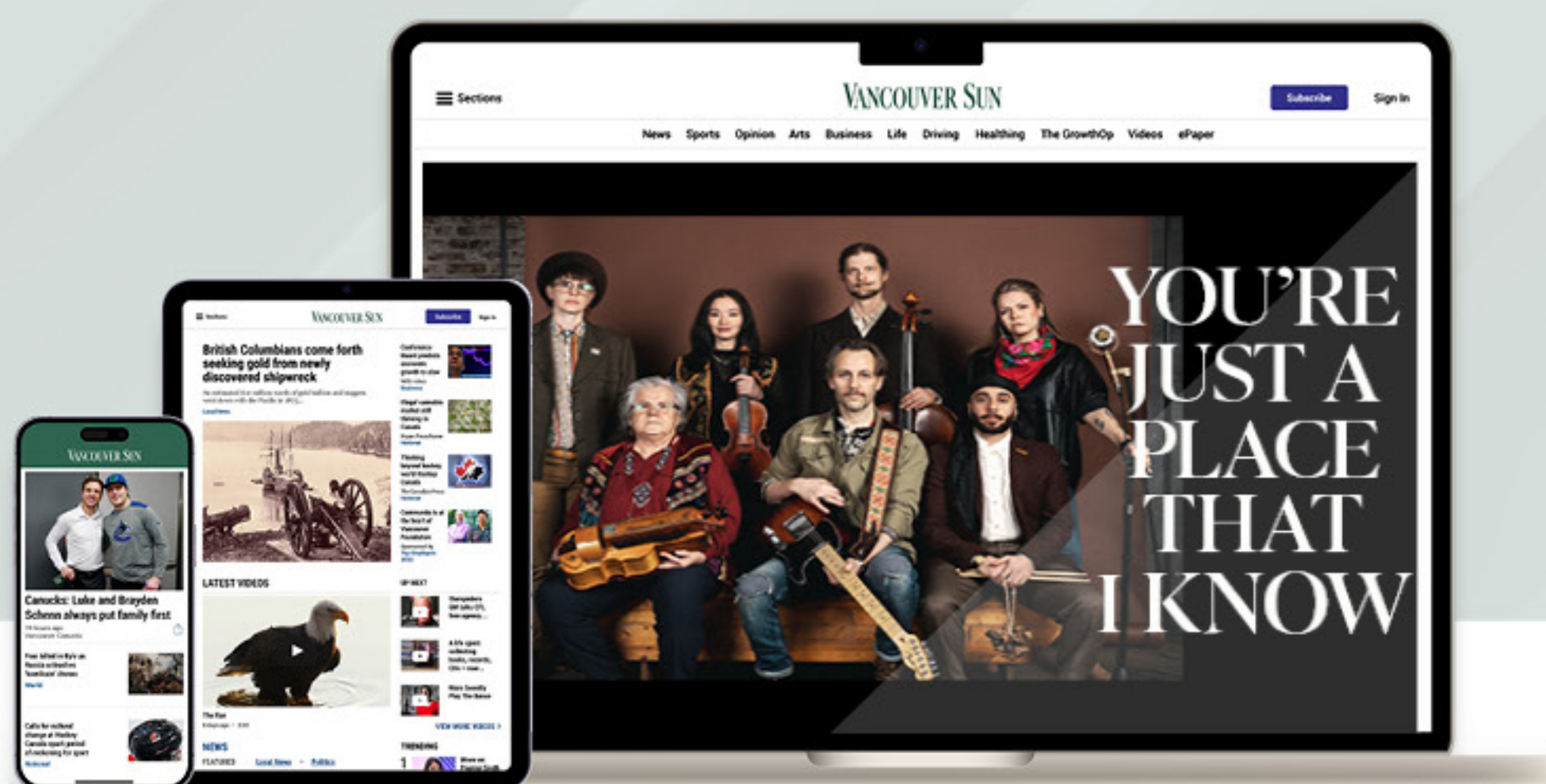
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Claudio Grubner
Helen Hansen
Richard & Carolyn Hart
Marie Kereliuk
Mary Kippenhan
Murray & Tricia Leith*
Jane Mortifee*
Natalie Quilty
Dietmar Raudzus, in memory of Brigitte Raudzus*
Jane E & Russ Reid
In memory of Shirley Ripley
Kathie Schwaia*
Chris Silvan
LaVonnie Steger*
Eileen B. Stewart*
Laurie Stovel*
Dr. Ian & Jane Strang*
Garth & Lynette Thurber
Art Toft*
Andrew Walker, in memory of Ian Dowdeswell
Winston and Donna Yee Family Foundation
Anonymous* x3
Anonymous x3

PRODUCER

Thomas & Catherine Adair*



Our Musical Theatre Intensive applications are now open!

Aimed at young artists (ages 12–19) with a passion for singing, dancing, and acting, the Arts Club’s Musical Theatre Intensive (MTI) exposes students to the kind of rigorous training typically found only at the post-secondary level and begins a journey toward becoming a true “triple threat” (actor/singer/dancer).

Junior MTI: Jul 6–Jul 17, 2026

Senior MTI: Jul 20–Aug 7, 2026

Applications close Apr 26, 2026.



ARTSCLUB
THEATRE
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Janet Allwork*
Amney Amery
Gerrit Aronson
David & Heather Ashley*
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Wendy G Baker
Bernadette Banares
Anne Beaulieu & Rob Booker*
Espie Belen Polkinghorne
Dr. Victoria Bernstein*
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Doug & Lynn Campbell*
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Chin's #boysclubbyvr*
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Carol Oleksiuk
Donna L. Ornstein*
Jean Orr*

Kristina Paule
Philip Pincus
Art & Myrna Poisson*
Russel & Barb Quinn, in memory of Ivan & Jane Quinn*
In Memory of Nik Radosevic
Allan & Blaize Reich*
Marian Reid
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Great theatre lives here.

BMO



BMO is proud to support **Arts Club Theatre Company** and the artists that are captivating audiences with exciting, innovative, and entertaining productions.

We are pleased to be the presenting sponsor of **Community Partner of The BMO Radar: New Works in Progress.**

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As a not-for-profit charity, the Arts Club is grateful for our many committed volunteers, who share their time, enthusiasm, and talent with us. Volunteers play an invaluable role in the success of our company. Thank you!

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