

AUDITION NOTICE

# The Girl on the Train

By Rachel Wagstaff and Duncan Able adapted from the novel by  
Paula Hawkins

**Director:** Harry Atkinson

**Production dates:** 25<sup>th</sup> – 29<sup>th</sup> October 2022

**Auditions:** 7pm at the theatre on the 7<sup>th</sup> August (I will see people outside of this.)

**Rehearsals:** Rehearsals start on the 21<sup>st</sup> August Days/Venues TBA.

You do not have to be a member of the company to audition, but if you are cast you must join.

We will be taking a multimedia approach to this production, with music and projected images being integral to the production. All flashbacks will be videoed and projected onto the back wall during the performance. The play is a psychological thriller in which nothing is what it appears to be when we first encounter it. Central to its theme is psychological, emotional, and physical abuse, but this doesn't become apparent until well into the narrative.

Rachel has been subjected to historical abuse by Tom, though both Rachel and the audience don't realise this until nearly the end of the play. Rachel is divorced, jobless and an alcoholic when we first meet her. She is recently divorced from Tom, who is now remarried to Anna, and they have a new baby. Rachel is still obsessed with Tom and frequently contacts him. Every day, Rachel rides the train into town, partly out of habit and partly out of boredom. She frequently sees Meghan on her terrace or in her back garden, and she begins to fantasise about how perfect her life seems to be – lovely house, lovely, caring husband etc.

One day she sees Meghan kissing someone definitely not her husband, and this throws Rachel's fantasy into chaos. Shortly afterwards Meghan disappears, and this leads to a police investigation which focuses on first one character and then another. When her body is discovered, she is found to be pregnant and DNA testing reveals that the father is neither her husband nor her lover. There is some violent physical action in the play which needs to be carefully choreographed, including Rachel killing Tom with a corkscrew at the end of the play. Thrills and spills!

**BLT actively encourages auditionees from Black, Asian and Minority Ethnic (BAME) communities.**

For more information and audition pieces, please contact the director on:  
07766405959 or  
email [atkinsonwilliam2003@yahoo.co.uk](mailto:atkinsonwilliam2003@yahoo.co.uk)

<b>Character</b>	<b>Description</b>	<b>Playing age</b>
<b>Rachel Watson</b>	A demanding role and a huge part, since she's seldom off stage. Unstable for most of the play but works her way towards an understanding of herself and her history.	<b>20s/30s</b>
<b>Anna Watson</b>	Appears to be in the perfect relationship but as the narrative unfolds, we find serious conflicts between her and Tom. She is initially annoyed by Rachel but becomes an ally at the end.	<b>20s/30s</b>
<b>Meghan Hipwell</b>	The object of Rachel's admiration and of her longing to be like her. But in fact Meghan is a deeply conflicted and disturbed woman. Please note since all of Meghan's scenes will be videoed because they are flashbacks, she will not be required to be on stage during the run. She will, however, take her bows with the rest of the company.	<b>20s/30s</b>
<b>Tom Watson</b>	Presents as a pleasant, caring, straightforward man, but is in effect devious and a serial abuser of women.	<b>20s – 40s</b>
<b>Scott Hipwell</b>	Rather out of his depth with Meghan, quick tempered and will resort to physical violence.	<b>20s – 40s</b>
<b>Kamal Abdic</b>	Meghan's psychiatrist and her lover. He becomes a suspect in the murder of Meghan. (We are looking for a male actor of Asian or Middle Eastern heritage to play this role.)	<b>20s – 40s</b>
<b>D I Gaskill</b>	Methodical, able to keep an open mind, not your conventional detective.	<b>30s – 50s</b>
	There is a possibility that we can include some non-speaking roles.	<b>20s – 50s</b>

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