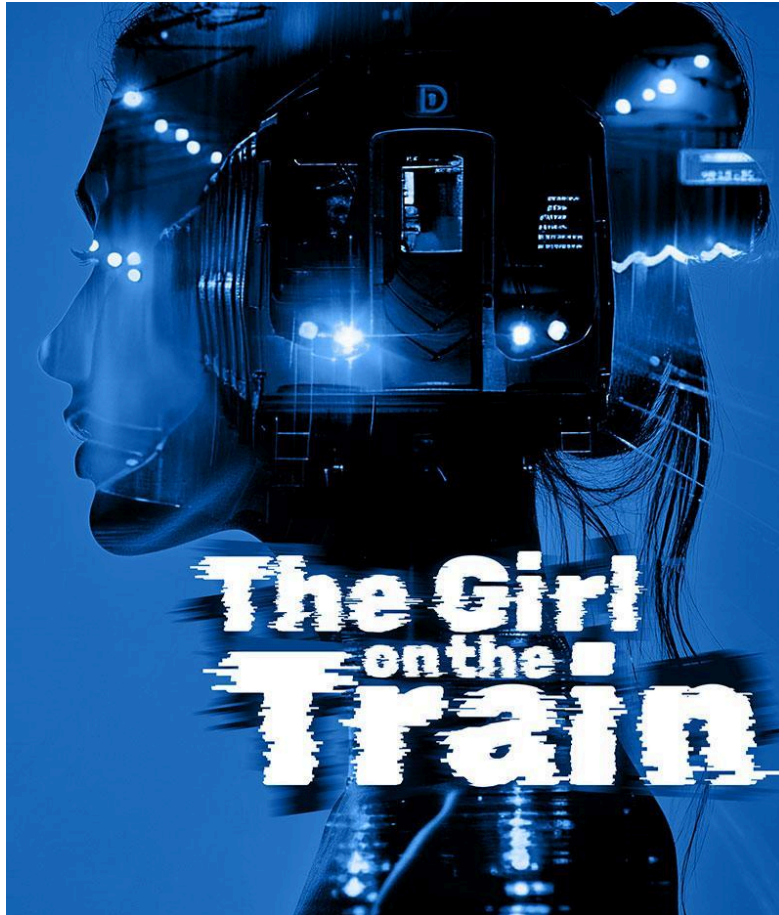


The Girl on the Train

Audition Information



**Based on the novel by Paula Hawkins and DreamWorks film
Adapted by Rachel Wagstaff and Duncan Abe
Directed by: Todd Thomas**

**Auditions:
Monday, July 20th, 7:00pm
Tuesday, July 21st, 7:00pm**

**Pit & Balcony Theatre, 805 N. Hamilton Street
Saginaw, MI 48602**

The Girl on the Train
Performances: September 11-13 & 18-20, 2026
September 11, 12, 18 at 7:30 and September 13, 19,20 at 3:00

Thank you for your interest in auditioning for Pit & Balcony's production of *The Girl on the Train*.

This gripping psychological thriller became an international phenomenon through Paula Hawkins' bestselling novel and the subsequent DreamWorks film adaptation. The stage version captures all of the suspense, twists, and emotional complexity of the original story while placing its characters and relationships at the center of the experience.

At its heart, *The Girl on the Train* is not simply a mystery. It's a story about memory, perception, and the stories we tell ourselves. The audience experiences the world largely through Rachel Watson, a woman struggling with alcoholism, loneliness, and fragmented memories. As Rachel becomes entangled in the disappearance of a woman she has never met, she must determine whether she is uncovering the truth or becoming lost within her own imagination.

The play demands emotional honesty, psychological depth, and a willingness to explore flawed and complicated characters. Every major role carries secrets, contradictions, and moments where appearances prove deceptive.

I strongly encourage anyone interested in auditioning to read the script, novel, or familiarize themselves with the story before auditions.

Please note:

Before choosing to audition, prospective actors should be aware that *The Girl on the Train* contains mature themes including alcoholism and addiction, domestic abuse, violence, and mental health struggles. This production will approach these themes thoughtfully and responsibly, but performers should be comfortable working with difficult emotional material.

Synopsis:

Every morning Rachel Watson rides the same commuter train. Every morning she passes the same row of houses and becomes fascinated with a seemingly perfect couple she observes from her train window. Rachel imagines their lives, invents names and stories for them, and escapes into their world as her own life continues to unravel.

Then one day she witnesses something shocking. Shortly afterward, the woman Rachel has been watching disappears.

Unable to ignore what she saw—and uncertain whether her own memories can be trusted—Rachel inserts herself into the investigation. As she searches for answers, long-buried truths begin to emerge, revealing that nearly everyone connected to the case is hiding something.

Characters:

We are auditioning adult (18+) actors of all genders, ethnicities, and abilities.

Rachel Watson Plays 30s-40s

The title character. Intelligent, wounded, funny, self-destructive, and deeply lonely. Rachel struggles with alcoholism and memory blackouts while desperately trying to reclaim control of her life. Nearly every scene depends upon the audience's emotional connection to Rachel. This is a demanding role requiring significant emotional range.

Tom Watson Plays 30s-40s

Rachel's ex-husband. Charming, confident, and outwardly successful. Tom appears supportive and reasonable, but deeper layers emerge as the story unfolds. Requires an actor capable of projecting both warmth and menace.

Anna Watson Plays late 20s-40s

Tom's new wife. Protective of her family and initially suspicious of Rachel. Anna is often caught between competing loyalties and fears. More complex and vulnerable than she first appears.

Megan Hipwell Plays 20s-30s

The missing woman whose disappearance drives the story. Beautiful, restless, impulsive, and emotionally complicated. Megan presents different versions of herself to different people and carries significant personal trauma.

Scott Hipwell Plays 30s-40s

Megan's husband. Intense, protective, and deeply affected by Megan's disappearance. Scott moves between grief, suspicion, vulnerability, and anger.

Kamal Abdic Plays 30s-50s

A therapist connected to Megan. Intelligent, thoughtful, and compassionate. Serves as a calm presence amid the emotional turmoil surrounding the investigation.

Detective Gaskill Plays 30s-50s

The lead investigator. Practical, skeptical, and focused on facts. Gaskill must determine how much of Rachel's account can be trusted.

Detective Riley Plays 30s-50s

Gaskill's investigative partner. Direct, observant, and professional.

AUDITIONS

For *The Girl on the Train* you will only be considered for roles you indicate an interest in so please make sure you are accurate in completing your audition form.

Please fill out your form here: [Audition Form](#)

Auditions will consist of:

- Prepared warm readings from this packet
- Cold readings from selected scenes
- Directional work and partner readings

Please be prepared to read multiple times and explore different choices.

We are not necessarily looking for polished performances. We are looking for actors who can listen, respond authentically, and take direction.

One of the most interesting aspects of *The Girl on the Train* is that every character is hiding something. For auditions, focus less on "playing the mystery" and more on pursuing what your character wants in the moment. The strongest performances will come from actors who ground these characters in recognizable human behavior rather than treating them as thriller archetypes.

Casting:

Casting will occur during the days following auditions and you will be notified whether or not you have been cast. If cast, please refrain from any public announcements until Pit & Balcony has posted the cast list.

DRAFT REHEARSAL SCHEDULE

DATES & TIMES ARE SUBJECT TO CHANGE BASED ON ACTOR AVAILABILITY

CONFLICTS AFTER AUGUST 19 ARE NOT PERMITTED

CONFLICTS DO NOT NECESSARILY EXCLUDE YOU FROM BEING CAST, BUT HELP US PLAN REHEARSALS AS CONVENIENTLY AS POSSIBLE

July

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
19	20 Auditions 6:00pm	21 Auditions 6:00pm	22	23	24 Readthrough	25
26	27	28 Rehearsal 6-9pm	29	30 Rehearsal 6-9pm	31	

August

						1
2	3	4	5	6	7	8
9	10 Rehearsal 6-10pm	11 Rehearsal 6-10pm	12 Rehearsal 6-9pm	13 Rehearsal 6-9pm	14 Rehearsal 6-9pm	15
16	17 Rehearsal 6-9pm	18 Rehearsal 6-9pm	19 Rehearsal 6-9pm	20 Rehearsal 6-9pm	21 Rehearsal TBD	22
23	24 Rehearsal 6-9pm	25 Rehearsal 6-9pm	26 Rehearsal 6-9pm	27 Rehearsal 6-9pm	28 Rehearsal 6-9pm	29 Tech Day
30 Tech 1	31 Tech 2					

April

		1 Tech 3	2 Rehearsal 6-9pm	3 Rehearsal 6-9pm	4 Rehearsal TBD	5
6 Dress 1 2pm call 3pm curtain	7 Dress 2 6:30pm call 7:30pm curtain	8 Dress 3 6:30pm call 7:30 pm curtain	9 Final Dress 6:30pm call 7:30pm curtain	10 Dark Night	11 Show 6:30p Call 7:30p Curtain	12 Show 6:30p Call 7:30p Curtain
13 Show 2:00pm Call 3:00pm Curtain	14	15	16	17 Brush-up 6:30p Call 7:30p Curtain	18 Show 6:30p Call 7:30p Curtain	19 Show 2:00pm Call 3:00pm Curtain
20 Show 2:00pm Call 3:00pm Curtain STRIKE	21	22	23	24	25	26

Note: While there are no rehearsals scheduled for the week of August 2nd, you will be expected to devote that time to learning lines. Having this week without rehearsals will shorten the time to being off book.

Warm Reads

It is not necessary nor advisable to memorize these, as they are also not necessarily verbatim from the script. You will notice that in some cases, these are abnormally short for an audition warm read. They are, however, each emotionally packed. The casting challenge, and therefore the auditioning challenge, is not whether somebody can read a speech but whether they can make choices that engage the character and the audience in a very short time. Tension, subtext, and ultimately actor choices are what we are interested in seeing through these short segments.

Rachel

(Rachel is meeting with therapist Kamal Abdic as she struggles to make sense of missing memories and gaps in her recollection. Frustrated and embarrassed by her own uncertainty, she attempts to explain what it feels like to no longer trust her own mind.)

"It's like my memories get sucked into a black hole. And then, even the bits that remain are so fragmented, it's like... Have you ever bought a jigsaw puzzle from a jumble sale? Bits missing and bits from other puzzles finding their way in. I'm trying hard to remember. But my memory tells me one thing and then suddenly tells me something else. There was one time, when I was married...

I get these... I don't know... flashes of memory, but it's like, like I've tried to fit the wrong pieces into the puzzle. Tried to force bits in just to complete the picture. "

(p.25)

Tom

(Rachel has confronted her ex-husband, Tom, hoping he can help her understand what happened on a night she cannot fully remember. Tom attempts to calm her while also encouraging her to move on from their shared past, creating a conversation filled with both affection and tension.)

"What? You need money again? Rach, I told you, I want to help you. But I can't keep giving you money. You mentioned your landlord. If Anna found out... I thought you were going to stop drinking. You turned up at our house in a bit of a state. She said you threatened her. She's frightened of you Rach. She's actually scared of what you'll do next. I just want to know what happened. Don't do this to yourself, Rach. You can't live in some fantasy of the past." (p.10)

Anna

(Detective Gaskill is investigating the disappearance of a local woman. During the investigation, Anna describes her difficult history with Rachel and explains why she believes Rachel may be a threat to her family.)

She's completely obsessed with us. She phones and hangs up. She turns up unannounced. She even took our baby once. Did you know that? She'd been drinking. Tears, make-up all over her face. Evie was frightened. Rachel was threatening me. I've tried so hard to be understanding, but there has to be a limit. I don't know what she's capable of. I don't even think she does. She called later...left some rambling message for Tom. " (p.5)

Scott

(Scott is speaking with Rachel shortly after his wife, Megan, has disappeared. As Rachel reveals information she claims to have witnessed, Scott struggles to determine whether she is a valuable witness, a liar, or something in between.)

"Megan's friend, who I've never heard of. You are a reporter! No? Then why are you here? You spy on my house from the train? Are you fucking mental? And you saw her with another man. Doing what? What? Kissing? Fucking? Who was he? Kamal Abdic. Her therapist. She didn't tell you? I thought that was the sort of thing you women were always banging on about. (Starts to leave) Look, I've got things to do." (p.21)

Megan

(During a therapy session, Megan describes a place that exists somewhere between memory and escape. Beneath her calm exterior, she reveals loneliness, unresolved grief, and a growing desire to run away from the life she has built.)

"There's a little seaside town in Norfolk. Holkham. Sometimes I just sit with my eyes closed and listen to the trains go past. Just yearning to see if my memory has changed it into something it wasn't. Just some place I seem to remember. I don't know. After my brother Ben died, I ran away.

We were going to go to America, but we never made it. Ben didn't make it anywhere. He died in a motorcycle accident, about a mile from where we grew up.

When I die, I want to be near the sea. No need for a ceremony, no gravestone. Just to be in the right place. To have my own ending." (p.30)

Kamal

(Rachel has come to Kamal seeking answers about Megan Hipwell, one of his clients. Kamal attempts to maintain professional boundaries while Rachel becomes increasingly convinced he knows more than he is willing to reveal.)

"Sometimes our subconscious likes to cherry-pick the memories we like, or we repress the ones we don't. Is there a part of you that wants to forget? You have periods of memory loss, and you assume the blank spaces are filled with you doing something embarrassing, or worse. Why not something kind or funny or intelligent? Are you capable of kindness? Humor? Intelligence?"

Violence clouds the memory. And then you have to reconstruct it. Only now, the memory becomes susceptible to other influences. Everyone has bad thoughts. It's how we act on them that counts. You sound angry with your friend." (p.27)

Detective Gaskill / Riley

(Rachel has finally admitted that she has been secretly watching Megan and Scott from the train. Detective Gaskill begins to realize that Rachel may either be an important witness or an unreliable narrator whose fantasies are interfering with the investigation.)

"Every day, on your way to work, you go past the back of your old house, upon which you spy—as a matter of routine—and two doors down there's a woman whose life you consider to be enviable, and you spy on her too. You've given her a name and created a life for her – in your head. And now this woman has gone missing, your unreliable memory has suddenly conjured up a mysterious man who just happened to be there the day before she vanished.

You see the trouble with fantasies? As with liars, they have to keep lying to justify what they've already made up. Just to stay in the game." (p.34)