

GREAT
LAKES
THEATER

TEACHER PREPARATION GUIDE

AND THEN THERE WERE NONE



By AGATHA CHRISTIE

Directed By CHARLES FEE

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Charles Fee

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Performances

Hanna and Ohio Theatres

PlayhouseSquare

Administrative Offices

1501 Euclid Avenue #300

Cleveland, OH 44115-2108

(216) 241-5490

Fax: (216) 241-6315

www.greatlakes theater.org

mail@greatlakes theater.org

Winter 2016

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production *And Then There Were None* by Agatha Christie, which will be performed in the beautiful Hanna Theatre at Playhouse Square from February 26 through March 20, 2016

When a group of ten strangers, lured to a remote English island, discover that their eccentric millionaire host is missing – mysterious machinations are set into murderous motion. Stranded by a torrential storm and haunted by a clue-filled nursery rhyme, one by one the guests begin to meet gruesome and untimely ends. With only the fallen believed innocent, who remaining among them is the killer? Based on the best-selling mystery novel of all time, this darkly captivating thriller will leave you breathless at the edge of your seat.

This guide is designed – through essays, discussion questions and classroom activities – to give students both an introduction to, and a point of entry for, a personal exploration of *And Then There Were None*. We offer special thanks to Madelon Horvath for her outstanding contributions to this guide.

Great Lakes Theater is proud to provide you with the finest in classic theater and the necessary educational resources to support your work in the classroom. We are thrilled that you will be coming to see us and we welcome your input on how best to support your classroom preparation for our work. Please let us know what you think!

Sincerely,

Kelly Schaffer Florian
Director of Educational Services
kflorian@greatlakes theater.org

David Hansen
Education Outreach Associate
dhansen@greatlakes theater.org

A NOTE TO STUDENTS:

WHAT TO EXPECT AT THE THEATER



You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or unwrapping a candy bar can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc., be completely powered off once you have entered the

theatre. Even the glow from a silent cell phone (used for text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as a camera and editor, choosing his or her personal points of focus. And in the

Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there are design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

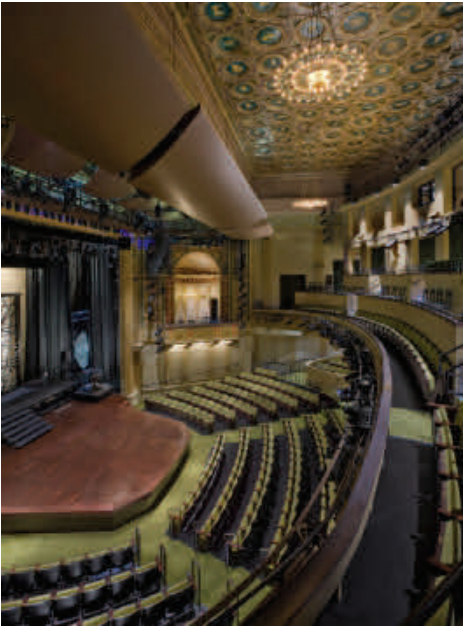
The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.

GLT: OUR HISTORY, OUR FUTURE



Tom Hanks and fellow company member Bert Goldstein.



The beautifully renovated Hanna Theatre.

Since 1962, Great Lakes Theater (GLT) has brought the world's greatest plays to life for all of Cleveland. In 1961, the Lakewood Board of Education president persuaded a Shakespeare troupe, led by Arthur Lithgow, to make Lakewood Civic Auditorium its home. The theater that opened its doors on July 11, 1962 as Great Lakes Shakespeare Festival presented six Shakespeare plays in rotating repertory. In exchange for free rent, the company provided student matinee productions. The repertory was expanded in 1965 to include non-Shakespearean classics as a result of an exchange of productions with Princeton's McCarter Theater. The Company outgrew its original home at Lakewood Civic Auditorium and, in 1982, made the move to the Ohio Theatre in Playhouse Square, launching the revitalization of downtown Cleveland's Theatre District.

In 2001 the Company was searching for a new Producing Artistic Director, and the Board sought a candidate with well-established business skills as well as artistic leadership. Charles Fee was selected for his commitment to Shakespeare and his reputation for building Idaho Shakespeare Festival into a highly successful regional theater. GLT recommitted itself to its founding core values: Shakespeare, rotating repertory and an acting company of the highest caliber. During Fee's tenure, the company has been recognized for its artistic excellence, winning the *Northern Ohio Live Magazine Award* for excellence in Theater in 2005 after three years of being a finalist, as well as *The Free Times Reader's Choice Award* for Best Performing Arts Group in 2006, and for eliminating the inherited accumulated net deficit of over one million dollars.

The Company has also been a revolutionary producing model unlike any other in America to create cost efficiency and enhance our artistic product. We now exchange our repertory productions with Idaho Shakespeare Festival (ISF) in Boise, Idaho and Lake Tahoe Shakespeare Festival (LTSF) in Nevada. This deep collaboration between independent producing organizations is a first in American theater. With this visionary model now fully in place, GLT, ISF, and LTSF are able to deepen the artistic quality of the work on our stages, share our production costs, maximize our resources, and provide nearly year-round employment to our resident company of artists.

Now, GLT has entered into a new phase, making the historic Hanna Theatre in Playhouse Square its home. The renovation of the Hanna Theatre, as well as the creation of GLT's first endowment fund, is part of our *Re-Imagine A Classic* Campaign to ensure GLT's future. Our new home in the Hanna features a hydraulically operated thrust stage, a first for this region, and innovative and intimate seating where no seat is farther than eleven rows from the stage. We believe that this extraordinary theater experience will revolutionize the way Northern Ohio experiences classic theater.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. With a plucky history of bucking economic trends to strive for and nurture the highest artistic quality, it remains a distinctive and significant cultural resource in an extraordinary American city.

DIRECTOR'S NOTE

BY CHARLES FEE

“...the producers felt the original ending was too “dark” for a London audience in the midst of World War II and asked for a more hopeful ending focused on the romantic relationship between the characters of Vera Claythorne and Philip Lombard.”



As I began research on this season's production of *And Then There Were None*, I began with a close reading of Agatha Christie's 1939 novel as background for the play which she wrote based on her original work. As always, the novelist must give over to the playwright the right to adapt, alter, and re-structure the narrative form of the story for the dramatic necessities of the theatre. Most interesting was the decision Ms. Christie made – with encouragement from her producers – to change the ending of the play; the producers felt the original ending was too “dark” for a London audience in the midst of World War II and asked for a more hopeful ending focused on the romantic relationship between the characters of Vera Claythorne and Philip Lombard. Ms. Christie ultimately agreed and the play opened in 1943 to great acclaim.

Further research turned up two recent productions in Britain which featured newly written endings to the play which purported to “re-store” the original ending of the story; however, there was no way to get the “rights” or even a copy of these altered endings – both were written with the express permission of the Christie estate but without the ability to license the endings to other companies.

Then, as luck would have it, the Grandson of Ms. Christie, Mathew Prichard, commissioned an alternate ending which presents the original events from the novel and granted the use of either to future producers. To add a bit of mystery, this “new” ending, now called the 1939 Ending, is given no authorial credit, leaving us to muse over the question of who wrote it? We have chosen the 1939 Ending for our production as it seems to reflect Ms. Christie's original intention.

As of this writing, we believe we are the first company in the United States to produce the play with this “restored” ending.

Dramatis Personae

Vera Claythorne.....	Laura Welsh Berg*
General Mackenzie	Aled Davies*
Anthony Marston.....	Jonathan Dyrud*
Sir Lawrence Wargrave	Tom Ford*
Fred Narracott.....	Andrew Miller*
Dr. Armstrong.....	Dougfred Miller*
Emily Brent.....	Laura Perrotta*
William Blore	David Anthony Smith*
Philip Lombard	Nick Steen*
Rogers	M.A. Taylor*
Mrs. Rogers.....	Maggie Kettering *

* Member of Actors' Equity Association

Setting

The living room of a house on Soldier Island, off the coast of Devon, England.

Time

Act I, A summer evening in August.

Act II, Scene i, The following morning.

Scene ii, The same day—afternoon.

Act III, Scene i, The same day—evening.

Scene ii, The following afternoon.

COSTUME RESEARCH & DESIGN

BY KIM KRUMM SORENSON



Vera I.

Mackenzie I, II.



Armstrong II





Lombard II.1



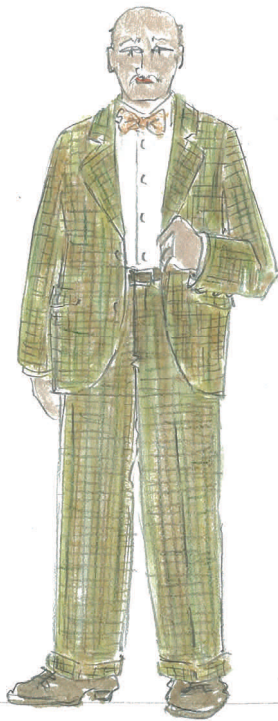
Marston-I



Emily-I.2



Wargrave I.2



Mr. Bloore I



Narracot



Mr. Rogers I

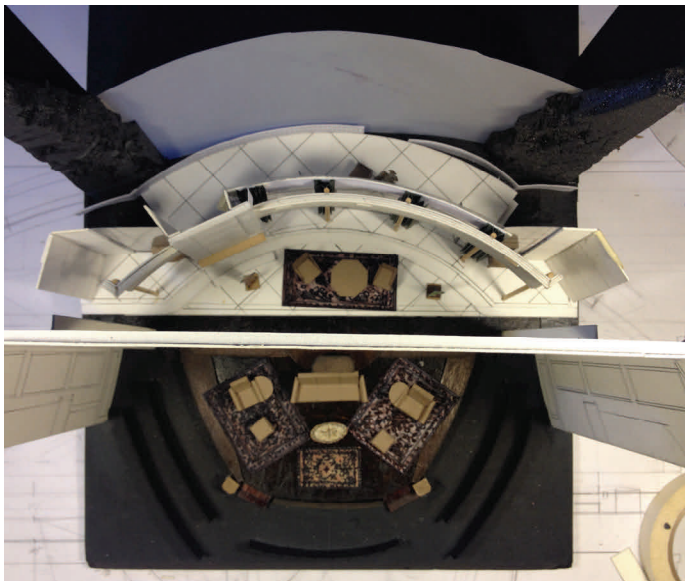


Mrs. Rogers I



SCENIC DESIGN

BY RUSSELL METHENY



Photos of the set model.

ABOUT THE AUTHOR



Her Life

Agatha Mary Clarissa Miller was born on 15 September 1890 in Torquay, England. Her father, Frederick, was an outgoing American with an independent income. Her mother, Clara, was rather shy; Agatha resembled her greatly in personality. There were two other children - Madge and Monty, both older than Agatha.

Although Madge received a formal education, Clara decided Agatha should not. She intended that Agatha be taught to read when she was eight; however, by the age of five Agatha had already taught herself to read. The rest of her education was through a mixture of tutors, part-time schooling and French finishing schools. She also trained as a singer and pianist and had it not been for her extreme shyness, she had the talent to have made this her career.

When Agatha was eleven her father died and she became even closer to her mother. Without Frederick, Clara became restless and began to travel, at times taking Agatha with her; these early trips began Agatha's lifelong love of travel.

In 1912 Agatha met Archie Christie, her future husband, a qualified aviator who had applied to join the Royal Flying Corps. After a tempestuous romance, they married on Christmas Eve 1914, by special license, with Archie returning to the war in France on Boxing Day.

Agatha was not idle during the war. She became a nurse in the Voluntary Aid Detachment of the Red Cross Hospital in Torquay, ultimately working in the dispensary where she enjoyed the work and completed the examination of the Society of Apothecaries.

Although Agatha had amused herself as a child, acting out stories and make believe, her writing career really began after her sister Madge challenged her to write a novel. It took several years to get her first book, *The Mysterious Affair at Styles*, published - with the publisher suggesting an alternative final chapter - but the reviews were kind and the murder by poison so well described that Agatha received the unprecedented honor of a review in the *Pharmaceutical Journal*!



Agatha Christie as a child



Agatha Christie as a young woman



Agatha Christie at the height of her popularity

Agatha's happiness was complete when Rosalind, her only daughter, was born on 5 August 1919. But by 1926, her life was in tatters: Christie's mother Clara died and Archie left her for another woman.

Christie slowly rebuilt her life and in 1930 she visited Baghdad for a second time. It was here she met Max Mallowan. Max took Agatha on a tour of Baghdad and the desert. It was an action-packed journey - their car got stuck in the sand and they were rescued by the Desert Camel Corps! When they reached Athens, Agatha received a telegram saying that Rosalind was seriously ill. Agatha's only concern was to get home. However, she had badly sprained her ankle on an Athens street and was unable to walk. Max chose to accompany her back to England. She could not have made the trip without him and when they reached home he proposed and she happily accepted.

Agatha accompanied Max on his annual archaeological expeditions for nearly 30 years. She continued to write, both at home and on field trips, and her book *Come, Tell Me How You Live* wittily describes her days on digs in Syria. She and Max were happily married for 46 years. After a hugely successful career and a wonderful life Agatha died peacefully on 12 January 1976.

From Agathachristie.com, the official information and community website.

Her work

Her first novel, *The Mysterious Affair at Styles*, introduced detective Hercule Poirot. The mustachioed Belgian sleuth would appear in some 30 novels, including 1926's *The Murder of Roger Ackroyd*, 1934's *Murder on the Orient Express*, 1937's *Death on the Nile* and 1942's *Five Little Pigs*. The final Poirot novel was 1975's *Curtain*. On screen, a string of actors portrayed Poirot, starting with Austin Trevor in the 1931 film *Alibi*. Albert Finney earned a Best Actor Oscar nomination for his portrayal of Poirot in 1974's *Murder on the Orient Express*. The film, which was directed by Sidney Lumet, earned a total of six Academy Award nominations and featured an all-star cast that included Lauren Bacall, Ingrid Bergman and Sean Connery. Peter Ustinov played Poirot in a half-dozen movies, including 1978's *Death on the Nile* and 1988's *Appointment with Death*. Since 1989, the English actor David Suchet has portrayed Christie's fictional detective on the British TV series *Poirot*.

Another famous Christie creation, amateur sleuth Jane Marple, appeared in some earlier short stories but made her novel debut in *The Murder at the Vicarage*, first published in 1930. The tweedy Miss Marple, featured in a dozen books, first appeared on the big screen in 1962's *Murder, She Said*, starring the Academy Award-winning English actress

Margaret Rutherford. Angela Lansbury took on the roll of Miss Marple in 1980's *The Mirror Crack'd*, which co-starred Elizabeth Taylor and Rock Hudson. Lansbury went on to star as the crime-solving mystery writer Jessica Fletcher, a character reportedly inspired in part by Miss Marple, in the popular TV series *Murder, She Wrote*, which originally aired from 1984 to 1996. Helen Hayes and Joan Hickson are among the other actresses to play Miss Marple. The acclaimed big-screen adaptations of Christie's work that featured characters other than Poirot and Marple include 1957's suspenseful courtroom drama *Witness for the Prosecution*, directed by Billy Wilder (*Double Indemnity*, *Sunset Boulevard*) and starring Tyrone Power, Marlene Dietrich and Charles Laughton. The film received six Oscar nominations, including Best Picture.



Agatha Christie's gravestone in Cholsey

From History.com



HOW CHRISTIE WROTE

Plotting and Notebooks

Agatha Christie said she never knew where the ideas for a new novel would spring from:

“Plots come to me at such odd moments, when I am walking along the street, or examining a hat shop... suddenly a splendid idea comes into my head.”

Christie’s inspiration came from the world she knew. She drew on the military gentlemen, lords and ladies, spinsters, widows and doctors of her family’s circle of friends. A natural observer, her descriptions of village politics, local rivalries and family jealousies are often painfully accurate. Her grandson, Mathew Prichard, has described her as “a person who listened more than she talked, who saw more than she was seen.”

Historian C.V. Wedgwood wrote of Christie: “Her social settings, her characters and her dialogue are always accurately observed. There is no better all-round craftsman in the field.”

She made notes in dozens of notebooks, jotting down ideas and potential plots and characters as they came to her. Christie spent her time working out all the details and clues in her head before putting pen to paper. Her son-in-law, Anthony Hicks, once said, “You never saw her writing, she never shut herself away, like other writers do.”

In the early days, Christie dictated her works to an assistant who would type up manuscripts for editing. In later years, Christie recorded her thoughts into the precursor of the tape recorder, a Dictabel.

It was often the most everyday events and casual observations which triggered a new plot. Her second book, *The Secret Adversary*, stemmed from a conversation overheard in a tea shop. *Murder on the Links* was prompted by a



An early tape recorder owned by Christie

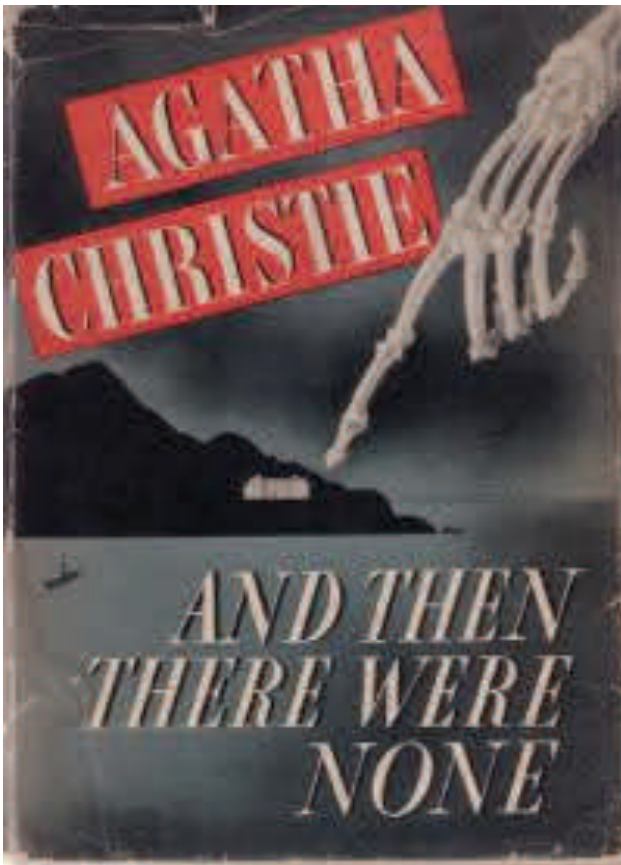
newspaper article about a suspicious death in France. A theatre trip to see the actress Ruth Draper led her to write *Lord Edgware Dies*. Her notebooks make fascinating reading and the seeds for several stories are easily identified. In 1963 her notebook held details of a plot in development: “West Indian book – Miss M? Poirot . . . B & E apparently devoted – actually B and G (Georgina) had affair for years . . . old ‘frog’ Major knows – has seen him before – he is killed.”

A Caribbean Mystery was published in 1964 with the “Old Frog” the first victim. The Caribbean island is beautifully described and was probably based on St. Lucia, an island Christie had visited on holiday.

Another entry begins, “Miss M, train coming from London to Reading? Man strangles a woman. The train was? 3.55, 3.19.” Of course we now know it was the 4:50 *From Paddington* but many of the hundreds of plots, red herrings and suspects from her fertile imagination never made it to print. As Agatha Christie said: “Nothing turns out quite in the way that you thought it would when you are sketching out notes for the first chapter, or walking about muttering to yourself and seeing a story unroll.”

From www.AgathaChristie.com

IMAGES



Cover of first US 1940 edition with current title for all English-language versions.



American film poster, 1945.

From left: Roland Young, June Duprez, Barry Fitzgerald, and Walter Huston in *And Then There Were None* (1945).



The UK release poster, of the 1965 film, set in a snowbound mansion accessible only by an aerial tramway.



From left: Louis Hayward, C. Aubrey Smith, Barry Fitzgerald, Richard Haydn, Mischa Auer, and Walter Huston in *And Then There Were None* (1945).



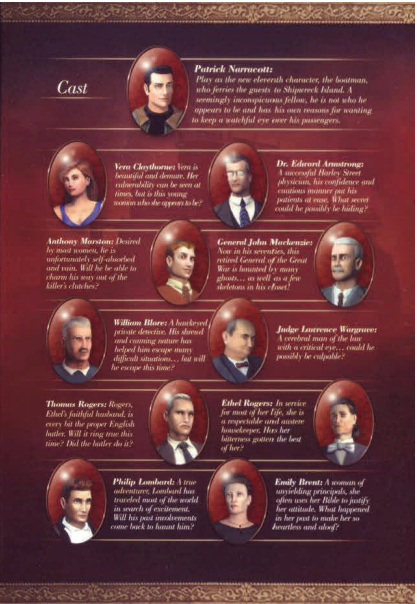
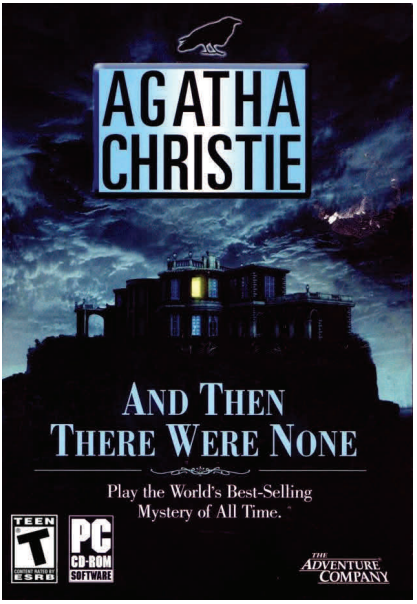
2015 TV miniseries starring Aiden Turner, Noah Taylor, Maeve Dermody, Douglas Booth, Toby Stephens, Charles Dance, Miranda Richardson, Sam Neil and Anna Maxwell Martin.



Poster of the 1976 murder mystery spoof, *Murder By Death*.

Murder by Death cast, from left: Richard Narita, Truman Capote, Eileen Brennan, James Cromwell, James Coco, Elsa Lanchester, Estelle Winwood, Peter Falk, David Niven and Maggie Smith, 1976.

The box covers for a 2005 video game of *And Then There Were None*.



ABOUT *AND THEN THERE WERE NONE*

A NOTE ABOUT THE ENDING

Great Lakes Theater's production of *And Then There Were None* will feature the ending that appears in the original novel. Below is a note from the author's grandson, Mathew Prichard.

My grandmother's play has been performed successfully all over the world since its premiere in 1943 with an ending which is unique to the play and is not that of the novel on which it is based. There is much evidence that this was not her initial intention but was instead the result of what was perceived to be the needs of audiences at a very dark time in history. My grandmother never shied from taking notice of others' input and the success then and since of the play vindicates her approach and their views.

In recent years enterprising producers presenting to, perhaps, more inquiring audiences have experimented with incorporating the novel's ending in the play. This, too, has been well received leading to a controversy as to which is the "real" ending. I have no intention of settling this controversy. Instead, on the 125th anniversary of my grandmother's birth, I wish to make the choice available to all producers and directors to express their view as to the writer's intention by enabling them to choose from the 1943 (play) ending and the 1939 (novel) ending.

Drawing on papers and correspondence at the time of production and on archive material, I have commissioned a dramatic version of the novel's close. Both dramatic endings begin their unraveling with Lombard's line to Vera: "You – young, lovely, and quite, quite mad". After that, readers, producers and directors face the same choice that my grandmother faced.

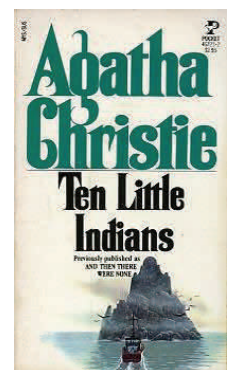
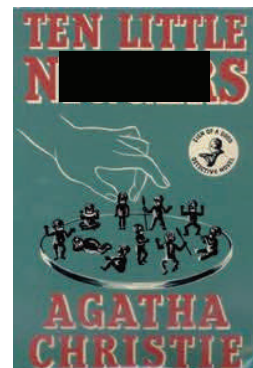
Mathew Prichard

BACKGROUND ON THE ORIGINAL TITLE

And Then There Were None, the novel, was first published in 1939 in the United Kingdom under the title *Ten Little N*****s*.

American publishers rejected the title, as the "n-word" was already generally accepted as derogatory and offensive by the early 20th century. The first American edition, issued in early 1940 was published under the title *And Then There Were None*.

Each of these titles are lines taken from a nursery rhyme, familiar to Americans as *Ten Little Indians*, which the murderer in the novel and stage play employs as inspiration for these crimes. In fact, this title has also been used for the novel and the play, in the UK and United States, even as recently as the 1960s. However, as the term "indian" to describe all native American peoples has fallen out of use, *And Then There Were None* has become the standard title for all present editions of the novel and the play.



IF YOU HAVE ONE DAY TO PREPARE

1. Give a very brief biography of Agatha Christie's life and work (see page 12).
2. Give the basic info below to the students about this particular play.

And Then There Were None is the best selling crime novel of all time! The story has also inspired many parodies including the spoof *Murder by Death* (1976), which starred Sir Alec Guinness, Maggie Smith and Truman Capote among others, and even an episode of *Family Guy*, titled *And Then There Were Fewer* (2010).

This famous Agatha Christie play has been produced under more than one title, including *Ten Little Indians*, but it does NOT follow the normal Christie-style "whodunit" formula listed below:

- The detective stumbles upon a murder or is called upon by an acquaintance, who is involved.
- The detective interrogates each suspect, examines the crime scene, and makes a note of each clue.
- At some point, one of the suspects dies, often because they have figured out who the perpetrator of the first crime is. They must be silenced.
- Finally, the detective arranges for a meeting with all the remaining suspects and exposes the guilty party as well as exposing other unrelated secrets (red herrings) along the way.

This story breaks many of the above rules of the mystery genre. No detective solves the case, the murderer escapes from the law, and the plot is constructed to make the killer's identity nearly impossible to figure out. Also, each of the characters has been involved somehow in the deaths of others, but has escaped detection, and is tricked to coming onto the island. Students should listen carefully when the announcement is made (using a recording, played after dinner) stating the "alleged" crimes of each guest.

3. Share the nursery rhyme with the students so that they are familiar with it. It will help them look for the clues within the murders of each guest (see page 25).

PRE-SHOW ACTIVITIES

More often than not, the opening scene of a play will give important information to the audience about the characters, the circumstances, the atmosphere, and what may ensue. In the following opening scene from *And Then There Were None*, we meet Thomas Rogers, the butler/house-parlourman, and his wife, Ethel Rogers, the cook/housekeeper. They have been sent to the Soldier Island mansion in advance by the owners to make preparations for the arrival of the eight invited guests.

Read the following scene.

MRS. ROGERS: First group's arriving. Another bunch not far behind. So much to do I don't know where to start.

ROGERS: Calm down, Ethel, everything's shipshape now. Looks nice. Kind of bare, but rich people like places bare, it seems.

MRS. ROGERS: Rich people are peculiar.

ROGERS: And he was a peculiar sort of gentleman that built this place. Spent a wicked lot of money on it he did, and then gets tired of it and puts the whole thing up for sale.

MRS. ROGERS: Beats me why the Owens wanted to buy it, living on an island, all alone ...

ROGERS: Oh, come off it, Ethel, and take all that stuff out into the kitchen. They'll be here any minute now.

MRS. ROGERS: Making that steep climb an excuse for a drink, I suppose. Like some others I know ... I'll want at least five loaves in the morning and eight pints of milk, remember.

ROGERS: Right.

MRS. ROGERS: Don't forget the oil for the generator. You ought to charge up tomorrow, or the lights'll run down. I forgot to give you the list of guests, Tom.

ROGERS: Thanks, old girl. H'mmm, doesn't look like a very classy bunch to me. Miss Claythorne. She'll probably be the secretary.

MRS. ROGERS: I don't hold much with secretaries. Worse than hospital nurses, with them giving themselves airs and graces and looking down at the servants.

ROGERS: Oh, stop grouching, Ethel, and cut along to that lovely up-to-date, expensive kitchen of yours.

MRS. ROGERS: Too many new-fangled gadgets for my fancy!

Once students have examined the scene excerpt, ask them to jot down everything they have found out and then share their thoughts. Some prompts you may wish to offer could be:

- What did you learn about Mr. and Mrs. Rogers?
- What are the Rogers' opinions about the mansion and where it is located?
- What is their relationship like?
- Who do they talk about and how do they feel about those people?

-
- Do you think you were given any clues as to how the story might unfold?

CCSS.ELA-LITERACY.RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

THE ART OF COSTUME DESIGN

The clothing we wear in our everyday lives often communicates information to others about who we are. In the theatre, clothes send us signals similar to those in everyday life; however, there are significant differences between the costumes of everyday life and those in the theatre. Similar information is communicated about the wearer's sex, status and occupation but on stage this information is larger because every element in the theatre is featured. Also, on stage, costumes must meet other requirements not normally expected in daily life.

Stage costumes:

- help establish the tone and style of a play.
- indicate the historical period and setting of a play.
- show the status, occupations and personalities of the characters in the play.
- indicate the relationships among the characters.
- may reinforce the significance of individual characters or the theme of the play.
- meet the needs of individual performers in terms of freedom of movement and quick changes.
- should be consistent with other visual elements and the directorial vision of the production.

Students may be interested in trying their hands at designing and sketching a costume for one or more of the characters in *And Then There Were None* based on the following information and their own research and imaginations. Note that not all of the characters are included.

The play is set in the late 1930's in a mansion on Soldier Island, off the coast of Devon, England. The island is isolated and can only be reached by boat. The ten people on the island come from varied backgrounds and social strata.

The Characters:

Mrs. Rogers, the cook/housekeeper, is described as a frail woman who scares easily.

Mr. Rogers, her husband, is the formal, dignified butler/house-parlourman.

Anthony Marston is a rich, spoiled, good-looking young man known for recklessly driving his brand-new, expensive sports car.

Emily Brent is an elderly, repressed, religious woman who reads her bible every day and shows no compassion or understanding for others.

Philip Lombard is described as an attractive man in his mid 30's, well-tanned, with a touch of the adventurer about him.

Vera Claythorne is an attractive young woman of 25 who has been a governess. She has been hired to be the secretary to Mrs. Owen, who, along with her husband, owns the mansion in which the play is set.

CCSS.ELA-LITERACY.SL.9-10.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

IDEAS TO CONSIDER AFTER ATTENDING THE PLAY (SPOILER ALERT!)

EXPLORING PREJUDICE IN AGATHA CHRISTIE NOVELS (Be aware that this activity may be offensive to some. The intention is to stimulate research and discussion. User discretion is advised.)

Was Agatha Christie an intolerant, narrow-minded racist who also had an unreasonable fear and hatred of foreigners as well as regarding Jewish people as ‘sallow men with hooked noses’ (*The Soul of the Croupier*)? Or, if one examines her historical context, did her views reflect the prevailing attitudes of her time and class?

And Then There Were None was first published in 1939 as a murder mystery novel under the title *Ten Little N*****s*. American publishers rejected the title, so Agatha Christie renamed it *And Then There Were None*; however, her 1943 play version was then renamed *Ten Little Indians*.

Christie used the title and verses of a well-known (at the time) children’s rhyme called “Ten Little N*****s” to mirror the sequential demises of a group of ten people stranded on an island off the coast of Devon that she had named N*****r Island. It was renamed Indian Island and later, Soldier Island, with the poem’s verses changed as well. The Great Lakes Theater production of *And Then There Were None* is set on Soldier Island.

Can words and attitudes that may not be offensive to one generation be considered racist by another one? How is this relevant to us in our day and age? Should we be sanitizing literature and the arts in order to be “politically correct,” or do we accept work created before our time in the context in which it was created? For example, there is a movement afoot to republish Mark Twain’s *Huckleberry Finn* with certain words considered offensive today removed. Recently, Woodrow Wilson’s policies of racism have been highlighted and discussed in the news.

Have a class discussion on this sensitive topic. Are students aware of other examples of today’s mores being imposed on other forms of art? Students’ opinions may vary according to their own experiences and backgrounds.

AND JUSTICE FOR ALL?

First there were ten on Soldier Island, and then there were none. In the play, when Emily Brent theorizes that Mrs. Rogers’ death was an act of God, punishing her for murdering her former employer, Justice Wargrave replies: “My dear lady, in my experience of ill doing, Providence leaves the work of conviction and chastisement to us mortals – and the process is often fraught with difficulties. There are no short cuts.” At the end of the play, Wargrave explains his insane plot to Vera, saying: “You were all guilty, you know, but the Law couldn’t touch you so I had to take the Law into my own hands.” Were the crimes committed by the ten on Soldier Island punishable by law? Was Wargrave justified in his insane desire to bring them to justice? Does the loss of one life allow for another loss?

Divide students into two sides – pro and con. Assign the debate topic: Resolved – it is appropriate to take the law into one’s own hands. Have students work in teams to prepare written defenses of their assigned side, whether they agree with that side or not. They should use examples and/or facts and/or current events of

“political correctness” to help support their ideas. Then share their ideas, perhaps in a debate format.

CCSS.ELA-LITERACY.SL.11-12.1.A Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.11-12.1.B Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

CCSS.ELA-LITERACY.SL.11-12.1.D Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

QUESTIONS ABOUT GUILT AND BLAME

You know that funny feeling in the bottom of your stomach when you’ve done something wrong, like plagiarized an essay or spent all afternoon playing Halo instead of studying for Chemistry? A whole lot of the characters in *And Then There Were None* suffer from a chronic version of this ailment. The thing is, spending your life wracked by guilt may be uncomfortable, but—according to arbiter of morality Justice Wargrave—it’s a whole lot better than being self-righteous and self-satisfied like one Miss Emily Brent.

1. What is the difference between the characters who feel guilty, like Vera and General Macarthur, and those who don’t, like Emily Brent?
2. Why didn’t Vera tell anyone about what she did if she felt so guilty about it the whole time?
3. Discuss Justice Wargrave’s actions that “sentence” all the characters on Soldier Island to their deaths?

THOUGHTS ON LIES AND DECEIT

If you think it’s stressful trying to figure out if your boyfriend is lying to you, imagine that your life is at stake. So if everyone’s got something to hide, what is Christie saying about lies and deceit? Is it possible that all of us—even those respectable old judges yelling at us about a traffic ticket—are sitting on some secrets?

1. Does it matter whether or not the characters are lying about their pasts? Why or why not?
2. Does Vera really believe that she couldn’t have saved Cyril when he drowned? Why did she lie for Hugo?
3. Respond to the following: Most of the characters don’t admit to any wrongdoings because they’re lying to themselves. Some, like Vera, have even managed to convince themselves that they haven’t done anything wrong. Emily Brent is the only one who doesn’t lie, because she feels morally justified in her actions.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.RL.11-12.5

Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

POST-SHOW ACTIVITIES

REMEMBERING THE TEN LITTLE SOLDIER BOYS

Have students read the “Ten Little Soldier Boys” rhyme aloud (see p. 25), one verse at a time. After each verse, ask students if they can recall which character met his or her demise, how that character died, and what crime that character had been accused of committing.

CHARACTER EXAMINATION

Were you surprised by the ending of *And Then There Were None*? Had you suspected Justice Wargrave all along? Why/why not? Or did you suspect someone else, perhaps an eleventh person on the island? What part do you think guilt played in each character’s behavior and actions as the story unfolded?

Have students create a chart listing all of the characters. Beside each name, jot down the unpunished crime from the past, how it affected their actions and behavior, why or why not they could have been the murderer on the island, how their appearances might have been deceptive, and whether the order in which they died was significant.

Once the charts are completed, have students compare notes in small groups.

SCENES – OLD AND NEW

It is interesting to note that when Agatha Christie adapted her novel to the stage, she and her producers agreed that the grim ending of the book, in which all the characters die, may not work well dramatically. She reworked the ending so that Vera and Lombard survived and fell in love. The original nursery rhyme on which the book was based had an alternative ending of ... “He got married, and then there were none.”

In 2005, a new version of the play, written by Kevin Elyot opened at the Gielgud Theatre in London, England. Elyot reverted the ending back to the one in the book in which Lombard is killed and Vera commits suicide.

Do you think it’s better having the two at the end, who ultimately fall in love – or is it more realistic to have all of the characters die?

CCSS.ELA-LITERACY.RL.9-10.5 Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

ACTING EXERCISE (IMPROV)

There is much information given in the play *And Then There Were None* that we hear about but never see on stage. In order to study their characters, actors sometimes do “improv” work with these kinds of scenes.

Below are some suggestions for two-person scenes, not in the play, that students might enjoy writing and reading aloud.

1. Justice Wargrave conspires with Dr. Armstrong to stage his own death.
2. Emily Brent’s unmarried young servant tells Miss Brent that she is pregnant.

3. Mr. and Mrs. Rogers have just found out that their employer has left them some money in her will.
4. Vera Claythorne apologizes to the mother of the little boy who drowned on her watch.
5. Bloore interrogates Mr. Rogers after the death of Mrs. Rogers.
6. Any other scenarios that students are interested in creating.

POEM

*Ten little soldier boys went out to dine;
One choked his little self and then there were Nine.*

*Nine little soldier boys sat up very late;
One overslept himself and then there were Eight.*

*Eight little soldier boys travelling in Devon;
One said he'd stay there and then there were Seven.*

*Seven little soldier boys chopping up sticks;
One chopped himself in halves and then there were Six.*

*Six little soldier boys playing with a hive;
A bumble bee stung one and then there were Five.*

*Five little soldier boys going in for law;
One got into chancery and then there were Four.*

*Four little soldier boys going out to sea;
A red herring swallowed one and then there were Three.*

*Three little soldier boys walking in the Zoo;
A big bear hugged one and then there were Two.*

*Two little soldier boys sitting in the sun;
One got frizzled up and then there was One.*

*One little soldier boy left all alone;
He went and hanged himself*

And then there were None.

—Frank Green, 1869

COMPARISONS WITH OTHER LITERATURE

***The Exonerated* by Jessica Blake & Erik Jensen**

Judge Wargrave takes his revenge on the characters in *And Then There Were None*, because he believes they are all guilty of crimes. Many people believe that justice is not always done through our criminal justice system.

One modern play, *The Exonerated*, looks at justice through the eyes of six people who served many years in prison for crimes they did not commit.

Culled from interviews, letters, transcripts, case files and the public record, *The Exonerated* tells the true stories of six wrongfully convicted survivors of death row in their own words. In this ninety-minute intermissionless play, we meet Kerry, a sensitive Texan brutalized on death row for twenty-two years before being exonerated by DNA evidence; We meet Gary, a Midwestern organic farmer condemned for the murder of his own parents and later exonerated when two motorcycle-gang members confess. We meet Robert, an African-American horse groomer who spent seven years on death row for the murder of a white woman before evidence emerged that the victim was found clutching hair from a Caucasian attacker. We hear from David, a shy man with aspirations to the ministry, bullied into confessing at eighteen to a robbery/murder he had nothing to do with, scarred from a youth spent in prison and struggling to regain his faith; and from Sunny, a bright-spirited hippie who, along with her husband, spent seventeen years in prison for the murder of two police officers—while another man confessed and was ignored by the courts. And we meet Delbert, a poet who serves as the play's center, convicted of a rape/murder in the Deep South of the 1970s and later freed when evidence surfaced showing that he was not even in the town when the crime occurred. Moving between first-person monologues and scenes set in courtrooms and prisons, the six interwoven stories paint a picture of an American criminal justice system gone horribly wrong—and of six brave souls who persevered to survive it.

What effect does it have on a person—a soul, a life—to have freedom and self-respect stripped away and then, ostensibly, returned years later after decades of incarceration? *The Exonerated* attempts to answer this question through the words of six innocent men and women who, after years in jail, emerged from death row to try to reclaim what was left of their lives.

CCSS.ELA-LITERACY.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

WRITING PROMPTS

THOUGHTS ON JUSTICE

On May 10, 2000, this letter to the editor was published in the *New York Times*:

To the Editor:

Re "Reforming the Death Penalty System" (editorial, May 8):

You describe the death penalty system in our country as "profoundly flawed." But in reality it is the nation's justice system that is flawed.

We execute people who don't have enough money to buy "dream team" defense lawyers. We know the death penalty does not deter crime. We know that after appeals have been completed, it is costly, so it does not save taxpayer money.

If we continue to support the death penalty, let's not pretend that we have something called justice. Let's admit that we support a penal system that eliminates poor people who commit heinous crimes.

- Marilyn Schiffmann

Several popular authors have shared the following insights:

"I believe [...] that while all human life is sacred there's nothing wrong with the death penalty if you can trust the legal system implicitly, and that no one but a moron would ever trust the legal system."

— Neil Gaiman, *American Gods*

"Harsh justice is still justice." — George R.R. Martin, *A Storm of Swords*

"America's prisons have become warehouses for the mentally ill." — Bryan Stevenson, *Just Mercy: A Story of Justice and Redemption*

"I wonder how much the general population of this country know that the legal system has far more to do with playing a good hand of poker than it does with justice." — Jodi Picoult, *My Sister's Keeper*

1. Write your own letter to the editor expressing your views on justice, the justice system, or capital punishment. State your claim and support it with logical reasoning and relevant evidence. Address claims and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both.
2. Discuss the role of the poem "Ten Little Soldier Boys" in *And Then There Were None*. Why does the murderer choose to follow the poem so closely? What effect does this have on the characters? How does the nursery rhyme give us clues about who the real killer is?
3. Discuss how Christie portrays social hierarchies. What commentary is she making on her society's class system?
4. Do you think that Wargrave acts justly? Why or why not?
5. Who do you consider the most "evil" character in the play? Justice Wargrave? Marston? Emily Brent? Someone else? What do you think your choice says about you?

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

COMPREHENSION QUIZ

1. Which character is a reckless driver?
 - a. Tony Marston
 - b. Dr. Armstrong
 - c. Philip Lombard
 - d. Judge Wargrave

2. What is the title of the nursery rhyme that hangs in everyone's room?
 - a. Little Bo-Peep
 - b. Little Jack Horner
 - c. Ten Little Soldiers
 - d. Hey Diddle Diddle

3. Why does Vera come to the island?
 - a. She is a tabloid journalist and wants to confirm rumors about the island's ownership
 - b. she is pursuing Lombard
 - c. she has been invited to spend her summer holiday with Constance Culmington
 - d. She has been hired as a secretary by someone calling herself Una Nancy Owen.

4. How does the killer accuse the guests of committing murders?
 - a. by sending them letters
 - b. by speaking to them on a hidden loudspeaker
 - c. by listing their crimes on a record that is played after dinner
 - d. the killer does not accuse them but just begins killing them off

5. Where did Lombard leave twenty-one men to die?
 - a. a battlefield in France
 - b. the South Pole
 - c. The African bush
 - d. The Sahara Desert

6. "U.N. Owen" is associated with what, according to the judge?
 - a. The United Nations
 - b. the coordinates of the island
 - c. the word "uno"
 - d. the word "unknown"

7. Which guest carries a revolver?
 - a. Vera
 - b. Wargrave
 - c. Lombard
 - d. Armstrong

-
8. From what does Emily Brent die?
- a. a lethal injection
 - b. a bee sting
 - c. poison in her drink
 - d. a blow to the head
9. Which guest pretends to be killed?
- a. Armstrong
 - b. Blore
 - c. Lombard
 - d. Wargrave
10. Which character is most likely to be seen with a Bible?
- a. Emily Brent
 - b. Vera Claythorne
 - c. General Mackenzie
 - d. Dr. Armstrong

Answer Key

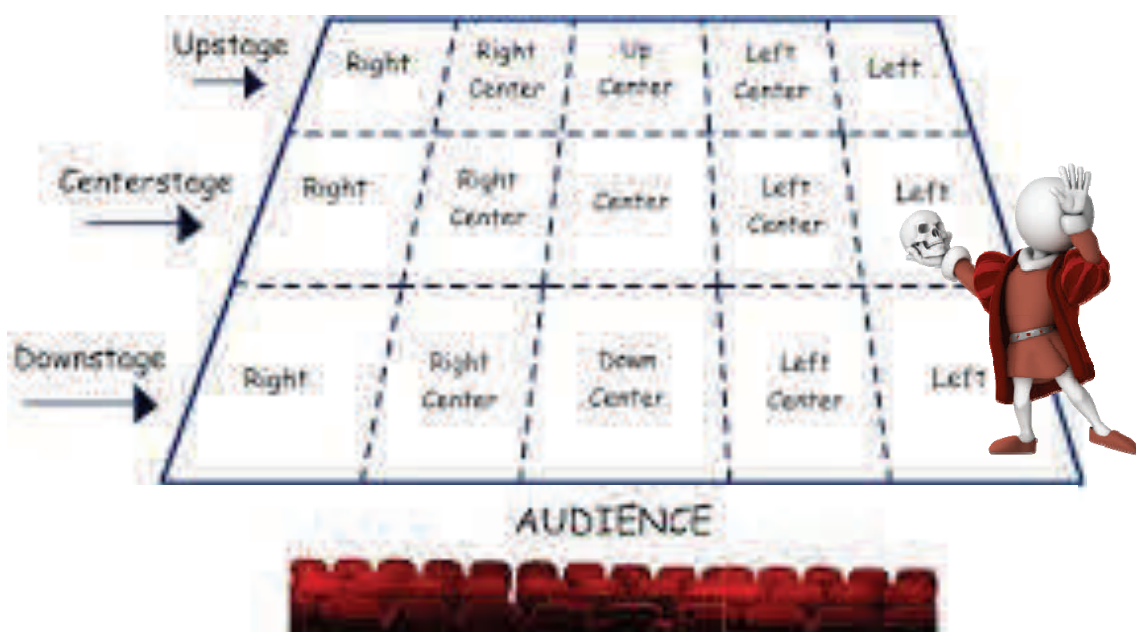
A
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A

A BRIEF GLOSSARY OF THEATER TERMS

Apron	The part of the stage in front of the curtain
Auditorium or House	Where the audience sits
Beam Spread	The area a single light covers
Blackout	Turning off all the lights in the theatre at once
Board	The control center for lights, sound, or both
Book (The)	A copy of the script containing all notes and blocking
Box Office	Where the audience buys tickets
Box Set	A set in a proscenium with three walls
Call	The time certain members of the production need to be at the theatre
Cheat	When an actor takes a realistic action and modifies it for the audience to see
Cloth	Scenery painted on fabric
Cue	A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound)
Curtain Call	The bows at the end of the show
Dimmer	Equipment that controls the brightness of a light
Director	The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life
Flat	A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set
Floodlight	A light that has a wide unfocused beam covering most of the stage
Fly	A system used to raise set backgrounds, set pieces, or potentially actors
Follow-spot	A spotlight that can follow an actor as they move across around the stage
Footlights	Floodlights on the floor at the front of the stage.
Gel	A piece of plastic placed over the light to change its color
Greenroom	A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged
Notes	The director's notes on the performance or rehearsal
Pit	An area between the stage and the audience where an orchestra can sit (typically below audience level)
Producer	The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director).

Properties or Props	Items used by actors in a show (such as swords, plates, watches, etc.)
Proscenium	A type of stage defined by a proscenium arch. Proscenium theatres typically distinctly separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example).
Raked Stage	A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly
Set	The scenery used in a scene or throughout the play
Set Dressing	Parts of the set that don't serve a practical function but make the set look realistic.
Spotlight	A type of light that is focused so that it can light a very specific area
Strike	Taking apart and removing a set from the theatre
Thrust	A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example).
Tracks	The rails on which curtains (tabs) run.
Trap	A hole in the stage covered by a door where actors or set pieces can exit or enter
Understudy	An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on
Upstage	The rear of the stage
Wings	The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues

STAGE DIRECTIONS



HOW TO WRITE A REVIEW

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

David Hansen, Education Outreach Associate

CCSS.ELA-LITERACY.SL.9-10.1.D Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

A SAMPLE REVIEW WRITTEN BY A STUDENT

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry “is a higher thing than history,” then “Royal Gambit,” which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England’s Henry VIII, “Royal Gambit” was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become “superior to the highest” while “wallowing in the depths.”

As Henry uses the banners of “reason” and “humanism” to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in “Last of the Red Hot Lovers,” found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, “In my realm I decide what constitutes tragedy!” Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that “the ways of the world are not so cut and dried!”

For my own part, I wish that “Royal Gambit’s” statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>



EXPLORE & LEARN MORE!

10 Things You Didn't Know About *And Then There Were None*!

<http://www.agathachristie.com/watch/and-then-there-were-none/10-things-you-didnt-know-about-and-then-there-were-none>

All the details!

Photos, maps and background information highlighting every detail of *And Then There Were None*.

<http://www.bookdrum.com/books/and-then-there-were-none/9780007136834/bookmarks.html>

10 Things You May Not Know About Agatha Christie

http://www.history.com/news/10-things-you-may-not-know-about-agatha-christie?cmpid=Social_Twitter_SiteShare

Agatha Christie, the Official Website

In 1971, Queen Elizabeth II awarded Christie the title of Dame Commander of the British Empire. Agatha Christie's outstanding career spanned more than five decades. To find out more about her life and work, visit her official web site at <http://www.agathachristie.com/>.

Sources:

Vertigotheatre.com

Gorct.org Richmond Civic Theater

Shmoop.com

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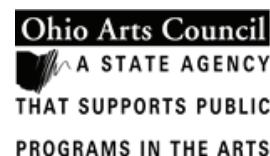
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ABOUT GREAT LAKES THEATER



Charles Fee, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, offering an annual series of student matinees and, for over 30 years, an acclaimed school residency program led by teams of specially trained actor-teachers.

1501 Euclid Avenue, Suite 300 • Cleveland, Ohio 44115 • Tel. (216) 241-5490

greatlakes theater.org