



Audition Notice

Glory

by Tracey Power

Directed by Mariam Bernstein

Choreographed by Victoria Exconde

Part of Prairie Theatre Exchange's 2026/2027 season

Important Dates

Rehearsals: September 21 – October 11, 2026

Preview & Performances: October 13 – 25, 2026

Submission deadline: March 20th, 2026

Audition dates: March 26th-27th, 2026

Movement call: March 27th, 2026 1:00 – 2:00pm

(everyone must attend the movement call except those auditioning for Herb)

Callback date: April 6th, 2026

Note on movement: the hockey games involve electro swing music and movement that combines swing dancing and hockey moves. Those auditioning for the hockey players will be required at a movement call with the choreographer.

We are currently **only considering submissions from Winnipeg-based actors.**

All submissions should be sent to auditions@pte.mb.ca

Include the role(s) you would like to be considered for and ONE PDF FILE with both a Headshot and a Resume. Please title files using your full name.

Scripts are available to read at Prairie Theatre Exchange.

Audition materials will be made available to selected Artists.

While we thank all those who submit, only those selected to audition will be contacted.

About the Play

Glory is based on the true story of the Preston Rivulettes: a hugely successful Canadian Women's Hockey team that dominated during the 1930s. The team was created as almost a fluke by two sets of

sisters: Nellie and Hilda Ranscombe, and Marm and Helen Schmuck. The Rivulettes faced enormous obstacles: notably, rampant sexism (the societal conviction that hockey was a man's sport); working full time jobs while trying to squeeze in practices at odd hours (men's hockey teams had ice time priority), and fighting for sponsorship, funding, and attendance at their games. Despite this, they were an incredibly successful team, winning ten Ontario titles between 1931 and 1940 with a winning record of 95%. The play follows the establishment of the team, and its groundbreaking rise to fame and international recognition. Woven through the play are the relationships between the four women and their coach, the Schmuck sisters' struggle against rampant antisemitism, and the empowerment of women in the male world of hockey.

Character Breakdown (the pronouns and ages listed are those of the characters as indicated in the script. Character descriptions are provided by the director.)

HILDA RANSCOMBE: She/her. Age 20-27. Plays forward.

Nellie's younger sister. Superb, natural athlete, she has skated since she could walk. Passionate about hockey, she is the driving force of the team from the start. She delays marriage so she can achieve her goal of playing in the Olympics, and in the NHL. She wants to be a part of hockey's future, and aims to have women judged on their abilities, not their gender. Hilda is desperate to earn some money to help her family during the Depression, but is afraid of failing due to her (undiagnosed) dyslexia. Fun fact: Not only the top scorer in the women's league, Hilda outscored the players in the NHL as a well!

NELLIE RANSCOMBE: She/her; Age 22-29. Goalie.

Hilda's older sister. Nellie is in love with Helen, but not out.

Due to a childhood trauma, she is terrified of the puck, and gets very nervous before games; despite this she is a spectacular goalie. (She only let a few goals be scored on her in her entire career!) Nellie saved up for university and was accepted, but can't go because she is the breadwinner for her family. Works at the Wragge Shoe company with the Schmuck sisters. An ardent feminist.

MARGARET (MARM) SCHMUCK: She/her; Age 20-27. Plays forward.

Jewish. Helen's younger sister. Works at the Wragge Shoe Factory.

Marm becomes a terrific player, with an excellent scoring record. She is fuelled by a desire for social justice, and wants to become a lawyer to make a difference in the world - especially for women. She is feisty, a bit raunchy, and a real doer, but she gets more and more angry with the anti-semitism she and Helen face. As the play progresses, she feels increasingly under valued due to her being female, Jewish, and living in Hilda's shadow on the ice. She is suspicious of Fach's German background, and questions Fach to suss out if he is an under-the-radar Nazi.

HELEN SCHMUCK: She/her; Age 22-29. Plays forward.

Jewish. Marm's older sister. Works at the Wragge Shoe Factory.

Helen is graceful and embraces her femininity. She hopes to marry, stop working outside the home, and be a wife and mother. Helen is the cheerleader for embracing both her femininity and her athleticism on the ice. She goes from being nervous about being unattractive to men (as a hockey player) to a force to be reckoned with on the ice, hip checking and getting into game fights, playing fiercely, scoring well, and playing while pregnant. An empathetic person, she cares deeply for the other women on the team, but has a life outside hockey that she loves. She is practical, and knows how to use the team's female appeal to sell tickets and get sponsors. She marries a non-Jew, which was uncommon at that time.

HERB FACH: He/him, Age 40s. Coach.

German background, but born in Canada. During WW1 (he was 17), he and his parents suffered in an internment camp because they were suspected of sympathizing with the Germans. Herb manages the arena in Preston. He is a former hockey player who dreamed of going pro, but quit playing because of how prone he was to fighting during games. Herb has a checkered history with the first sponsor of the team. He initially insists hockey is a man's game, but eventually the women gain his respect, he becomes their greatest cheerleader, and wants to make a difference to the game nationally by bringing women into the sport. He is savvy, and straight talks the team about the financial realities of playing nationally. He is able to pull the players back into line when things get too personal and the team dynamic is threatened.

ABOUT PRAIRIE THEATRE EXCHANGE:

Prairie Theatre Exchange is a 53-year-old professional theatre company located in downtown Winnipeg, on the third floor of Portage Place Mall. While nationally recognized, PTE is deeply rooted in community and has touched the lives of hundreds of thousands of people throughout Manitoba. Manitobans trust PTE to ensure that full voice is given to the finest artistic talent our region and country have to offer.

PTE is located on Treaty 1 Territory, the traditional lands of the Anishinaabeg, Ininewak, Anisininewuk, Dakota Oyate, and Denesuline peoples, and the National Homeland of the Red River Metis. As we gather to tell stories, we so appreciate the original storytellers and stewards of this land.

INCLUSIVE CASTING STATEMENT:

Prairie Theatre Exchange is committed to fostering a safe, respectful, and inclusive environment. In keeping with this commitment, when identity characteristics are not specified for a role, the Director will consider all Artists, ensuring that casting decisions are made without regard to any prohibited grounds.

CULTURAL INTEGRITY IN CASTING STATEMENT:

Prairie Theatre Exchange is dedicated to authentic representation on stage. For roles that are culturally specific or require distinct lived experiences, we prioritize seeking out and considering Artists who are part of the communities reflected in the work.

SAFE AND RESPECTFUL WORKPLACE POLICY

Prairie Theatre Exchange is dedicated to maintaining a safe and respectful workplace where all individuals are treated with dignity and fairness, free from any form of hate, discrimination, or harassment.

ACCESSIBILITY STATEMENT

Prairie Theatre Exchange is committed to providing accommodation for persons with disabilities in all parts of the engagement process. Please contact PTE if you have accessibility needs in submitting for this role.

Learn more at <https://www.pte.mb.ca/about-us/our-story>