**HOUSE PROGRAMME INFORMATION SAMPLE**

**Please provide house programme information for your show in the following format approximately five weeks before opening night. PLEASE ENSURE ALL NAMES ARE SPELLED CORRECTLY. Feel free to share the sample bios with your cast and creative team.**

**E-MAIL: vbogan1171@gmail.com**

Publisher’s credit from script and royalties contract [This will be provided by the OLT]:

One Fine Night [Play Title]

**A thriller by Jack Wilson [Playwright]**

**Cast** *(in order of appearance)*

|  |  |
| --- | --- |
| **Cindy Beaton [Actor – bold]**  **Ann Scholberg**  **Andi Cooper** | Diana [Character – light]  Jessy  Ben |

**Synopsis:** To be included if requested by director. This should only set the scene; it must NOT give away any plot points that the audience should discover later in the play.

**Setting:** New York, 1976.

Scene breakdown if required – Act I, Scene 1, time and place, etc.

There will be one 15-minute intermission

Director’s Notes [sample]

I am so very pleased to welcome you to *Ripcord*. This is one of those rare scripts that fires on all cylinders, and I cannot wait to share Abby and Marilyn’s story with you.  The first time I read through *Ripcord*, I was taken by the wonderful balance that Lindsay-Abaire has achieved between truly great comic moments and beautifully rendered characters.  This is no simple play; it is complex and tender and absolutely hilarious. It is also wildly surprising, providing the audience with many unexpected, often shocking moments.

Now, one of the other reasons I am so in love with *Ripcord* is that it is a narrative driven by female characters.  Abby and Marilyn do not stand in the shadows of male characters. Nope. This is their story and they own it completely. They are vibrant, assertive, impulsive, fascinating women, these two, and I am certain you will grow to love them as much as I do. Unfortunately, theatre still has a long way to go in providing audiences with strong, well-written female characters. Therefore, *Ripcord* is a rare treat indeed, given that the lead characters are not only female but over the age of 50!

So, enough said.  I hope you enjoy your time with Marilyn and Abby as much as I have.  And don’t forget to pull that ripcord, baby!

*Riley Stewart*

**Production and Design Team**

Director…………….

Assistant to the Director…………..

Stage Manager……….

Associate Director………………

Set Design……..

Lighting Design…………

Sound Design…………….

Costume Design…………..

Properties Design……………..

Set Dresser……………..

Hair/Makeup Design………….

Lighting Crew…………..

Sound Crew…………….

Wardrobe Assistants………..

Dressers

Properties Crew……………

Accent Coach…………….

Book………………..

Media Relations……..

Volunteer Liaison…..

Front of House Volunteer Coordinator………Kevin Schneider

Production and Portrait Photography………………..Maria Vartanova

Promotional video………..Ian Gillies

Construction Crew…………

Scenic Artist………….

[Please note that the house programme credits are used for the permanent online OLT [Production database](http://www.ottawalittletheatre.com/past-productions/). If any names are misspelled, or added or deleted after the house programme goes to print, please send the revisions to [janepmorris@gmail.com](mailto:janepmorris@gmail.com) .]

Special Acknowledgements/thanks:

**Samples of Cast Bios and Production Bios**

[Bios should be listed either in the same order as the cast and production team lists, OR in alphabetical order. Play titles should be italicized, not in quotes. Position titles (like set designer) do not need to start with upper case letters. Ottawa Little Theatre can be abbreviated to OLT.

Please note that the OLT reserves the right to edit for spelling, grammar, correctness, length and clarity. Bios should include references to the person’s OLT and other theatre history, or that they are new to theatre or OLT. Confusing inside jokes should be avoided.]

**Cast Biographies**

[**actor bold**, ***character bold italics***]

**Cindy Beaton – *Diana*:** Cindy is happy to be back at OLT testing out her lungs and accent skills. Last year she received a best actor nomination from the Capital Critics Circle for her performance as Doris in OLT’s *Same Time Next Year* and in 2009 won the award playing Julie in OLT’s *Perfect Wedding.* Often seen on the Orpheus stage, her last appearance there was as Vickie in *The Full Monty*.

**Ann Scholberg *– Jessy*:** Ann’s first acting role was an Anglo-Saxon boy in the Cambridgeshire Townswomen’s Guild’s production of *Queen Etheldreda’s Crown*. She was six years old and became inspired by the theatrical experience even though the play has now (probably deservedly) disappeared from human and Google memory. Since then she has appeared in ten GCTC Lawyers’ Play performances and four OLT plays. Despite being unpleasantly disposed of in half of her OLT plays, she takes no offence and would willingly come back for more!

**Andi Cooper** – ***Ben*:** This is Andi’s 11th year at OLT. During that time he’s been a schoolmaster (*A Little Hotel on the Side*), a bank inspector (*No Sex Please, We’re British*), a police sergeant (*Funny Money*), a hotel security guard (*Communicating Doors*), and a detective (*An Act of the Imagination*). Unlike the dim son-in-law he played in *Over My Dead Body* in which no one thought he was acting as anyone but himself, playing a man of the cloth will be considered by all who know him as a sizeable acting stretch (with the hopeful exception of his parents)!! First time working with Sarah, hopefully not the last!

**Production Biographies**

[For artistic and design heads; not all crew members. **Name bold, *position bold italics*]**

**Brian Cano – *Director***: Brian is a retired high school drama teacher who first acted at OLT in 1994. He has since acted in a dozen other OLT plays, the latest of which was *The Drawer Boy* during the 100th season. He has also done a number of lighting designs at OLT and elsewhere. Brian has directed a few OLT entries into the Eastern Ontario Drama League Festival of One-Act Plays all of which won awards. Main stage plays for OLT include *Same Time, Next Year* (2009); *Messiah on the Frigidaire* (2011); *Bedtime Stories* (2015); *A Christmas Story* (2015) and *Arsenic and Old Lace* (2017). Brian is delighted with the dedication and talent of this team and this cast, and knows that you will be entertained and challenged!

1. **Patti Vopni *– Set Design***: Patti is pleased to be working with this pleasant and thoughtful team. She loves the process of set designing. Her most recent set designs were for *The Roommate* at OLT, January 2020 and *Outside Mullingar* at Kanata Theatre, February 2022. Thank you to Jennifer Horvath. And a huge thank you to Ed and Daniel for their support.

**Monica Browness – *Costumes***: Since 2001, Monica has been involved with such gems as *Laughter on the 23rd Floor*, *Opening Night,* *The Wild Guys*, *Da, Last Night of Ballyhoo*, *At this Evening’s Performance, An Evening of One Act Plays, The Sunshine Boys, A Murder is Announced, London Suite* and, most recently, Honeymoon at Graveside Manor. She is happy to still see familiar faces around the theatre from plays gone by.

**Robert Krukowski – *Sound*:**  Robert’s first sound design on the OLT’s main stage was *All My Sons* directed by Joan Sullivan Eady. He was happy when she asked him to create the sound design for *Gaslight* and did not hesitate to accept. Between the two he has created many other sound designs for the OLT including *Noises Off*, *Breaking the Code*, *Boeing-Boeing*, *God of Carnage*, *It’s a Wonderful Life* and *Marvin’s Room*.

Updated January 2024