

AGATHA CHRISTIE'S MURDER ON THE ORIENT EXPRESS

Adapted for the stage by KEN LUDWIG

Directed by KELLY THORNTON

PRODUCTION DATES:

Rehearsals Begin <i>prorated rehearsal schedule*</i>	December 15, 2025
First Preview Performance	January 14, 2026
Opening Performance	January 15, 2026
Closing Performance	February 7, 2026

**Per CTA 24:06 Prorated Rehearsal, the Theatre intends to prorate TWO weeks of rehearsal over the first THREE weeks, to a maximum of 28 hours of rehearsal per week from December 15, 2025 to January 4, 2026.*

IN-PERSON AUDITIONS:

April 8 and 9, 2025

These dates include CALLBACKS.

Additional Info:

- All applications should include both a headshot and resume.
- Audition materials (sides) will be made available to those Artists selected to audition. Scripts are available to read on-site at Royal MTC's John Hirsch Mainstage (174 Market Avenue) during Box Office hours.
- Royal MTC is currently accepting applications from Artists who are **currently residing and able to work in Winnipeg.**
- Winnipeg Artists who cannot attend an in-person audition in Winnipeg may request to submit a self-tape.
- While we thank all those who apply, only those selected to audition will be contacted.

To Apply:

Please proceed to our Online Audition Portal at

<https://royalmtc.ca/Artists/Auditions.aspx>

Applications received until: MARCH 30, 2025 (11:59pm)

PRODUCTION NOTES (from the Director):

It's winter 1934, and the Orient Express sets off from Istanbul on its way across Western Europe, when just after midnight it is halted by a snowdrift on the tracks. The luxurious train is unusually full for this time of year. But, when a man is found stabbed to death in his compartment the passengers are suddenly concerned there is a murderer in their midst. Luckily the famous detective Hercule Poirot is on board and called upon to solve the murder. Everyone is a suspect, and tensions run high, as who knows if the murderer will strike again.

CASTING NOTES (from the Director):

Agatha Christie's infamous suspense thriller is populated with a colourful array of characters, and in Ken Ludwig's clever adaptation, the play requires a powerful ensemble of players who can move between hair-raising suspense and sharp-witted comedy. We are looking for strong comic actors, who have ability with accents, and an appetite for bold and outrageous characterization.

CHARACTER BREAKDOWN (from the Director):

*PLEASE NOTE: We are not accepting applications for the role of **HERCULE POIROT** at this time.*

The pronouns and ages listed are those of the characters.

MONSIEUR BOUC *(he/him, any ethnicity, plays 40s to 60s, Belgian accent)*

BOUC is a middle-aged man of good humour, and youthful vitality. He is the owner of Wagon-Lit, Orient Express. He is the consummate host, and professional.

MARY DEBENHAM *(she/her, any ethnicity, plays 20s to 30s, British accent)*

Miss DEBENHAM is a governess with a certain sadness around her eyes. Anxious but determined, she is having a secret affair with Colonel Arbuthnot.

HECTOR MACQUEEN *(he/him, any ethnicity, plays 25 to 35, American accent)*

HECTOR is the personal assistant to American businessman, Samuel Ratchett. He is nervous with a strained, rather beleaguered nature about him.

MICHEL THE CONDUCTOR/MARCEL THE HEAD WAITER *(he/him, any ethnicity, plays 40s, French/Turkish accents)*

MICHEL is the conductor for the first-class carriages of the Orient Express. A competent and hard-working professional, with a quiet, almost grave sense of humour.

The character doubles as MARCEL, a pompous Head Waiter of the Tokatlian Hotel in Istanbul.

PRINCESS DRAGOMIROFF *(she/her, any ethnicity, plays 60s to 70s, Russian accent)*

A powerful, opinionated and somewhat impatient woman of Russian nobility. She is expensively dressed, heavily bejeweled and enters a room "like a galleon in full sail".

GRETA OHLSSON *(she/her, any ethnicity, plays 30s to 50s, Swedish accent)*

A missionary and pediatric nurse, she is a devout Christian. Inherently odd, there is a frightened, sheep-like quality about her.

CHARACTER BREAKDOWN (continued):

COUNTESS ANDRENYI *(she/her, any ethnicity, plays 30s to 40s, Hungarian accent)*

A charming, intelligent, and self-possessed woman, the Countess was a physician before her marriage to the Count. Dressed to the nines in furs and diamonds, with impeccable hair and makeup, she has a warm smile that wins you over immediately.

HELEN HUBBARD *(she/her, any ethnicity, plays 40s to 50s, American accent)*

She presents as an outspoken, even obnoxious woman but perhaps she is not what she seems. Well-dressed with a touch of flamboyance, she has been married multiple times. She must be able to sing.

COLONEL ARBUTHNOT *(he/him, any ethnicity, plays 35 to 55, Scottish accent)*

The COLONEL is a charismatic military man. He is confident, matter of fact, and has a bit of a temper. In a secret relationship with Mary Debenham. May double with Samuel Ratchett.

SAMUEL RATCHETT *(he/him, any ethnicity, age range 35 to 55, American accent)*

SAMUEL is a middle-aged businessman, brusque, unforgiving, with a threatening demeanor and a whiplash of a voice. May double with Colonel Arbuthnot.

UNDERSTUDIES, Performing and/or Non-Performing, may be engaged for this production. Please indicate in your application whether you'd like to be considered for an Understudy track.

ABOUT ROYAL MTC:

Royal Manitoba Theatre Centre is proud to call Manitoba home, and is located in Winnipeg on Treaty 1, the traditional territory of the Anishinaabeg, Cree, Anishinew and Dakota people, and the National Homeland of the Red River Métis. We are thankful for the benefits sharing this land has afforded us, acknowledge the responsibilities of the Treaties, and embrace the opportunity to partner with Indigenous communities in the spirit of reconciliation and collaboration.

INCLUSIVE CASTING STATEMENT:

Royal MTC recognizes the importance of inclusivity in casting as part of our commitment to a safe, respectful, and inclusive ecology. For roles where identity characteristics are not prescribed, the Director will consider all Artists, without regard to any prohibited grounds.

CULTURAL INTEGRITY IN CASTING STATEMENT:

When casting culturally-specific roles, or roles requiring specific lived experience, MTC will make every effort to audition and engage Artists who identify as part of the applicable community.

ACCESSIBLE OPPORTUNITIES:

The audition, rehearsal, and performance spaces at the John Hirsch Mainstage are accessible via elevator/freight elevator. While the performance space at the Tom Hendry Warehouse is at ground level, the rehearsal space is accessed only via a flight of stairs.

SAFE AND RESPECTFUL WORKPLACE POLICY

Royal MTC is committed to fostering a safe and respectful workplace, free from any form of hate, discrimination, or harassment, where every individual treats one another with dignity and respect.

QUESTIONS:

Please reach out to Leslie Watson, Company Manager, if you have any questions or other access needs.