



presents in

the Minack Theatre on the Cliffs at Porthcurno



THE GIRL ON THE TRAIN

Based on the bestselling novel by Paula Hawkins and DreamWorks film

Adapted by Rachel Wagstaff and Duncan Abel

Directed by Rick Hyland

Monday 29th June to Thursday 2nd July 2026 at 7.30pm

Matinees: Tuesday 30th June & Thursday 2nd July at 3.00pm

This amateur production of "The Girl on the Train" is presented by arrangement with Concord Theatricals Ltd on behalf of Samuel French Ltd.

www.concordtheatricals.co.uk

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The Girl on the Train & Paula Hawkins/Rachel Wagstaff/Duncan Abel

The Girl on the Train began life as a debut novel by Paula Hawkins, published in 2015 after a career writing financial journalism. It became an immediate sensation, spending over twenty weeks at the top of the Sunday Times bestseller list and selling over twenty million copies worldwide. Translated into more than fifty languages and adapted into a Hollywood film starring Emily Blunt in 2016, the novel firmly established Hawkins as one of the defining voices in contemporary psychological fiction, winning the International Thriller Writers Award for Best Novel.



Paula Hawkins

At its heart is Rachel, an unreliable narrator whose struggles with alcohol distort her memory, leaving both her and the audience uncertain of what can be trusted. As she attempts to piece together fragments of a missing night, the line between truth and perception becomes increasingly blurred, and the question of what really happened grows ever more unsettling.



Rachel Wagstaff and Duncan Abel

Adapting such a psychologically driven story for the stage presents a unique challenge. Rachel Wagstaff and Duncan Abel, whose work includes the celebrated stage adaptation of *The Da Vinci Code*, brought the novel to the theatre in 2018. Rather than simply retelling events, they place the audience firmly within Rachel's perspective, drawing us into the same uncertainty as she searches for clarity. Notably, the adaptation

weaves in an unexpected humour that brings welcome levity to an otherwise tense story, a balance that feels both surprising and entirely right.

Central to the adaptation is the idea that memory is not fixed, but something that shifts and reshapes over time. Rachel's attempts to reconstruct events are shaped not only by what she remembers, but by what she fears may be true. This creates a tension that runs throughout the piece, as the audience is continually asked to question how much of what they are seeing can be relied upon.

What emerges is a thriller that thrives on doubt, where no perspective feels

entirely secure and every interaction carries a sense of unease. The story becomes as much about perception as it is about events.

A modern psychological thriller, *The Girl on the Train* explores loneliness, obsession, and the fragile nature of memory, drawing the audience into a world where certainty remains just out of reach.

The Girl on the Train

We tend to think of memory as a faithful record, both fixed and retrievable. In fact, scientists have proven that it is nothing of the sort. Every time we recall an event, we are not playing back a recording but reconstructing it, piecing together fragments quietly reshaped by emotion, suggestion and the passage of time. We do not remember what happened. We remember what we last remembered.

This understanding has had profound implications beyond the laboratory. In courtrooms, the reliability of eyewitness testimony has been increasingly questioned. Research suggests that confident recollection and accurate recollection are not the same thing. People can remember events that never happened, forget events that did, and genuinely believe both.

There is further complexity. Memory is not only fallible but self-serving. Over time, we unconsciously sculpt our recollections, smoothing over moments that reflect poorly on us and casting ourselves in a more forgiving light. Sometimes this is an act of ego. Sometimes it is something more sympathetic, a genuine attempt to make sense of painful experiences and find a version of the past we can live with.

The Girl on the Train places these questions at the centre of its drama. Every character carries their own account of events, shaped by what they felt, what they feared, and what they needed to be true. As an audience, we are asked to construct our own version of the truth from the pieces available to us.

Whether we get it right is another matter entirely.

Rick Hyland - Director

Rick is an award-winning and Guinness World Record holding director whose work has been seen across Yorkshire and at His Majesty's Theatre, London. In the last six months he has performed in *Bindweed* and directed *It's a Wonderful Life*, *Come From Away*, *Teechers* and *The Girl on the Train*, which he brings to the Minack stage in his debut at this iconic venue. There is, it seems, no off season. Rehearsals for *Rent* are already underway.

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Cast

Rachel	Paula Boyle
Megan	Kelly Downes
Anna	Lucy Boniface
Tom	James Willstrop
Scott	David Tomlinson
Kamal	Gary Skipper
Gaskill	Colin Waterman
Ensemble	Hattie Hudson
Ensemble	Stephen Charlton

Directed by Rick Hyland

The play takes place in the present day.

Locations: Rachel's Bedsit, Outside the Gym, The Hipwell House, Kamal's Office, Police Station, The Underpass, The Watson House, The Park.

ACT I: The Disappearance

ACT II: Unwelcome Memories

There will be an interval of 20 minutes between Acts I & II

Crew

<i>Stage Manager</i>	Lottie Kingsley
<i>Assistant Stage Managers</i>	Lewis Whitworth, Jackie Peace & Lauren McDermott
<i>Costumes</i>	The Playhouse Wardrobe Team
<i>Lighting Designer</i>	Richard Stageman
<i>Sound Designer</i>	Frank Etchells
<i>Lighting & Sound Operation</i>	Alison McDermott, Paul Chattwood & The Playhouse Technical Team
<i>Tour Manager</i>	Rosie Bond
<i>Tour Support</i>	Samantha Hill
<i>Publicity Design</i>	Moorprint (Ilkley) Ltd
<i>Publicity Photography</i>	Russell O'Callaghan

Acknowledgements:

With thanks to Henry and Nellie Hyland for their nursery rhyme vocals.

Who's Who in 'The Girl on the Train'

Paula Boyle (Rachel)

Paula is co-founder of Rise & Howl Collective - a female-led production company that supports emerging talent in the North - within which she has been an actor, writer and producer. She starred in their most recent production, Martha Loader's *Bindweed*, which toured venues in West Yorkshire. With Ilkley Playhouse, her stage credits include *The River*, *An Enemy of the People*, *The Incident Room*, and *Beryl*. Last year she also starred in *One Flew Over the Cuckoo's Nest* for Harrogate Dramatic Society.

Kelly Downes (Megan)

After first training in acting at Emerson College, Boston, Kelly then completed a Master's Degree in Shakespeare and Creativity in the UK, where she now lives and continues to act, direct and write theatre. Recent productions in West Yorkshire include *The River* at Ilkley Playhouse, and Rise & Howl Collective's touring production of *Bindweed*. In the UK, she has performed Shakespeare at the Shakespeare Speakeasy in York (*Macbeth*) and with The Ketterer's Men in Stratford-Upon-Avon (*The Two Noble Kinsmen*), and across the pond she has appeared in productions for Boston Theatre Co.

Lucy Boniface (Anna)

Lucy is co-founder of West Yorkshire-based theatre company That's the Badger Productions, within which she is an actor and producer. Having trained at Knaresborough and the University of Hull, she has since performed extensively at Harrogate Theatre, Yeadon Town Hall, Guiseley Theatre, and Leeds Carriageworks Theatre in over 50 plays and musicals. A sample of her stage credits include *The Wind in the Willows*, *Legally Blonde*, *White Christmas*, *The Birthday Party* (all Harrogate), *The Sound of Music* (Yeadon) and *Chess* (Leeds).

James Willstrop (Tom)

James' acting credits include *The Deep Blue Sea*, *And Then There Were None* and *Blithe Spirit* at Ilkley Playhouse. For Bingley Little Theatre, his appearances include *Brassed Off*, *Who's Afraid of Virginia Woolf*, and *Hangmen*. At Harrogate Theatre, he has performed in *Death of a Salesman*, *The Wizard of Oz*, *The Great British Bake Off Musical* and many more. His credits in York include *The Sound of Music*, *Sunday in the Park with George*, and *Young Frankenstein*. In 2025, he wrote and starred in the one-person play *Daddy, Tomorrow Will I Be a Man?* at the Edinburgh Fringe Festival.

David Tomlinson (Scott)

Last year, David made an appearance as a member of the choir in the recent Alan Bennett film, *The Choral*. Onstage, his credits include *Calendar Girls The Musical*, *Toast*, *The Herd* and *The Vicar of Dibley* at Ilkley Playhouse. With Addingham Drama Group he has appeared in *How the Other Half Loves*, *Seasons Greetings*, *Out of Order* and many more.

Gary Skipper (Kamal)

With Harrogate Dramatic Society, Gary has starred in *Shakespeare in Love*, *Home*, *I'm Darling*, and *One Flew Over the Cuckoo's Nest*, and has also appeared last year in Harrogate St Andrew's Players' production of the musical *Everybody's Talking About Jamie*. This is his first production with Ilkley Playhouse.

Colin Waterman (Gaskill)

Colin has acted and directed with many theatres across West Yorkshire. For Grassington Players he directed *Brassed Off*, and for Ilkley Playhouse the fringe productions *Flying Visits* and *Young Souls*. He has acted in *The Crucible* at Bingley Little Theatre, and the musicals *Annie* and *The Full Monty* with Guiseley Theatrical Productions. His Ilkley Playhouse appearances include *The Trials*, *Guys & Dolls*, *Spring and Port Wine*, *A Christmas Carol*, *My Night With Reg* and more.

Hattie Hudson (Secretary/Police Officer)

Hattie trained at Bristol Acting Academy, appearing there in productions of *The Merchant of Venice* and *The Importance of Being Earnest*. Hattie is no stranger to outdoor theatre spaces, having appeared over the last few years in Ilkley Playhouse's annual summer fringe event - Bard in the Yard - which presents a duology of Shakespeare plays in the beautiful outdoor setting of the Ilkley Manor House Yard. Hattie also recently appeared in the 2025 Ilkley Playhouse main stage production of *The Merry Wives of Windsor*.

Stephen Charlton (Police Officer)

Stephen makes a return to the Ilkley Playhouse company after last appearing in *Ladies in Lavender* in 2020. Before that, he played many parts in *Sylvia*, and was part of the chorus in *Kiss Me, Kate*. He has starred in *A Murder Is Announced* for Skipton Little Theatre, and in *The Flint Street Nativity* in Northallerton.

Ilkley Playhouse



Ilkley Playhouse, which celebrates its centenary in 2028, has a far-reaching reputation as a non-professional, independent community theatre that offers a varied programme of high-quality productions for audiences of all ages and interests.

Since its launch in 1928 by a small group of enthusiastic local people, Ilkley Playhouse has grown and transformed over the decades. After nearly 100 years, it continues to be a valuable asset for its members and audiences and to play a significant part in Ilkley's thriving arts scene. Housed in a building, purchased by the Ilkley Players in 1960, in a picturesque spot overlooking the River Wharfe, Ilkley Playhouse has seen improvements and refurbishments over the years thanks to membership support and Arts Council and Heritage lottery funding.

Each year a season of ten productions is staged across our two theatre spaces – a traditional proscenium arch auditorium and a flexible studio space – from contemporary dramas and comedies to musicals, Shakespeare and classics of British and World theatre, as a well as a Fringe programme showcasing new writing. The Playhouse also hosts many other events including live music, touring theatre productions, literature and art festivals, film screenings and comedy nights. Ilkley Playhouse is an open, inclusive and welcoming community-based space for everyone and aims to continue presenting diverse, challenging, entertaining and important plays and events for many more decades to come.

The first appearance at the Minack Theatre by a company of actors from Ilkley Playhouse was in 1975, more than 50 years ago, when they were invited to perform *The Winter's Tale* and have since then returned regularly. We are delighted to return this year, having reached over half a century of Minack performances, with *The Girl on the Train*, which will be Ilkley Playhouse's 23rd production at the Minack.

To find out more visit www.ilkleyplayhouse.co.uk and if you are in Yorkshire, please do come and see a production.

If you are planning a trip to Yorkshire, why not book seats in advance for one of our productions?

Private Lives	<i>by Noël Coward</i>	10 - 19 September 2026
Pressure	<i>by David Haig</i>	29 October - 7 November 2026
Around the World in 80 Days	<i>by Laura Eason</i> <i>Original Author Jules Verne</i>	3 - 12 December 2026
Pack of Lies	<i>by Hugh Whitemore</i>	21 - 30 January 2027
Hamlet	<i>by William Shakespeare</i>	16 - 20 February 2027
Lord Arthur Savile's Crime	<i>by Henry Filloux-Bennett</i>	11 - 20 March 2027
Till the Stars Come Down	<i>by Beth Steel</i>	22 April - 1 May 2027
Uncle Vanya	<i>by Anton Chekhov</i> <i>adapted by Conor McPherson</i>	17 - 22 May 2027
Stepping Out	<i>by Richard Harris</i>	10 - 19 June 2027
Good Things	<i>by Liz Lochhead</i>	12 - 17 July 2027

To find out more about Ilkley Playhouse, visit our website:

www.ilkleyplayhouse.co.uk

or email: info@ilkleyplayhouse.co.uk



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