

fareWel

by IAN ROSS

Directed by KEVIN LORING

PRODUCTION DATES:

Rehearsals Begin	April 12, 2027
First Preview Performance	May 5, 2027
Opening Performance	May 6, 2027
Closing Performance	May 29, 2027

IN-PERSON AUDITIONS in WINNIPEG, Thursday, May 7, 2026

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 MTC's John Hirsch Mainstage (174 Market Avenue) during Box Office hours.
- **Eligibility:**
 - o **Adult Artists:** MTC is accepting applications from Artists currently residing and able to work in Canada, aged 18+.
- Artists who cannot attend an in-person audition in Winnipeg may request to submit a self-tape.
 - o Self-tapes will be due on **Thursday, May 7, 2026**.
- While we thank all those who apply, only those selected for an audition will be contacted.

To Apply:

Please proceed to our Online Audition Portal at

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

Applications received until:

Thursday, April 30, 2026 (11:59pm)

PRODUCTION INFORMATION:

There's a cry for change on Partridge Crop Reserve. The welfare cheques are late – if they're coming at all – the Chief is pushing his luck in Vegas (again), and a restless desperation has led to rumblings of self-government. There's a lot at stake and establishing a new system without real change feels like building a house on a crumbling foundation. Can this spirited group of ordinary Joes ditch the fareWel for good and take control of their lives?

Crackling with Ian Ross' trademark wit and warmth, this dark comedy about life and politics on a Reserve was awarded the 1997 Governor General's Award for Drama.

CHARACTER BREAKDOWN:

MELVIN MCKAY (*he/him, First Nations, plays 20s*)

A young man with intelligence and potential, but deeply vulnerable and caught in addiction. Melvin sits at the emotional core of the play's tragedy – he's perceptive, often observant, but unable to escape his circumstances.

INTIMACY/PHYSICALITY: **Physicality related to substance impairment; grabbed violently**

SHELDON TRAVERSE (*he/him, First Nations, plays middle age*)

Please note: Sheldon's scripted nickname is under review and will be updated for this production.

A man who has lived a hard, brutal life. Weathered and unpredictable, Sheldon carries deep trauma and anger, often expressed through humour, aggression, or contradiction. Despite this, he has resilience and moments of insight.

INTIMACY/PHYSICALITY: **potential for violent outbursts; gets hit in head with a prop fish head**

RACHEL TRAVERSE (*she/her, First Nations, plays 30s*)

Sheldon's cousin and one of the play's emotional anchors. Rachel is intelligent, practical, and hardened by life experience. She carries responsibility and care for others but protects herself emotionally. Strength and weariness coexist in her.

INTIMACY/PHYSICALITY: **platonic physical intimacy – hugging, comforting; gets grabbed by the hair**

PHYLLIS BRUCE (*she/her, First Nations, plays 30-40s*)

Rachel's best friend. Phyllis brings humour, compassion, and humanity into the world of the play. She's grounded and caring, often acting as emotional support for others, though she has her own struggles.

INTIMACY/PHYSICALITY: **platonic physical intimacy – hugging, comforting; gets kicked; steps between a physical fight**

TEDDY SINCLAIR (*he/him, First Nations, plays middle age*)

A pawn shop owner on the reserve. Teddy is sharp and opportunistic, navigating survival through wit and business sense. He maintains a complicated but loyal friendship with Sheldon—his only real connection.

INTIMACY/PHYSICALITY: **Throws a punch; kicks someone; grabs someone by the hair**

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ROBERT TRAVERSE (*he/him, First Nations, plays 30s*)

Rachel's cousin. Runs a plumbing and septic business and is relatively "wealthy" within the community. He represents a different path—stability and economic success—but is not free from the tensions of identity, family, and responsibility.

INTIMACY/PHYSICALITY: **None**

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, Inninewak, Anishinewak, Dakota Oyate, and Denesuline, 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 spirit of reconciliation and collaboration.

INCLUSIVE CASTING:

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 discrimination on any protected grounds.

CULTURAL INTEGRITY IN CASTING:

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.