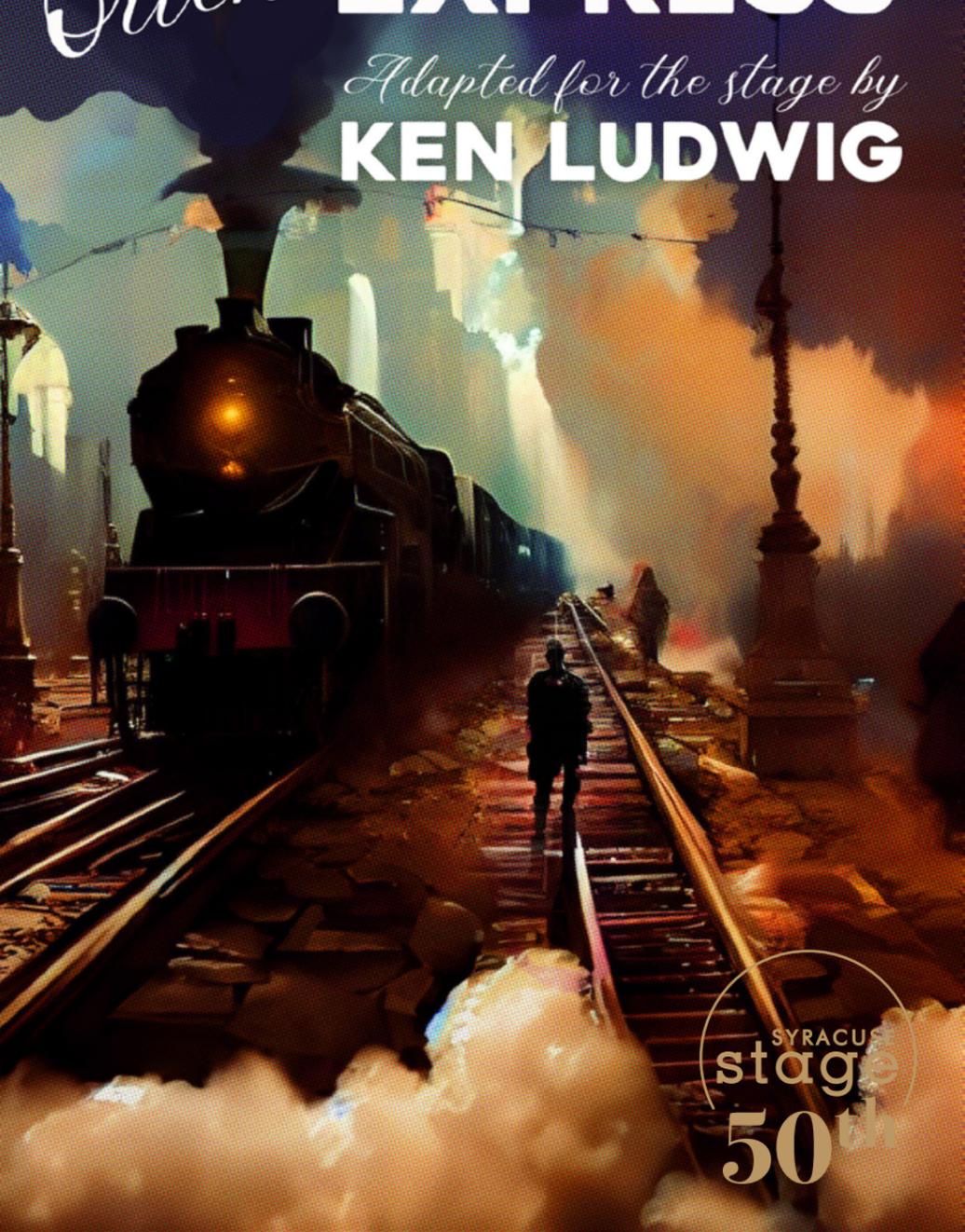


Agatha Christie's
MURDER *on the*
Orient **EXPRESS**

Adapted for the stage by
KEN LUDWIG



SYRACUSE
stage
50th

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PRESENTS

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DIRECTED BY

Robert Hupp

SCENIC DESIGN Czerton Lim	COSTUME DESIGN Tracy Dorman	LIGHTING DESIGN Dawn Chiang	SOUND AND ORIGINAL MUSIC Daniela Hart & UptownWorks
PROJECTIONS DESIGN Nitsan Scharf	WIG DESIGN Bobbie Zlotnik	INTIMACY AND FIGHT DIRECTOR Hannah Roccisano	PRODUCTION STAGE MANAGER Stuart Plymnesser*
DIALECT COACH Celia Madeoy	DIALECT COACH Blake Segal	CASTING Bass/Valle Casting	
Robert Hupp <i>Artistic Director</i>	Jill A. Anderson <i>Managing Director</i>	Melissa Crespo <i>Associate Artistic Director</i>	Kyle Bass <i>Resident Playwright</i>

PRESENTING SPONSOR 	SEASON SPONSORS 	SPONSOR 	MEDIA SPONSORS 	PAY-WHAT-YOU-WILL SPONSOR 	COMMUNITY PARTNER

Agatha Christie's Murder on the Orient Express is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com *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, Hartford, CT (Darko Tresnjak, Artistic Director; Michael Stotts, Managing Director).

March 13 - 31, 2024

NYS LEARNING STANDARDS FOR THE ARTS – THEATER

KINDERGARTEN TH:RE7.1.K

a. With prompting and support, express an emotional response to characters in dramatic play.

5th TH:Re8.1.5

a. Connect personal experiences to theater as a participant or observer

6th TH:Re7.1.6

a. Describe and record personal reactions to artistic choices.

7th TH:Re7.1.7

a. Compare recorded personal and peer reactions to artistic choices.

8th TH:Re9.1.8

b. Articulate the aesthetics of technical elements in a drama or theater work.

HS Proficient TH:Re9.1.HSI

b. Critique the aesthetics of technical elements in a drama or theater work.

HS Advanced TH:Re9.1.HSIII

c. Debate the connection between a drama or theater work and contemporary issues that may affect audiences.

EDUCATION LETTER

Dear Educators,

The best way of learning is learning while you're having fun. Theatre provides the opportunity for us to connect with more than just our own story, it allows us to find ourselves in other people's lives and grow beyond our own boundaries. While times are different, we are still excited to share with you new theatrical pieces through live and/or pre-recorded means. We're the only species on the planet who make stories. It is the stories that we leave behind that define us. Giving students the power to watch stories and create their own is part of our lasting impact on the world. And the stories we choose to hear and learn from now are even more vital. Stories bring us together, even when we must stay apart. Stories are our connection to the world and each other. We invite you and your students to engage with the stories we tell as a starting point for you and them to create their own.

Sincerely,

Kate Laissle, and Theorri London



Kate Laissle
DIRECTOR OF EDUCATION



Theorri London
COMMUNITY ENGAGEMENT
+ EDUCATION COORDINATOR

SYNOPSIS:

It is 1934 Belgian private detective Hercule Poirot arrives at the Tokatlian Hotel in Istanbul, where he receives a telegram prompting him to return to London. He tries to book himself a compartment on the Orient Express leaving that night, but the train is fully booked. Eventually, he obtains a berth through the intervention of his friend Monsieur Bouc, the director of the railway. At the station, Poirot and Bouc meet Michel, the conductor, and board the train with their fellow passengers, a fascinating and varied group: the elderly Princess Dragomiroff, a Russian in exile, and her traveling companion, Greta Ohlsson, a shy and awkward Swedish missionary; Mary Debenham, a British governess, and Colonel Arbuthnot, a Scottish military man; Samuel Ratchett, a brash and vulgar American business man, and Hector Macqueen, his browbeaten secretary; Countess Andrenyi, a glamorous Hungarian noblewoman who is also a doctor; and Helen Hubbard, a flamboyant, outspoken American with several ex-husbands. Once he recognizes Poirot, Ratchett tries to hire him to investigate some death threats he has received, but Poirot refuses the case. As all the passengers prepare for bed, Ratchett is annoyed by Mrs. Hubbard's singing in her room next door. Later in the night, Mrs. Hubbard calls Michel to reports that she has awakened to find a man in her room, who has disappeared. Meanwhile, the train has stopped in the middle of the mountains, stuck in a snowbank. The next morning, Ratchett is discovered stabbed to death in his bed. Bouc persuades Poirot to investigate the case and solve it before a snow crew arrives and an inept police investigation stirs up scandal for his elite, high-paying passengers. Poirot notes that the window has been left open in Ratchett's compartment, but there are no footprints

outside the window in the snow. A drugged wine glass is found in the compartment, along with Ratchett's broken pocket watch stopped at 1:15, a ladies' handkerchief with the initial "H," and a charred piece of paper that says, "Remember little Daisy Armstrong." This last clue enables Poirot to identify Ratchett's true identity: Bruno Cassetti, who kidnapped and brutally murdered a three-year-old girl and then escaped conviction. Poirot begins to interview each passenger, to learn what each knows about the famous Armstrong case, and what each has been doing since getting on the train. More clues are revealed. A mysterious second conductor has been seen aboard the train. Mrs. Hubbard finds a button from a conductor's uniform in her room. Miss Debenham finds the murder weapon and is wounded by an unknown assailant with a gun. A conductor's uniform is found in Greta's suitcase—and it is missing a button. Eventually, as the rescue team nears the snowbound train, Poirot gathers all of the passengers into the dining car and propounds two possible solutions. The first solution he offers is that a stranger entered the train when it stopped at Sofia, killed Ratchett, and disembarked from the train. The second solution he proposes is much more complex...

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MEET THE PLAYWRIGHT KEN LUDWIG



Ken Ludwig (Playwright/Adaptor) has had six productions on Broadway and eight in London's West End. His 34 plays and musicals are staged around the world and throughout the United States every night of the year. His first play, *Lend Me a Tenor*, won two Tony Awards and was called "one of the classic comedies of the 20th century" by The Washington Post. *Crazy For You* is currently running on London's West End. It was previously on Broadway for five years, on the West End for three, and won the Tony and Olivier Awards for Best Musical. In addition, he has won the Edwin Forrest Award for Contributions to the American Theatre, two Laurence Olivier Awards, two Helen Hayes Awards, the Charles MacArthur Award, and the Edgar Award for Best Mystery of the Year. His other plays include *Moon Over Buffalo*, *Leading Ladies*, *Baskerville*, *Sherwood*, *Twentieth Century*, *Dear*

Jack, *Dear Louise*, *A Fox on the Fairway*, *A Comedy of Tenors*, *The Game's Afoot*, *Shakespeare in Hollywood* and *Murder on the Orient Express*. They have starred, among others, Alec Baldwin, Carol Burnett, Kristen Bell, Tony Shaloub, Joan Collins and Henry Goodman. His book *How to Teach Your Children Shakespeare*, published by Penguin Random House, won the Falstaff Award for Best Shakespeare Book of the Year, and his essays on theatre are published in the Yale Review. He gives the Annual Ken Ludwig Playwriting Scholarship at the Kennedy Center American College Theater Festival, and he served on the Board of Governors for the Folger Shakespeare Library for ten years. His first opera, *Tenor Overboard*, opened at the Glimmerglass Festival in July 2022. His most recent world premieres were *Lend Me A Soprano* and *Moriarty*, and his newest plays and musicals include *Pride and Prejudice Part 2: Napoleon at Pemberley* and *Lady Molly of Scotland Yard*. His plays include commissions from the Agatha Christie Estate, the Royal Shakespeare Company, The Old Globe Theatre, and the Bristol Old Vic. For more information visit www.kenludwig.com.

MEET THE DIRECTOR ROBERT HUPP



Robert Hupp (Director) is in his eighth season as artistic director of Syracuse Stage. He recently directed *Our Town*, *The Play That Goes Wrong*, *Eureka Day*, *Annapurna*, *Talley's Folly*, *Amadeus*, *Noises Off*, *Next to Normal*, and *The Three Musketeers for Stage*. Prior to coming to Central New York, Robert spent seventeen seasons as the producing artistic director of Arkansas Repertory Theatre in Little Rock. He directed over 30 productions for Arkansas Rep ranging from *Hamlet* to *Les Miserables* to *The Grapes of Wrath*. In New York City, Robert directed the American premieres of Glyn Maxwell's *The Lifeblood and Wolfpit* for the Phoenix Theatre Ensemble. He also served for nine seasons as the artistic director of the Obie Award-winning Jean Cocteau Repertory. At the Cocteau, Robert's directing credits include works by Buchner, Wilder, Cocteau, Shaw, Wedekind and the

premieres of the Bentley/Milhaud version of Brecht's *Mother Courage and Her Children*, Seamus Heaney's *The Cure at Troy*, and Eduardo de Filippo's *Napoli Millionaria*. He has held faculty positions at Pennsylvania's Dickinson College and, in Arkansas, at the University of Arkansas at Little Rock and Hendrix College. Robert served as vice president of the Board of Directors of the Theatre Communications Group and has served on funding panels for the New York State Council on the Arts, National Endowment for the Arts, the Theatre Communications Group, the New Jersey State Council of the Arts, and the New York City Department of Cultural Affairs. While in Arkansas, Robert was named both Non-Profit Executive of the Year by the Arkansas Business Publishing Group, and Individual Artist of the Year by the Arkansas Arts Council. He and his wife Clea ride herd over a blended family of five children, one dog, and two cats.

MEET SCENIC DESIGNER CZERTON LIM



Musical, Parade, Crazy for You, Sweeney Todd and *West Side Story* to name a few. NYC credits include Storm Theatre, Ma-Yi Theatre Company, National Asian-American Theatre Company, Theatre Mitu/NYU-Abu Dhabi, and New York Musical Theatre Festival. He teaches Scene Design and other related topics at the State University of New York at Fredonia. A proud member of USA local 829, he is originally from the Philippines. www.czlimdesign.com

Czerton Lim (he/him) (Scenic Designer) is excited to be returning for another murder mystery after having designed last year's co-production of *Clue* with Indiana Repertory Theatre and *The Play That Goes Wrong* in 2022. Previous productions for Syracuse Stage include *Matilda The Musical*, along with Disney's *Beauty and the Beast*, *Elf the Musical* (SALT Award for Best Set Design of a Musical 2019) and designing the streaming production of *Talley's Folly*. Most recently, he collaborated with Cleveland Play House on their production of *The Play That Goes Wrong*. He has frequently worked at The Rev Theatre Company, having designed *A Chorus Line* last season, *Murder for Two*, *Ghost the*

MEET COSTUME DESIGNER TRACY DORMAN

Tracy Dorman (Costume Designer) has designed over a dozen productions at Syracuse Stage over the past two decades, most recently *Tender Rain* and *Our Town* last season. She has designed at regional theater and opera companies around the country, including Asolo Repertory Theatre, Maltz-Jupiter, Gulfshore Playhouse, Cincinnati Playhouse in the Park, The Cleveland Play House, GEVA, Milwaukee Rep, Actors Theatre of Louisville, Indiana Repertory Theatre, Drury Lane (Chicago), Kansas City Rep, Manhattan School of Music, Virginia Opera, Kentucky Opera, Opera Omaha, Chicago Opera Theatre, Glimmerglass, and New York City Opera. From 2005-2008 she was an associate costume designer on the CBS daytime drama *As the World Turns*, for which she won a 2007 Emmy Award for Costume Design. Tracy continues to work in TV along with her theater and opera work; most recently she has worked on *Law & Order: SVU* (NBC), *Westworld* (HBO), and *The Equalizer* (CBS). Please visit www.tracydorman.com for a more extensive listing of production credits.

MEET LIGHTING DESIGNER DAWN CHIANG



Dawn Chiang (Lighting Designer) designed the lighting for numerous Syracuse Stage productions, including *Amadeus*, *Tender Rain*, *Eureka Day*, *I and You*, *Native Gardens*, *Next to Normal*, *Talley's Folly*, *To Kill A Mockingbird*, *Other Desert Cities*, *The Glass Menagerie*, and *Two Trains Running*. She has designed the lighting at numerous regional theaters including Oregon Shakespeare Festival, Guthrie Theater, Arena Theatre, Mark Taper Forum, Milwaukee Repertory Theater, South Coast Repertory, Denver Center Theatre Company, Alliance Theatre, and Trinity Repertory Company. On Broadway, Dawn designed the lighting for *Zoot Suit*, was co-designer for *Tango Pasion*, and associate lighting designer for *Show Boat*, *The Life* and the original production of *La Cage Aux Folles*. Off-Broadway, she has designed for

the Roundabout Theater, Manhattan Theatre Club, and co-designed the first two seasons of the Encores! concert musical series at City Center. Dawn was resident lighting designer for New York City Opera, where her designs included *A Little Night Music* and *Fanciulla del West*. Awards include a Broadway World award (for off-Broadway), two Lighting Designer of the Year Awards (Syracuse Area Live Theatre), two Dramalogue awards, a THEA award (Themed Entertainment Association) and nominations for the Maharam Design Award from American Theatre Wing, Los Angeles Drama Critics' and San Francisco Bay Area Critics' award.

MEET SOUND DESIGNER UPTOWNWORKS

UptownSound (Sound Designer) is a collaborative design team specializing in theatre, film, podcasts, installations and other media. Guided by a shared love for diverse storytelling, our collective merges skills and perspectives, while fostering a human first approach to design work. Select sound design highlights include *Munich Medea* (WP/PlayCO); *To The Ends of the Earth* (JACK); *Lady Day at Emerson's Bar and Grill* (Baltimore Center Stage); *Working: A Musical* (CUBoulder); *Tiny Father* (Barrington Stage/Chautauqua); *BMLD* (National Black Theatre); *Avaaz* (South Coast Rep); *The Singularity Play* (HarvardTDM); *Black Odyssey* (Classic Stage); *Chicken & Biscuits* (Asolo Rep); *Espejos:Clean* (Hartford Stage/Syracuse Stage); *Which Way To The Stage* (Signature DC); *the ripple, the wave that carried me home* (Berkeley Rep/Goodman); *Complicity Island* (Audible); *Blues Clues & You!* (Round Room Live); *Queen* (Long Wharf Theater/A.R.T.NY); *Choir Boy and Today Is My Birthday* (Yale Rep); *Fires in the Mirror* (Baltimore Center Stage/Long Wharf Theatre); *already there* (The REACH, Kennedy Center); *First Down* (59E59). This design was led by Daniela Hart (uptownworksny.com), Bailey Trierweiler (btsounddesign.com) and Noel Nichols (noelnicholsdesign.com). All hold MFAs in Sound Design from Yale School of Drama.

PRE SHOW ACTIVITIES

POST SHOW ACTIVITIES

PRE SHOW QUESTIONS

Have you ever traveled to a new city/state/country? Did you enjoy it?

What do you know about Agatha Christie?

Have you ever read a murder mystery?

What do you know about the Lindbergh baby kidnapping?

Watch the video below



The secret formula to Agatha Christie's murder mysteries -
Jamie Bernthal-TED-Ed-YouTube

POST SHOW QUESTIONS

Were you able to solve the mystery before Poirot, or were you surprised with the culprits?

How does *Murder on the Orient Express* differ from other murder mysteries?

What did you think about the ending? Do you think Poirot did the right thing?

If you rewrote *Murder on the Orient Express*, what would you change? Where would you set it? What characters would you change?

POST SHOW REVIEW

How did the play make you feel?

Did different parts of the play make you feel different things?



What is the moment you will most remember from the play?

Did you believe the actors?

Which ones did the best in their roles?

What made them successful?

Could you find a theme in the production?

What was it?

How did the production show you that theme?

What did you think of the set?

How did it add to the storytelling?

What did you think of the costumes?



How did they add to the storytelling?

How did the lighting affect the mood of the storytelling?

Did this play have any observations about people, society, relationships, or anything else?

Would you recommend someone else to see this play?

Why or why not?

THINK, PAIR, SHARE:

Students will answer questions present in the post show review. Afterwards, students will be grouped into pairs and to discuss their answers to the questions in the post show review. The instructor will then lead a full group discussion on the questions in the post show review, and the many different experiences students had during the production.

UNRAVELING THE MYSTERY: THE LIFE AND LEGACY OF AGATHA CHRISTIE



Wikimedia Commons; Public Domain

Agatha Christie is the best-selling novelist of all time. She left an unparalleled contribution to the world of literature. Her timeless and captivating mysteries have intrigued readers for decades.

Early Life

Agatha Mary Clarissa Miller was born in 1890 in Torquay, England to a wealthy family. Her mother, Clara, was an excellent storyteller. She told Agatha vivid stories full of imagination. Along with the homeschooling provided at a young age by her father, these stories fueled Agatha's creativity and fostered her storytelling abilities.



Wikimedia Commons; Public Domain

The WWI Years

In 1914, Agatha married Archibald Christie. He was an aviator in the Royal Flying Corps. They spent the early years of their marriage separated due to World War I. Agatha worked as a nurse in a Red Cross Hospital in Torquay, while Archie was in France.

During the war, Agatha gathered the inspiration for one of her most famous characters, Hercule Poirot. Thousands of people fled Belgium to settle in England. Agatha decided that a Belgian refugee and former policeman, would make a great detective for her first novel.

Her work during the war inspired another key element in her first book: poison. Agatha used her knowledge from working in the hospital to describe the use of poison in great detail. When her book was published, she earned a unique award for an author of fiction: a review in the *Pharmaceutical Journal*.

In 1918, Archie and Agatha were reunited, when Archie was posted in London. On August 5, 1919, their daughter Rosalind was born. Also in 1919, Agatha gained her first publishing contract with John Lane of The Bodley Head. Her first novel, *The Mysterious Affair at Styles*, was published in October 1920.

In 1922, Agatha joined Archie and his employer on a trip across the British Empire. The purpose of the voyage was to promote attendance in the upcoming British Empire Exhibition of 1924. This

trip included stops in Madeira, Cape Town, Australia, Honolulu, and Canada. It inspired numerous elements in her future books. Archie's boss was the inspiration for Sir Eustace Pedlar in *The Man in the Brown Suit*, which was set in Africa.

After her trip, her family settled in London. In 1923, she published another novel, *The Murder on the Links*. Around this time, Agatha also became dissatisfied with her publishers. She decided to move to Williams Collins and Sons (now known as HarperCollins).

1926

1926 was a tumultuous year for Agatha. In April 1926, Agatha's mother passed away. Agatha was one of her mother's closest companions, so this was an incredibly difficult time for her. In June 1926, the first book she wrote for William Collins and Sons, *The Murder of Roger Ackroyd*, was published. The book was a huge success and became one of the most famous murder mystery novels of all time.

In December 1926, Agatha left home late one night and did not return the next morning. Her car was found abandoned a few miles away from her home. A nationwide search for her ensued. She was found in a hotel in Harrogate, which is over 200 miles away from London. When her husband Archie came to her, Agatha did not recognize him and had no memory of who she was. This incident was highly publicized, but Agatha never spoke about it to her friends, family, or the press.

After her mother passed away, her brother-in-law saw that she was not able to write new material. He suggested she combine previously published Poirot short stories into a full length novel. The resulting book, *The Big Four*, was published in January 1927.

The Next Chapter

Nearing the end of 1927, Agatha created a new detective character for her stories. The new character, Miss Jane Marple, was an elderly lady from a small village. She first appeared in a short story written for the Royal Magazine, called *The Tuesday Night Club*.



Wikimedia Commons;Public Domain

In 1928, Agatha and Archie divorced. She moved with Rosalind to the Canary Islands, where she finished another Poirot novel, *The Mystery of the Blue Train*. Around this time, Agatha started to feel the pressures of writing as a profession rather than for pleasure. Later in the same year, Agatha created the pseudonym, Mary Westmacott. The first book she published under the pseudonym is *Giant's Bread*, a fictional story about a composer reinventing their identity.

After meeting a young couple who traveled to Baghdad, Agatha was inspired to visit the city. She booked a ticket on the Orient Express and decided to travel alone. Once in Baghdad, she went to an archaeological site in Ur and befriended famous archaeologist, Leonard Woolley, and his wife, Katherine.

She returned to Ur with the Woolley's several years later. On this trip, she met Max Mallowan, an archaeologist in training. They were married a short time later. After their honeymoon, Max returned to the archaeological dig, and Agatha returned home to London. She later published the first full length novel with Miss Marple, *The Murder at the Vicarage*.

After Max left the Woolley's site, Agatha began to travel with him. She became an important part of his dig team. While travelling, she wrote two to three books a year. The influence

of her travels throughout the Middle East can be seen in the novels written during this time. These novels include *Murder on the Orient Express*, *Death on the Nile*, *Murder in the Mesopotamia*, and *Appointment with Death*.

Agatha also started writing plays around this time. Her first play, *Black Coffee*, featured her star character, Poirot. However, she decided to remove him from future plays. She feared he drew too much attention away from the plot.

The WWII Years

During World War 2, Max was sent to work in Cairo. Agatha volunteered at the University College Hospital in Greenway. She continued to write during the war. Books published during WWII include *Evil Under the Sun*, *The Body in the Library*, *Five Little Pigs*, *The Moving Finger*, and *And Then There Were None*. She wrote the last books featuring Poirot and Miss Marple, *Curtain* and *Sleeping Murder*. These books were locked away to be published later.

Another one of her plays, a stage adaption of *And Then They Were None*, made its debut in 1943. She also continued to write under her pseudonym Mary Westmacott. Her novel, *Absent in the Spring*, follows the journey of someone stranded in the desert.

Later Years

Agatha reunited with Max once the war ended. She decided to focus on writing plays rather than novels. An American reviewer revealed Agatha as Mary Westmacott. She could no longer enjoy the secrecy of writing under a pseudonym. In 1946, she wrote a non-fiction book, *Come, Tell Me How You Live*. It detailed her time travelling to different archaeological sites.

In 1947, the BBC asked Agatha to write a radio play for the birthday of Queen Mary. Queen Mary was an avid fan of Agatha's work. The play was initially called *Three Blind Mice* but ultimately became *The Mousetrap*. *The Mousetrap* is the world's longest running play. It is currently still running at St. Martins Theatre in London. By 1954, she premiered two more plays, *Witness for the Prosecution* and *Spider's Web*. She

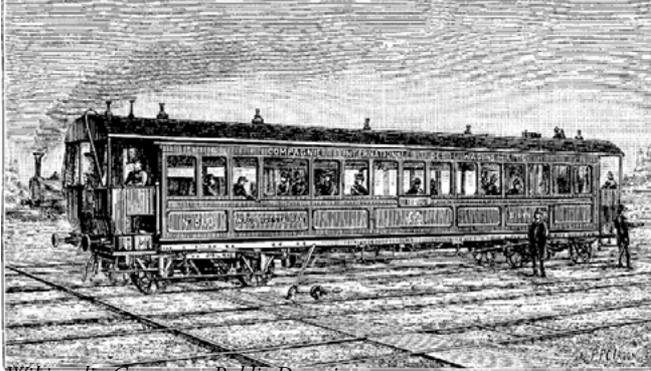
became the only playwright to have 3 productions running at the same time in the West End.

Agatha maintained her status as an author. Collins printed 50,000 copies of her 50th book *A Murder is Announced* in 1950. She released a spy thriller, *Destination Unknown*, in 1954. In the 1960s, she wrote two novels, *Third Girl* and *Endless Night*, in six weeks.

Agatha's last public appearance was in 1974. She attended the premiere of Sidney Lumet's *Murder on the Orient Express*. In 1975, *Curtain* was released. Poirot received the first obituary for a fictional character in The New York Times.

Agatha passed on January 12, 1976. *Sleeping Murder* was published in 1976. Her memoir was released the following year.

ALL ABOARD! EXPLORING THE HISTORY OF THE REAL ORIENT EXPRESS



Wikimedia Commons; Public Domain

In the 1860s, travelling across Europe was not easy. Only the ultra-wealthy could afford to travel, and even then, they had few options to travel comfortably. Railroads were around in the 1830s, but they were not designed for comfort. They were often dirty and had to stop multiple times due to international borders.

George Nagelmackers set out to change this. He was an entrepreneur and part of an important Belgian banking family. He had previously invested in several railroad companies. After a failed romance, his family sent him to the United States. While in the United States, he was introduced to Pullman cars, which were hotel like railroad cars made for long distance travel. They were clean, filled with friendly staff, and had beds for sleeping. He decided to bring the idea of the Pullman cars to Europe.

In 1873, Nagelmacker founded his own company, Compagnie Internationale des Wagons-Lits. He wanted to upgrade the American Pullman car and bring a luxury travel experience to Europe. He envisioned a rail line going from Paris to Istanbul without having to stop at international borders. King Leopold II of Belgium helped Nagelmacker achieve this goal by assisting him in getting permission to have his trains go across international borders without interference.

The "Orient Express" made its first trip in 1883. It was unlike anything else in Europe. The train contained plush seats, beds with silk sheets, and a restaurant that served fancy meals and had live music. It was very popular and attracted many different passengers. Sir Robert Baden-Powell, a British spy, took the train during his exploits. King Leopold held a private car for his mistress. Josephine Baker gave an improvised concert to passengers who were wounded in a 1931 accident.

The "Orient Express" made its last full journey in 1977. A train line with the same name still exists in Europe, but it is not the original. The original opulence and luxury lives on in fictional stories that captured the train in its heyday, including Ian's Fleming's novel *From Russia with Love* and Agatha Christie's *Murder on the Orient Express*.



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WHODUNITS: THE FASCINATING WORLD OF MURDER MYSTERY



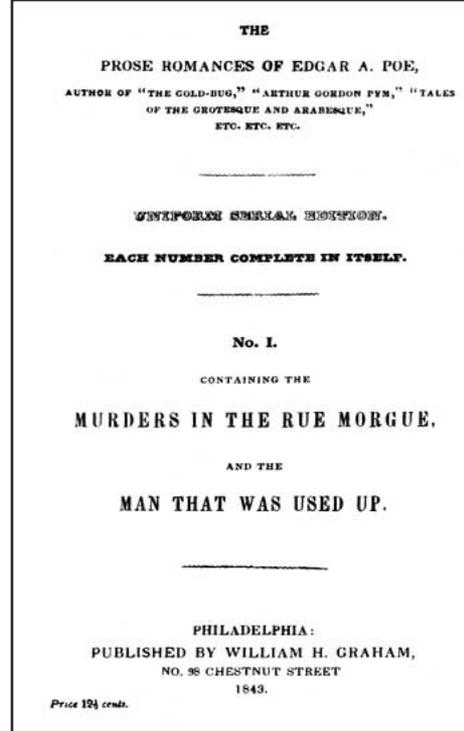
The mystery genre is widely popular around the world. In this genre of fiction, the narrative follows a crime from when it is committed to when it is solved. These stories are often called whodunits because the reader becomes a detective trying to figure the who and what of a crime.

Stories with crimes have been around for centuries. However, Edgar Allan Poe is credited with writing the first modern mystery. In 1841, he published a short story in Graham's Magazine titled *The Murders in the Rue Morgue*. It follows the murder of two women and introduces one of literature's first fictional detectives Auguste D. Dupin.

Wilkie Collins' *Moonstone* is also considered to be a pioneer in the murder mystery genre. *Moonstone* follows Sergeant Cuff as he solves the mystery of the theft of a large diamond called the Moonstone.

There are several subgenres under the mystery genre.

- Detective novels center around a detective investigating a crime or solving a case. The detective investigates suspects and follows leads to solve the case.
- Cozy mysteries are novels that contain no violence. Detectives use their intellect and reasoning to solve cases, not police protocol.
- Police procedural novels feature a detective that is a part of the police force.
- Capers stories are told from the point of view of criminals. They let the reader in on the motives of the criminals and how they execute their crimes.



Title Page for The Murders in the Rue Morgue and The Moonstone; Wikimedia Commons; Public Domain

THE MOONSTONE.

A Romance.

BY

WILKIE COLLINS,

AUTHOR OF

"THE WOMAN IN WHITE," "NO NAME," "ARMADALE,"
ETC. ETC.

IN THREE VOLUMES.

VOL. I.

LONDON :

TINSLEY BROTHERS, 18, CATHERINE STREET, STRAND.
1868.

[The Author reserves the right of Translation.]

READING LIST

Drew Leclair Gets a Clue (Drew Leclair, #1)

by Katryn Bury

In this modern take on Harriet the Spy, twelve-year-old Drew uses her true crime expertise to catch the cyberbully in her school—only to discover that family, friendship, and identity are the hardest mysteries to solve. Drew Leclair knows what it takes to be a great detective. She's pored over the cases solved by her hero, criminal profiler Lita Miyamoto. She tracked down the graffiti artist at school, and even solved the mystery of her neighbor's missing rabbit. But when her mother runs off to Hawaii with the school guidance counselor, Drew is shocked. How did she miss all of the clues? Drew is determined to keep her family life a secret, even from her best friend. But when a cyberbully starts posting embarrassing rumors about other students at school, it's only a matter of time before Drew's secret is out. Armed with her notebooks full of observations about her classmates, Drew knows what she has to profile all of the bullies in her grade to find the culprit. But being a detective is more complicated when the suspects can be your friends. Will Drew crack the case if it means losing the people she cares about most?—[Goodreads](#)

The Missing Dragon (Student Ambassador #1)

by Ryan Estrada

"I want to tell you a story about being a student ambassador, but that will be boring. So instead, I'll tell you about the time I almost got eaten by a crocodile."

When eight-year-old student ambassador Joseph Bazan wins a photo op with the President of the United States, he doesn't quite know what to expect, but it certainly isn't hanging out with the leader of the free world in a secret compartment inside the resolute desk! Joseph's pluck and kid logic not only charm the president, but they soon help resolve a thorny trade dispute. This gives POTUS an idea. Across the ocean, eight-year-old boy king Nang Nukatau III has taken his father's crown and clumsily stumbled into an international incident, and now Joseph's got a pressing mission: talk the

tiny dictator back from the brink of war!

The diplomatic slumber party soon goes from awkward to scary as the castle is stormed and the boys are lost across South Korea and Japan where they have to outrun bad guys, learn to read Hangul, unravel the riddle of Gyeongbok Palace, break out of an abandoned bathhouse, befriend an army of snow monkeys, and crack the Case of the Missing Dragon, all while showing Nang how to live in a world where everyone doesn't always bow to you. Can a kid with a C+ in social studies solve the mystery and teach a king to be a kid? Student Ambassador is a globe-trotting action-adventure set in the real world where dangers mount, the stakes are high, and smarts save the day!—[Goodreads](#)

The Agathas (The Agathas, #1)

by Kathleen Glasglow and Liz Lawson

Last summer, Alice Ogilvie's basketball-star boyfriend Steve dumped her. Then she disappeared for five days. She's not talking, so where she went and what happened to her is the biggest mystery in Castle Cove. Or it was, at least. But now, another one of Steve's girlfriends has vanished: Brooke Donovan, Alice's ex-best friend. And it doesn't look like Brooke will be coming back...

Enter Iris Adams, Alice's tutor. Iris has her own reasons for wanting to disappear, though unlike Alice, she doesn't have the money or the means. That could be changed by the hefty reward Brooke's grandmother is offering to anyone who can share information about her granddaughter's whereabouts. The police are convinced Steve is the culprit, but Alice isn't so sure, and with Iris on her side, she just might be able to prove her theory.

In order to get the reward and prove Steve's innocence, they need to figure out who killed Brooke Donovan. And luckily Alice has exactly what they need--the complete works of Agatha Christie. If there's anyone that can teach the girls how to solve a mystery it's the master herself. But the town of Castle Cove holds many secrets, and Alice and Iris have no idea how much danger they're about to walk into.—[Goodreads](#)

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