AGATHA CHRISTIE’S
MURDER ON THE ORIENT EXPRESS

ADAPTED BY
KEN LUDWIG

DIRECTED BY ISAAC’ JOYCE-SHAW

JANUARY 17 — FEBRUARY 8

“Agatha Christie’s Murder on the Orient Express” is presented by special arrangement with Samuel French, Inc., a Concord Theatricals Company.

Ticket Office Location
145 Liberty St. NE, Suite 102
Downtown Salem
(503) 485 - 4300

Pentacle Theatre Location
West of Salem off Hwy 22
at 324 52nd Ave. NW
www.PentacleTheatre.org
CAST

Poirot ................................................................................ Ed Schoaps
Monsieur Bouc ................................................................. Tom Wrosch
Mary Debenham ......................................................... Amanda Konstantin
Hector McQueen ............................................................. Erik Vigeland
Michel/Head Waiter ...................................................... Chris Davidson
Princess Dragomiroff ................................................. Julianna Gibbons
Greta Ohlsson ................................................................. Alaina Lesko
Helen Hubbard ................................................................. Lynelle Littke
Countess Andrenyi ....................................................... Abigail Brockamp
Colonel Arbuthnot ......................................................... Ryan Snyder
Samuel Ratchett ............................................................. Anthony J. Redelsperger

TIME & PLACE

It’s 1934, aboard the Orient Express as it travels from Istanbul to Western Europe.

There will be a 20-minute intermission between acts.

“Agatha Christie’s Murder on the Orient Express” is presented by special arrangement with Samuel French, Inc., a Concord Theatricals Company. Agatha Christie’s Murder On The Orient Express adapted by Ken Ludwig was originally staged by McCarter Theater Center, Princeton, NJ. Emily Mann, Artistic Director, Timothy J. Shields, Managing Director. The production subsequently transferred to Hartford Stage, Harford, CT. Darko Tresnjak, Artistic Director, Michael Stotts, Managing Director.
PRODUCTION STAFF

Director .............................................................................. Isaac Joyce-Shaw
Assistant Director .............................................................. Ty Hendrix
Stage Manager ..................................................................... Rie Tanabe
Stage Crew ........................................................................ Lexy Bolsinger, Taylor Cribbins,
                                                          Hunter Miller, Sam Wellborn
Costume Designer .............................................................. Susan Schoaps
Wigs and Hair ..................................................................... Eddie Willits
Blood Effects and Props ..................................................... Vicki Woods
Technical Director ............................................................. Chris Benham
Set Design ........................................................................... Lisa Joyce, Isaac Joyce-Shaw,
                                                          Liz Rogers, Vicki Woods, Crew
Set Decoration ..................................................................... Lisa Joyce, Isaac Joyce-Shaw,
                                                          Liz Rogers, Vicki Woods, Crew
Set Construction ............................................................... Ed Arabas, Quinn Connolly,
                                                          Beth Cummings, Debbie Neel, Laurel Ramsey,
                                                          Jacob Rybloom, Antonio Schoaps, Rob Sim, Becky Tei
Scenic Painting ..................................................................... Isaac Joyce-Shaw
Lighting Design ................................................................. Isaac Joyce-Shaw and Ty Hendrix
Light Hang .......................................................................... Chris Davidson, Ryan Snyder
Light Operator ..................................................................... Willie Curtis
Sound Designer and Operator ............................................. Lucas Hill
Projections ........................................................................... Isaac Joyce-Shaw, Liz Rogers
Video Production ............................................................... Isaac Joyce-Shaw, Liz Rogers
Film Editor .......................................................................... Liz Rogers
Strike .................................................................................. Quinn Connolly, Beth Cummings,
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DIRECTOR'S NOTE

Why do we listen again to stories we’ve already heard? Why are we still enthralled when we know what will happen next? Since it’s publication, *Murder on the Orient Express* has been adapted into two well-known feature films, two television films, numerous radio dramas and a video game. The story follows the standard procedural structure of an Agatha Christie story which is so ingrained in our entertainment culture that they are familiar even on your first exposure to them. We meet the characters, one of them is murdered, a detective investigates, they solve the case and the killer is brought to justice. It is the basic premise of every police procedural since time immemorial and the memory like quality inherent to the film and television mediums which use it so frequently adds to the comfort level, and all together these factors make for a comfortable, cozy viewing experience totally and macabrely at odds with the subject material. But the subjects themselves are as grim as they come — murders. And in this, a ripped from the headlines backstory based on the tragic Lindberg Baby kidnapping, Christie wrote, and Ludwig adapted, with the intention to entertain, but what does it say about us that this was an effective way to do so?

Isaac Joyce-Shaw
Director
Isaac Joyce-Shaw
Director

This is Isaac’s second time directing at Pentacle Theatre. His directorial debut was with Distracted in 2019 alongside Lucas Hill. He also previously served as the Assistant Director for Noises Off, and in his decade-plus of involvement with the organization, he has had the chance to do just about everything else. He is enormously grateful for those opportunities (and this current one) which have allowed him to grow and express himself as an artist.

Ty Hendrix
Assistant Director

Ty has been part of a number of Pentacle production including Dracula, Distracted, Spamalot, Vanya and Sonia and Masha and Spike, Jesus Christ Superstar, Urinetown and Young Frankenstein. Other theater-related work experience includes in A Clockwork Orange with Bag and Baggage, Comedy of Errors with Experience Theatre Project and Straight White Men with The Verona Studio.

Abigail Brockamp
Countess Andrenyi

Abigail Brockamp is thrilled to join the Pentacle family in Murder on the Orient Express. Creating this intriguing story with such a talented crew of actors has been a true joy for her. Abby holds a Bachelor’s Degree in Vocal Performance with a Minor in Drama from Syracuse University. She was most recently seen as Cinderella in Into The Woods at the Majestic Theatre. Other stage credits include A Christmas Story (Flick’s Mom), Sweeney Todd (Ensemble), Beauty and the Beast (Ensemble) and Alice in Wonderland (Alice). When Abigail isn’t on stage she’s found on her computer, working as a digital content creator and virtual assistant. Abby would like to thank her ever-supportive parents.

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**Chris Davidson**
Michel/Head Waiter

Chris previous appeared in Pentacle’s productions of Little Mermaid and Mamma Mia! Other theater-related work experience includes as a set builder for Cinderella. He has supported multiple shows as an actor, director and set builder in Roseburg prior to his move to the Salem area just over a year ago.

**Julianna Gibbons**
Princess Dragomiroff

At Pentacle, Julianna has appeared in roles such as Dr. Zavala/Waitress in Distracted, Rose in Dancing at Lughnasa, Poppy in Noises Off, Sonia in Vanya and Sonia and Masha and Spike, Lenny in Crimes of the Heart and Quince in A Midsummer Night’s Dream. She has also portrayed Ruth in Blithe Spirit for Aumsville Community Theater and Kate in Sylvia at the Gallery Theater. Julianna has a rewarding job as a high school theater teacher. She would like to thank Dixie for the love and support, Jennifer Harris-Clippinger and Elena Tsyvian for dialect coaching and historical insight and Pentacle for the opportunity to bring this classic mystery to the stage. When not being dramatic, she enjoys fishing, cats and all humanity.

**Amanda Konstantin**
Mary Debenham

Amanda is thrilled to return to the Pentacle stage and incredibly thankful to portray Mary Debenham in Murder on the Orient Express! Her past shows at Pentacle include Jesus Christ Superstar (2017) and Urinetown the Musical (2015). Amanda is a Western Oregon University alumna and holds a B.A. in Theatre. Favorite past roles include Myra Bruhl (Death Trap) and Martha Bessell (Spring Awakening). When Amanda is not on stage you can find her pursuing voiceover work from her home studio or perfecting her baking technique by making homemade pies and cupcakes. She is overwhelmed with gratitude from the support of her family and friends and is grateful for each and every one of them!
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Lynelle is very excited to be back onstage at Pentacle Theatre. She appeared in past productions of Enchanted April, Night Watch and A Midsummer Night's Dream here, as well as in shows at other venues over the past several years. A longtime Anglophile, Lynelle is thrilled to help bring one of Agatha Christie's best-known works to life, especially since it is likely as close as she will ever get to being in a Masterpiece Theatre production. She enjoys traveling (by train or any other means), afternoon tea, sponsoring animals in wildlife rehabilitation facilities and singing show tunes in the shower. Lynelle lives in Salem, where she works as a dedicated public servant and supporter of the arts. She hopes someday to fulfill her dream of being part of a flash mob.

Alaina is an avid billiard player and a surreal acrylic landscape and mixed media artist who enjoys reading magical realism, social science and historical non-fiction. She is very excited to be in her third show with Pentacle.
Agatha Christie's
*Murder on the Orient Express* F January 17 to February 8
Adapted for Stage by Ken Ludwig. Directed by Isaac Joyce-Shaw. 
Sponsored by Glantz Law Group.

The Cake F February 28 to March 21
Written by Bekah Brunstetter. Directed by Jennifer Gimzewski.

Rabbit Hole F April 10 to May 2
Written by David Lindsay-Abaire. Directed by Jo Dodge. 
Sponsored by Paul C. and Robin E. Bower Family Trust.

Company F May 22 to June 13
Music and Lyrics by Stephen Sondheim; Book by George Furth. Directed by Chris Fletcher. 
Sponsored by the Compton Family Foundation.

She Kills Monsters: Young Adventurers Edition F July 24 to August 15
Written by Qui Nguyen. Directed by MaryKate Lindbeck. 
Sponsored by Erich Paetsch, Saalfeld Griggs, PC.

The Fantasticks F September 4 to 26
Music by Harvey Schmidt; Book and Lyrics by Tom Jones. Directed by Deborah Johansen. 
Sponsored by Duchess & The Munchkin.

Ripcord F October 16 to November 7
Written by David Lindsay-Abaire. Directed by Karen McCarty. 
Sponsored by Rich Ford, Windermere Real Estate.

Shrek the Musical F November 27 to December 19
Music by Jeanine Tesori; Book and Lyrics by David Lindsay-Abaire. Directed by Robert Salberg. 
Sponsored by Erik and Laura Davis.

Season Tickets On Sale Now!
Anthony J. Redelsperger
Samuel Ratchett

After a decades-long hiatus, Anthony reappeared on the stage at Pentacle Theatre in 2018 as Ross in the The Elephant Man then as Dracula in Dracula. He could also be seen playing the role of Vanya in Life Sucks at The Verona Theater in the Spring of 2019. Anthony is also a life-long visual artist — drawing, photography, wire-sculpture — and a musician. He appreciates the opportunity to take to the stage once again at our charming, little gem in the woods.

Ed Schoaps
Poirot

Ed is a Lifetime Member of Pentacle Theatre, where he began acting in 1976. He recently played The Professor in Life Sucks at The Verona Studio, and Selsdon Mowbray in Noises Off, Lyman Wyeth in Other Desert Cities and Franklin Hart, Jr. in 9 to 5: The Musical at Pentacle Theatre. Ed also appeared at Pentacle in Peter Pan, Night of the Iguana, Who’s Afraid of Virginia Woolf?, God’s Country, All’s Well That Ends Well, Macbeth, Into The Woods and many others. He played Big Daddy in Cat on a Hot Tin Roof at Gallery Theater in McMinnville and was in True West and Uncle Vanya at The Verona Studio, in Song of Extinction at Theatre 33, and on the Elsinore Theatre stage in A Chorus Line, Romeo and Juliet and Macbeth. Ed

co-directed Cabaret in 2018 and directed Who’s Afraid of Virginia Woolf? and A Streetcar Named Desire at Pentacle Theatre and Novecento at The Verona Studio. Ed co-hosts the twice-monthly “Theatre Talk” program on KMUZ Community Radio in Salem. He loves theater that touches the soul and speaks to what it truly means to be human. Ed shares his passion for stagecraft and the fun of being “a theater family” with his talented wife, Susan, and their two beautiful children, Chris and Antonio.
Ryan Snyder
Colonel Arbuthnot

Ryan is excited to return to the stage at Pentacle Theatre after a brief hiatus. He was last seen in 1984. His favorite roles at Pentacle include George Deever in All My Sons, Second Murderer in Macbeth, and George Gibbs in Our Town. Ryan spends his days working at Willamette University in Facilities Management. Ryan would like to thank his amazing wife and kids for supporting him during the run of this show.

Erik Vigeland
Hector McQueen

This will be Erik’s fourth show at Pentacle following Spamalot, Cabaret and Dracula. He lives in Portland with his fiancée Rie (who is also the stage manager) and enjoys playing music, cooking, reading and exploring our Pacific wonderland. Pentacle has given him a place to explore his abilities and is forever grateful for the community he found here.
Tom Wrosch
Monsieur Bouc

Tom has been in 16 productions at Pentacle including appearances as Bill Sykes in Oliver!, Judge Wargraves in And Then There Were None, Captain Von Trapp in Sound of Music, Alfie Doolittle in My Fair Lady and Tito Merelli in Lend Me a Tenor, and running tech in Chicago! and Incorruptible. At Gallery Theater in McMinnville, Tom directed Love, Loss and What I Wore and played Harry Brock in Born Yesterday. Last summer, he appeared in Aumsville’s Spotlight Community Theatre’s radio dramas The Adventures of Phillip Marlowe as Phillip Marlowe and Death Takes a Holiday as Death. Tom is thrilled to work as the Administrative Rules and Budget Coordinator for the Teacher Standards and Practices Commission. In addition to acting, Tom loves to read, sing, write and avoid yard work. He thanks his wife, Elizabeth, for suffering through all the missed home-cooked meals and other to-do’s that didn’t get done so he could get on stage again.

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Ken Ludwig has had six shows on Broadway and seven in London’s West End, and his plays and musicals have been performed in more than 30 countries in over 20 languages. *Lend Me a Tenor*, which the *Washington Post* called “one of the classic comedies of the 20th century,” won two Tony Awards and was nominated for seven. He has also won two Laurence Olivier Awards, the Charles MacArthur Award, two Helen Hayes Awards, and the Edgar Award for Best Mystery of the Year. His plays have been commissioned by the Royal Shakespeare Company, the Old Globe and the Bristol Old Vic. His 24 plays and musicals include *Moon Over Buffalo* (with Carol Burnett), *Twentieth Century* (with Alec Baldwin), *The Game’s Afoot, Leading Ladies, The Fox on the Fairway, Baskerville* and *A Comedy of Tenors*. His adaptation of *Agatha Christie’s Murder on the Orient Express* premiered in 2017 at the McCarter Theatre and *Sherwood: The Adventures of Robin Hood* opened the same year at the Old Globe Theatre in San Diego. His book *How To Teach Your Children Shakespeare* (Random House) won the Falstaff Award for Best Shakespeare Book of 2014. He holds degrees from Harvard, where he studied with Leonard Bernstein, Haverford College and Cambridge University. For more information please visit www.kenludwig.com.
Honoring the generous individuals who make a provision in their estate plans for Pentacle Theatre:

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BRIGHT LIGHTS SOCIETY

If you have included Pentacle Theatre in your estate plans, we’d like to know and honor you here. Please contact Executive Director Lisa Joyce at 503-485-4300 or lisa@pentacletheatre.org

PENTACLE THEATRE LIFETIME MEMBERS

Every five years the Pentacle Theatre Governing Board honors as Lifetime Members five people who have been active in Pentacle Theatre for at least 20 years. We also remember fondly those Lifetime Members who are no longer with us. Members whose names are in bold were inducted at our 65th anniversary celebration last year.

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Dick Schmidt
Pat Schmidt
Helen Shepard
Meryl (Bill) Smith
Barbara Sullivan

Tom Ulmer
Claytene Vick
Madison Vick
Stephen Warnock
Rollie Zajic
Welcome to 2020. I am looking forward to my new role as President. My long relationship with Pentacle Theatre began in 1968. In those 50+ years of involvement, I have watched Pentacle grow into a large, successful organization as I have participated as actress, singer, director, board member, play reading chair and even Executive Director for 11 years. There have been a lot of bumps along the way in almost every aspect of the theater but Pentacle has weathered those bumps and continues to thrive. The question I ask, as we enter a new decade, is not how we can continue to survive, but how we can purposely grow and flourish in new ways that serve you, our audience and the greater Salem community. So the theme I will explore this year is growth.

What does growth mean for a theater which has already lived for 65 years? What is next? We can grow in artistic quality, broader appeal to new audiences, greater diversity in casting, excellent play selection and community outreach, to name a few. But my first thought is that we must figure out new ways to grow the financial stability of the theater because without that we cannot grow in other ways.

So far we have managed to grow from a little theater in the woods built by volunteer labor on donated land and run totally by a volunteers on a shoestring budget to a beautiful refurbished and rebuilt theater which has greater technical capabilities than ever before, and five paid administrative and technical staff. We could not have accomplished this without the continued generosity and support of our contributing members, donors and, for the last few years, our wonderful show sponsors. I invite your ideas for how we can increase this support. No theater can survive on ticket sales alone and we are so thankful that you all love Pentacle as much as you do. We just closed our very successful and lovely fundraiser Cinderella and, we are looking forward to the start of what promises to be a great season in 2020. Thank you all for your patronage and Happy New Year!

May we continue to grow.

Chris Fletcher
Governing Board President
GENERAL INFORMATION

Mission Statement

Pentacle Theatre provides community members a collaborative opportunity to create and experience theater in an atmosphere of respect, support and enjoyment.

TICKET INFORMATION
Tickets for upcoming productions are available at Pentacle Theatre’s ticket office, 145 Liberty St. NE, Suite 102, Salem, OR 97301 or by calling 503-485-4300. Open Monday through Friday, 10 a.m.–4:30 p.m. Prices range from $23.50 to $34, depending on date and type of production. In partnership with Salem For All, Pentacle Theatre offers half-price tickets to individuals who have an Oregon Trail card. Handling fees may apply. Tickets are sold at the theater box office 45 minutes before each performance. Tickets are also available at pentacletheatre.org.

LATECOMERS POLICY
Pentacle Theatre productions will begin on time. If you do arrive late, you will be directed to the lobby where you can watch the show on a monitor. At intermission you will be ushered to an available seat. If you leave your seat during the performance, you will not be reseated until intermission. Sorry, no refunds for latecomers.

BEVERAGES AND SMOKING
Beverages are available for purchase in the lobby. Only bottled water and beverages in cups with lids and straws are allowed in the auditorium. No cans, glass bottles or food is permitted at any time. Smoking is allowed only in the designated area on the lower deck.

PENTACLE THEATRE COURTESY
Cameras (with or without flash) and recording devices are strictly prohibited. Please turn off beepers and cell phones during the performance.

Agatha Christie’s Murder on the Orient Express in rehearsal.
Photos by Lonnie and Kim Thurston.
ADVERTISING
Advertise in Pentacle Theatre programs! All proceeds benefit Pentacle Theatre. Call the business office for more information: 503-485-4300, or stop by our business office at 145 Liberty St. NE in historic downtown Salem.

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Pentacle Theatre tickets and business office:
145 Liberty St. NE, Suite 102, Salem, OR 97301; 503-485-4300; Mon.–Fri. 10 a.m.–4:30 p.m.

Pentacle Theatre lobby: 324 52nd Ave. NW, Salem, OR 97304; 503-364-7200.

Online: pentacletheatre.org.

MANY, MANY THANKS...
To our volunteer house managers, box office personnel, bartenders, concession attendants, and ushers. Pentacle Theatre could not be successful without the continued and dedicated help of our community.

PENTACLE THEATRE GOVERNING BOARD
Pentacle Theatre is an established not-for-profit theater company, providing an eight-play season. A nine-member governing board assisted by committee chairpersons and countless other volunteers run the theater. Membership is open to all.

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As of 1/3/2020. Ticket sales alone do not cover the cost of our productions. Your membership and donation help make this theater possible. Thank you!

Please note our program giving year is August 1 through July 30.

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Season 2020 | Agatha Christie’s Murder on the Orient Express 23
Della is a small-town baker with a big passion for cakes and the Bible. Her husband Tim makes all of the decisions, and she’s perfectly fine with that. One day, Jenny—the girl Della practically raised as her own—comes back to town and asks Della to bake a cake for her wedding. Della is delighted until she meets Jenny’s fiancée Macy. Della’s faith and love for the Bible are challenged, as she must make one of the hardest decisions of her life.

This show explores the characters’ sense of what is right and wrong, and proves that people can change. It’s a hilarious and touching show.

Written by Bekah Brunstetter, and directed by Jennifer Gimzewski, The Cake runs February 28th to March 31st. Tickets are available at the Pentacle Theatre ticket office at 145 Liberty St. NE in downtown Salem or at pentacletheatre.org. For more information, contact 503 - 485 - 4300.