

WIMBORNE
DRAMA PRODUCTIONS

PRESENT

AGATHA CHRISTIE'S



**AND THEN
THERE WERE
N****E**

14TH - 16TH MAY 2026
TIVOLI THEATRE, WIMBORNE

Director's Notes



Chris Durham

Welcome to the Tivoli theatre for a taste of the greatest crime writer of the 20th Century, Agatha Christie. This year is the 50th anniversary of Agatha Christie's death and it gives me great pleasure to be able to bring you one of her greatest crime dramas; *And Then There Were None*. This ranks alongside her other famous novel *Murder on the Orient Express*. However, for me, *And Then There Were None* is more interesting to bring to the theatre for two reasons; there is no famous detective or amateur sleuth to identify the clues and deduce the murderer, and because this is set on an island there is a very real feeling of isolation. Thus it is up to the audience to try to spot the clues, ignore the red-herrings and see if you can identify the murderer before the end.

The novel on which this play is based was published in 1939 and in it all 10 characters on the island died. However, when the play premiered in 1943, the ending had been altered so that two characters survived, as it was felt the original ending was too bleak in a time of war. Since then, directors have been given the option to choose which ending they wish to include. So, which ending will you be watching tonight? There will be clues aplenty, but also lots of misleading scenarios. Just when you, and the cast, think they've pinned down the murderer something happens to upend those ideas.

Although I have directed several plays with other groups, this is the first time I have directed for Wimborne Drama Productions. Due to the nature of this play, several of the characters have had to explore emotions and situations which they have never (or hopefully never) experienced in real life. This requires great acting ability to portray those emotions and convey them to the audience. I am extremely proud therefore of the hard work and effort that all the actors have put in to bring this play to life in such a realistic manner. Equally, there is a lot going on backstage and I would like to thank all the backstage crew for their unstinting support and hard work behind the scenes to make it all happen. I would also like to give special thanks to the technical staff at the Tivoli theatre for all their help and support. It has been an honour and a privilege to work with such a talented and hard-working group of people. I hope you enjoy watching this play as much as we have enjoyed working on it.

Agatha Christie

A Life of Mystery, Reinvention, and Enduring Legacy

Few writers have captured the imagination of audiences across generations quite like Agatha Christie. Known worldwide as the “Queen of Crime,” Christie’s works have sold in the billions, been translated into more than 50 languages, and adapted countless times for stage, screen, and radio. As we gather to enjoy a performance of *And Then There Were None*, we also mark a significant milestone: 2026 commemorates the 50th anniversary of her death, a moment that invites reflection not only on her remarkable career but also on the lasting power of her storytelling.

A Remarkable Life

Born in 1890 in Torquay, Devon, Agatha Mary Clarissa Miller grew up in a comfortable middle-class household. She was educated largely at home and developed a love of reading from an early age. During the First World War, she worked as a nurse and later in a hospital dispensary - an experience that gave her a detailed knowledge of poisons, a feature that would become a hallmark of her fiction.

Christie’s first novel, *The Mysterious Affair at Styles* (1920), introduced the world to one of her most famous creations, the meticulous Belgian detective Hercule Poirot. Over the following decades, she would create another iconic figure, the astute amateur sleuth *Miss Marple*, as well as dozens of other memorable characters.

Her own life was not without drama. In 1926, she famously disappeared for eleven days, sparking a nationwide search and intense media speculation. Though she was eventually found safe, the episode remains one of the enduring mysteries surrounding her life.

Christie’s career spanned over fifty years, during which she wrote 66 detective novels, 14 short story collections, and numerous plays. Her play *The Mousetrap* still holds the record as the longest-running play in the world.

She died peacefully on 12 January 1976 at the age of 85. In 2026, fifty years on her legacy remains as vibrant as ever, celebrated through exhibitions, performances, and new adaptations. A major exhibition at the British Library in

London, starting on 30th October, is among the events marking this anniversary, highlighting both her life and enduring influence on literature.

The Enduring Appeal of Christie's Work

What makes Agatha Christie's writing so timeless? Part of the answer lies in her extraordinary ability to construct intricate plots. Her stories are puzzles - carefully designed structures in which every clue matters and every detail may be significant.

Christie herself once described the challenge of writing *And Then There Were None* as particularly daunting. The novel presents a seemingly impossible premise: ten strangers invited to an isolated island, each accused of a hidden crime, and each dying one by one. The brilliance lies not only in the tension but in the structure - the sense that everything is unfolding according to a chilling, inevitable logic. Beyond plot, Christie's work explores themes that continue to resonate: justice, guilt, morality, and the darker sides of human nature. Her characters are often ordinary people placed in extraordinary circumstances, forced to confront their own secrets.

And Then There Were None: A Masterpiece of Suspense

First published in 1939, *And Then There Were None* is widely regarded as Christie's most accomplished and best-known novel. It is also the best-selling mystery novel of all time, with over 100 million copies sold worldwide.

The story's premise is deceptively simple. Ten strangers are invited to a remote island off the Devon coast. Once there, they are accused of past crimes that went unpunished. Cut off from the mainland, they begin to die one by one, their fates eerily mirroring the lines of a sinister nursery rhyme.

What sets the story apart is its relentless tension and its ingenious structure. Unlike many detective stories, there is no external investigator to solve the mystery. Instead, the characters themselves must try to uncover the killer - who may be one of them - before it is too late.

This sense of isolation and inevitability makes the story particularly powerful on stage, where the confined setting and ensemble cast create an intense, almost claustrophobic atmosphere.

A Changing Title: From Page to Stage

While *And Then There Were None* is now the universally accepted title, the novel's naming history reflects changing social attitudes over time.

When it was first published in the United Kingdom in 1939, the book bore a title that included language now recognised as offensive. At the time, this title was derived from the wording of a traditional nursery rhyme that plays a central role in the story.

However, when the novel was published in the United States in 1940, it was retitled *And Then There Were None*, taken from the final line of the same rhyme. This version of the title gradually became standard, especially as awareness grew around the problematic nature of the original wording.

Subsequent editions in the UK also adopted alternative titles such as *Ten Little Indians*, before settling definitively on *And Then There Were None* in modern printings and performances.

These changes are an important reminder that literature exists within a cultural context that evolves over time. Today, the widely used title reflects both sensitivity to language and a focus on the universal themes at the heart of the story.

From Novel to Stage

Agatha Christie herself adapted *And Then There Were None* for the theatre in 1943. In doing so, she made a significant change: she altered the ending to make it more suitable for stage audiences. The original novel concludes on a bleak and uncompromising note, but Christie felt that theatre-goers might prefer a more hopeful resolution.

This adaptability is one of the reasons her work has endured so successfully in performance. The stage version retains the tension and intrigue of the original while offering a slightly different emotional experience.

More recent adaptations, such as those in the 21st century, have sometimes restored the darker ending of the novel, demonstrating the flexibility of the story and its ability to speak to different audiences and eras.

Christie's Legacy Today

Half a century after her death, Agatha Christie's influence shows no sign of fading. Her works continue to be read, performed, and adapted around the world. Television and film adaptations regularly introduce her stories to new audiences, while professional and amateur theatre companies like Wimborne Drama Productions bring her plays to life on stage.

Her influence can be seen in countless crime writers who followed, many of whom have drawn inspiration from her intricate plotting and psychological insight. The "closed circle" mystery - a group of suspects trapped together with a killer in their midst - remains a popular and enduring storytelling device, thanks in large part to *And Then There Were None*.

Why This Story Still Matters

For modern audiences, *And Then There Were None* remains compelling not just as a puzzle, but as a study of human nature. Each character carries a secret, and as the story unfolds, we see how guilt, fear, and suspicion can unravel even the most composed individuals.

The play challenges us to ask difficult questions:

- What is justice?
- Can wrongdoing ever truly go unpunished?
- How well can we ever really know one another?

These are questions that resonate just as strongly today as they did in 1939.

Conclusion

As we mark the 50th anniversary of Christie's death, we celebrate not only her extraordinary achievements but also the enduring power of her stories. *And Then There Were None* stands as a testament to her genius - a perfectly constructed mystery that continues to captivate audiences more than eighty years after it was first published.

Whether experienced on the page, on screen, or here on stage, Christie's work invites us into a world of intrigue, suspense, and surprise. And as the final line of the nursery rhyme reminds us, sometimes the most chilling mysteries are those in which there is, quite simply... no one left.

Rehearsals



The Cast

In order of appearance

Rogers	COLIN PILE
Mrs Rogers	MICHELLE BARTER
Fred Narracott	CAMERON ELLIOTT
Vera Claythorne	SALI PIKE
Philip Lombard	ANDY GILL
Anthony Marston	JAMES TURRALL
William Blore	TONY FELTHAM
General Mackenzie	MICHAEL MACKEY
Emily Brent	JUDY GARRETT
Sir Lawrence Wargrave	STUART GLOSSOP
Dr Armstrong	RICHARD SCOTSON

SETTING & TIME

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

ACT ONE

A summer evening in August 1935

ACT TWO

Scene One: The following morning

Scene Two: The same day. Afternoon

ACT THREE

Scene One: The same day. Evening

Scene Two: The following afternoon

An interval of approximately 20 minutes will take place after Act 2
Scene One

The Creative Team

Director	CHRIS DURHAM
Stage Manager	TRACEY NICHOLLS
Properties/ASMs	DEE HAWES
	KIRA BRADFORD
	CHARLIE CASH
	CAMERON ELLIOTT
Backstage Assistant	ANTHONY CUTLER
Sound	NICK CLARK
Sound Assistant	BOO FELTHAM
Costume Supervisor	JULIE SISSONS
Book Cover	DAVID BEDDARD-BANKS
Set Design	CHRIS DURHAM
<i>Set Build Lead</i>	COLIN PILE
Publicity & Programme	TONY & BOO FELTHAM
For the Tivoli Theatre:	
Production Manager	KYLE BEST
Lighting	CHANDLER WHITELOCK

Production Acknowledgements

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Produced by Wimborne Drama Productions at the Tivoli Theatre May 14th - 16th 2026. This amateur production of *And Then There Were None* is presented by arrangement with Concord Theatricals Ltd. on behalf of Samuel French Ltd. www.concordtheatricals.co.uk

MICHELLE BARTER - Shelley has been with Wimborne Drama Productions for a decade now and before that she spent 20 years as a theatre professional. She has run the lighting board in the West End, toured a lot of the world with Sesame Street and one memorable summer, ran away with the circus. She loves WDP and is so thankful they allow such creativity alongside being wonderful people.

DAVID BEDDARD-BANKS - David has also performed with St Luke's ACTS, P&P Players, UoN G&S Society, BLTC, and Ferndown Drama. Favourite roles: Javert (*Les Misérables*), Maj. Gen. Stanley (*The Pirates of Penzance*), Eric Birling (*An Inspector Calls*), Mr Shanks (*Habeas Corpus*). David also directs and does sound design.

KIRA BRADFORD - Kira joined Wimborne Drama Productions in 2024, during the rehearsals for *Witness for the Prosecution* as a way to meet new people and to exercise her love of all things theatre. Since then she has taken on various backstage roles as well as some on stage roles. She enjoys the social aspect that comes with WDP as well as being able to be part of a variety of plays. So far, her favourite production that she has been a part of is *Worst Wedding Ever*.

CHARLIE CASH - Charlie recently joined Wimborne Drama Productions and has thoroughly enjoyed two backstage roles as part of the props team. The warm welcome she received from everyone at WDP means she can't wait to help with production number three!

NICK CLARK - *And Then There Were None* is Nick's fourth outing as sound engineer. With few 'noises' the challenge here is soundscapes that convey ambience such as storms without drowning out the actors, also building dramatic tension at each scene change. Nick couldn't help himself and used the iconic 'Wilhelm scream' for one sticky ending.

CHRIS DURHAM - Chris started in drama in 1963, aged 13, learning acting, set building, sound and lighting. Since then he has acted in Germany, Hong Kong, and the UK and since 2013 have been part of Wimborne Drama Productions mainly as an actor and set designer. His favourite parts, amongst many others for this group, have been *The Duke of Norfolk*

(A Man For All Seasons - 2014), Crestwell the butler (Relative Values-2016), Arthur Winslow (The Winslow Boy - 2018), Inspector Rough (Gaslight - 2019), Mathew Treves (Towards Zero - 2021), General 'Ike' Eisenhower (Pressure - 2023) and Sir Wilfred Robarts QC (Witness For The Prosecution - 2024). He also really enjoyed recreating the Old Bailey court set on the Tivoli stage for that production as well.

CAMERON ELLIOTT - Cameron is excited to appear in his first production with the company. He has recently performed in Broadstone Productions' successful pantomime, playing the Big Bad Wolf in Little Red Riding Hood. He looks forward to many more shows and developing his passion for performing.

BOO FELTHAM - Boo has been a member of WDP since 2001, and has been involved with many productions. Her favourite roles include Rose Arnot (Enchanted April), Monica Reed (Present Laughter) and Annie Parker (When We are Married). In addition to acting Boo directed Steel Magnolias for WDP, and is developing an interest in backstage roles.

TONY FELTHAM - Tony has been a member of WDP since 1984. His first role was as a police constable in A Murder is Announced just a few days before his 18th birthday. Since then there has been many changes in his life but throughout, WDP has been a constant where lifelong and new friends have been made. He has worked with so many talented people who give their time and support for free so they can do the thing they love. He has been fortunate to perform with some of his close family; Mum, Aunt, Sister, Wife and 3 of his 5 children, and regards many of the club members as his extended family. Hard to choose his favourites but for role it would be Lord Fancourt Babberly (Charley's Aunt) and for play Journey's End by R.C. Sherriff.

JUDY GARRETT - Judy joined WDP in 1999, having been with three local amateur companies previously. Acting and associated theatre is pivotal to her. Portraying well written interesting characters, bringing roles to life is exciting and fulfilling and audience appreciation is special. She has appeared in many productions and feels Wimborne Drama Productions is unique, with supportive and talented members.

ANDY GILL - After Andy's drama teacher told him he should give up acting, he took her advice for almost 30 years. In 2023, WDP lured him back onstage and now he can't imagine his life without it. He is incredibly grateful to tread the boards with such lovely and talented people.

STUART GLOSSOP - Originally a member from 2003 to 2010 where he appeared in and directed a number of productions. He briefly returned for the 2013 production of An Inspector calls as Inspector Goole. He returned to Wimborne Drama in 2025 having performed with Broadstone players, Bournemouth Little Theatre and Castle Players. He worked as an actor for State of play Theatre company, Director and actor for The Poole Passion and recently was involved with Scaplens Community Players as an actor, writer and Director. He has been a member of BOAT since 2007 and continues to perform with them.

DEE HAWES - Dee joined WDP in 2019 and thought she would take part in one play, but since then has been ASM on all productions bar one. Dee chose to be on the props team and has felt no pressure to tread the boards. Dee says WDP is a very friendly group and feels like a second family... why not join us?

MICHAEL MACKAY - Following lockdown, retirement, and a 50 year break, Michael decided to give acting another go. After taking an evening class in drama at Bournemouth and Poole College, two pantos at Broadstone followed before appearing in Losing Louis there in 2024. In 2025 he was cast in three plays at Bournemouth Little Theatre (Earnest, Humble Boy and The Unfriend). In 2026 he played his debut role with WDP in Von Ribbentrop's Watch at the Tivoli.

TRACEY NICHOLLS - Tracey joined WDP in 2001 and over the years has been involved in many productions, both on stage and backstage. Favourite roles include Elizabeth Bennett (Pride & Prejudice), Joy (Shadowlands) and Shelby (Steel Magnolias). Tracey has also stage managed multiple productions and directed A Man For All Seasons, Much Ado About Nothing, Rehearsal For Murder, Sense & Sensibility and Worst Wedding Ever.

COLIN PILE - Colin was performing in local musical theatre companies before becoming a WDP member in 2001. Joining his Dad, who was already a member, he has been involved in over 50 productions with the club. As well as acting this has included various backstage roles including set design and sound technician.

SALI PIKE - Sali has been with Wimborne Drama Productions since 2020. In that time she has had the fun of acting and directing. As an actor she struggles with who her favourite character has been but as a director, she thinks Still Alice will always have her heart. The best thing about creating theatre magic though is the amazing team of people at WDP that she has the privilege of working with.

RICHARD SCOTSON - "Scottie" is very excited to be part of this brilliant story by his hero, Agatha Christie. He joined Wimborne Drama in 2018 and his first play was Agatha's Murder On The Nile. Dr. Armstrong is a great character in this one. He's thoughtful, regretful and very on edge, and the suspense in this production builds and builds. To the director, cast and crew, it's been an honour to work with you all.

JULIE SISSONS - Julie was welcomed into the WDP family three years ago appearing as Jan in Bedroom Farce and she loves being part of such a friendly and talented group. Since then, Julie has appeared as Alice in Still Alice and played Annie in Calendar Girls. Julie has stepped back stage for And Then There None, she did wonder about taking on such an iconic play for her first time supervising costumes but has enjoyed working with the wonderful cast and researching the elegant 1930s era.

JAMES TURRALL - James joined WDP in 2025 and has enjoyed taking onstage and backstage roles, with his favourite so far being Anthony Marston in And Then There Were None. Alongside this, he has taken on a range of musical theatre roles with youth theatre groups, with his favourites being Miss Trunchbull (Matilda), Gomez (The Addams Family), The Critic (Nativity), Dennis Dupree (Rock of Ages) and Monsignor O Hara (Sister Act). He also frequently performs in pantomimes, with roles including Robin Hood, Sinbad and The Big Bad Wolf.

About Wimborne Drama Productions

Established in 1928, we are a renowned, award-winning amateur theatre company producing plays at the Tivoli Theatre in Wimborne.

Join us!

Would you like to be part of a sociable, kind, inclusive group of friends? Our members have more than a shared interest in drama we also have a book club, host dinner parties, meet for regular evenings at the pub and go on theatre trips.

We stage three productions each year. We always welcome new members, with or without previous experience. As well as those with a liking for acting or directing, people with a keen interest in the less glamorous, but equally valuable backstage roles (set construction, properties, make-up etc) are warmly welcomed into the group.

We are actively seeking:

- Male and female actors in their 20s and 30s.
- Members interested in backstage roles such as:
 - * Stage Manager
 - * Assistant Stage Manager
 - * Sound
 - * Props
 - * Costumes
 - * Directors
 - * Set Design and/or construction
 - * Prompt

Our current members can teach and mentor anyone new to a role. Backstage members are welcome to audition for acting roles and tread the boards, but are never put under pressure to perform.

The group members meet at 7.30pm on the last Wednesday of the month and rehearsals take place on Monday and Wednesday evenings. Membership costs £35 per annum, for more information email secretary@wimboredramaproductions.com

Our next production is

Kind Hearts And Coronets

15-17 October 2026

Directed by
Michelle Barter

INTERESTED IN JOINING IN?

We are hosting an **OPEN EVENING** about this production and general WDP membership on

WEDNESDAY 3RD JUNE

7.30PM

ROYAL BRITISH LEGION,
WIMBORNE.

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OUT MORE!

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To enquire about becoming a Patron please email secretary@wimbornedramaproductions.com

Membership costs £45.00 per year and includes:

1 complimentary ticket & programme per Patron per production (typically 3 per year) and reserved seating for you and your friends.

Visit us online at: www.wimbornedramaproductions.com

**NEXT FROM
WIMBORNE DRAMA PRODUCTIONS**



KIND HEARTS AND CORONETS

15th - 17th October 2026