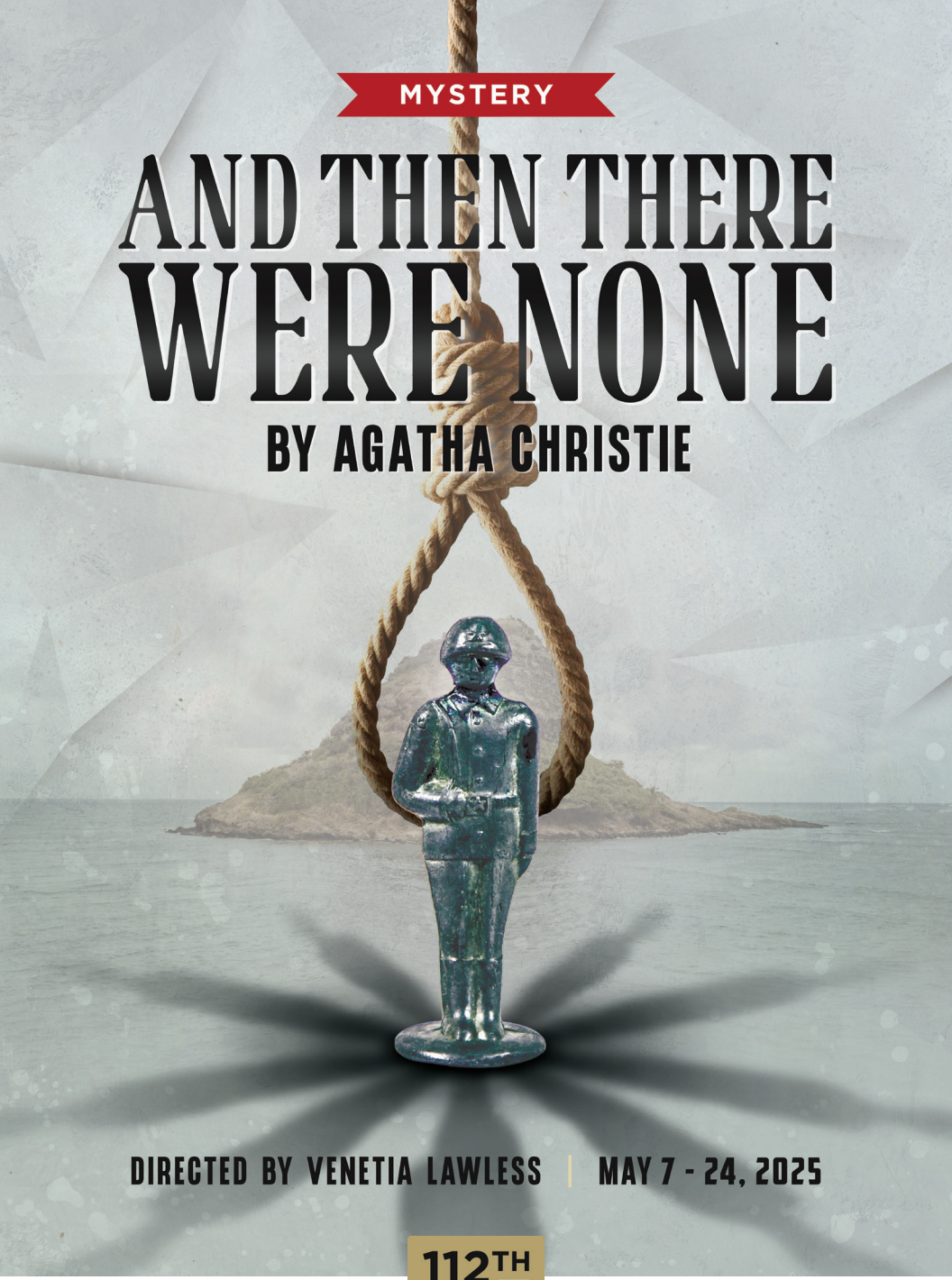
MYSTERY

AND THEN THERE WERE NONE

BY AGATHA CHRISTIE



DIRECTED BY VENETIA LAWLESS | MAY 7 - 24, 2025

112TH SEASON 2025

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The Ottawa Little Theatre gratefully acknowledges that the land on which our theatre sits, and on which we gather, is the traditional and unceded territory of the Algonquin Anishnaabeg People

About the Author

Outsold only by the Bible and Shakespeare, Agatha Christie is the best-selling novelist of all time. She is best known for her 66 detective novels and 14 short story collections, as well as the world's longest-running play *The Mousetrap*. Her books have sold over a billion copies in the English language and a billion in translation. Agatha is thought to be the pioneer of the "closed-circle" murder mystery, where a group of suspects is isolated together with the killer among them. This model has lived on to inspire such other classics as *Clue* and more recently *Knives Out* and *Glass Onion*.

Agatha Christie's best-selling thriller *And Then There Were None* was published in the United Kingdom in November 1939, since then selling over 100 million copies. Agatha adapted the book for the stage, and it was first performed in London in 1943. The story has gone on to be translated and adapted for film and television many times over. In 2015 it was voted the world's favourite Agatha Christie story in a global vote that saw fans from over 100 countries weigh in with their votes!

Note: The Ottawa Little Theatre is producing two versions of this play – the original stage version of the play as written by Agatha Christie in 1943 – and an alternate ending, commissioned by the Agatha Christie Estate that remains truer to the darker original novel published in 1939.

The 1943 version is being presented during the regular run of the show (May 7th – 24th). The 1939 alternate ending is being offered for two performances only: May 13 and May 20, 2025.

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"And Then There Were None" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

CLOSED CAPTIONING!

CC

This year, the OLT is testing closed captioning for our hard-of-hearing patrons. The words from the stage are reproduced as text on a smartphone or tablet. You may notice a few people discreetly using cellphones during the play, but the sound is turned off and the phone screen is black, so you shouldn't be disturbed. For more information visit the OLT website at: ottawalittletheatre.com/closedcaptioning or scan the QR code in the upper lobby. ***We welcome your feedback.***

AND THEN THERE WERE NONE

A mystery by Agatha Christie

Cast *(in order of appearance)*

Rogers..... Matthew Ramsden
Mrs. Rogers..... Victoria Windrem
Fred Narracott ..... Eoghan O'Kelly
Vera Claythorne.....Lindsay Laviolette
Philip Lombard .....Christian Giansante
Anthony Marston..... Eoghan O'Kelly

William Blore.....Jarrod Chambers
General MacKenzie ..... Ian Stauffer
Emily Brent..... Ann Scholberg
Sir Lawrence Wargrave..... Bob Hicks
Dr Armstrong.....Guy Newsham

Synopsis

Ten strangers are invited for a holiday to a remote island off the English coast. When a terrible storm cuts them off from the mainland, and with their hosts mysteriously absent, the true reason for their presence becomes horribly clear. Secrets from their past come back to haunt each guest, while a sinister nursery rhyme underscores their fates.

Setting

The living room of a solitary mansion on Soldier Island, off the coast of Devon, England. Late summer, 1939.

ACT ONE	ACT TWO
Scene 1: A summer evening in August	Scene 1: The same day, afternoon
	Scene 2: The same day, evening
Scene 2 : The following morning	Scene 3: The following morning

There will be one 20-minute intermission

WARNING: *The language used by the author was deliberately chosen to embody the character speaking and to express his or her intentions at that point in the play. This means that the author has chosen terminology to be spoken with varying degrees of precision, sensitivity and, at times, deliberate insensitivity according to the character and the circumstances in which he or she is speaking. This use of language is reflective of the sensibilities of the character, and not the actors saying these lines, nor anyone involved with the production, nor the Ottawa Little Theatre.*

- *Depictions of murder and attempted murder*
- *Depictions of suicide by hanging*
- *Discussions of suicide and implied suicide*
- *Death of a Child (Off-Stage, Discussed)*
- *Domestic Violence and Abuse References*
- *Culturally insensitive language*
- *Gun shots*
- *Loud, sudden noises*
- *Flashing lights*
- *Smoking*

Spoiler Alerts below

Recommend reading following the production!

What a challenge to tackle the staging of the world's favourite Agatha Christie story (see notes about the author!). In an interview, Agatha explained she wrote *And Then There Were None* because the idea of this plot was so challenging that it fascinated her. She wrote the book after a tremendous amount of planning and she was ultimately pleased with what she made of it, describing it as "clear, straightforward, baffling, and yet had a perfectly reasonable explanation" (the novel includes an explanatory epilogue).

This play is so popular that the Ottawa Little Theatre has previously produced it four times in our 112 seasons. But there is a twist this time! Agatha wrote the original book in 1939, and it saw great success. She then adapted her novel for the stage – something she took on personally because she had grown frustrated with the results of other people's adaptations of her work. The stage version came out in 1943 – times were dark, WWII was raging, audiences were seeking relief from reality. Sensitive to this, Agatha responded by giving the play a "happier" ending than the source material, and the play was a hit!

For decades, this 1943 ending – unique to the play and not the book - was the only option available for licensure to theatres. Indeed, it is the version produced in the past on our OLT stage. However, in 2015, for the 125th anniversary of Agatha Christie's birth, her grandson Matthew Pritchard, head of the Agatha Christie Estate, commissioned a dramatic version of the novel's ending based on papers and correspondence at the time of the production and on archive material. With this, he has gifted to theatre producers and directors the opportunity to make their own choice of ending. And so, what to do?

Never one to take the easy road, I wanted to honour both endings - but how to do that? I realize Agatha Christie plays are often gateway shows for first time theatregoers of tender ages. These OLT shows offer a tradition for parents or grandparents to bring children to – our next generation of audience members. Agatha Christie shows typically have a certain cozy-macabre, nothing too terrifying that people would be traumatized over (murder and blood-curdling screams aside!) The 1943 ending is in keeping with this. However, the 1939 ending is darker – not cozy in the least. Not wanting to surprise any of our unsuspecting audience members with a cold stark version of the play, our team undertook to rehearse both endings. We are offering the 1943 ending to our patrons for the regular

run of the show (May 7 – May 24) and adding two performances with the alternate (1939) ending (May 13th and 20th). We have marked these two performances with additional warnings, feeling that this alternate version is not appropriate for all due to the sensitive nature and more ominous tone. To be honest, if this were a play written by anyone else, I likely would have gone with the alternate ending and not taken such a cautious approach. It is only because it is Agatha and everything she has come to represent for us that I am being this cautious. (Perhaps, with today's sensibilities I am being too cautious?)

At the end of the day, I offer you a choice. If you are a die-hard Agatha-phile who would have cast your vote in 2015 for *And Then There Were None* as your favourite Agatha novel, then those two additional performances are for you. If you prefer a little escapism and a lighter touch, then the regular performances are for you. And if you are just the slightest bit curious to see what can be done to a play that has two very different endings.... You are always welcome to see both versions ;)

Thanks to the cast and crew for taking on this challenge!

- Venetia Lawless, Director

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QUIRKY COMEDY

37 POSTCARDS

BY MICHAEL MCKEEVER

DIRECTED BY RILEY STEWART



JUNE 11 – 28

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After years of traveling abroad, Avery Sutton brings his fiancée home to meet his Connecticut family only to find that nothing is as he remembered it; the house is tilted at a distinct angle, the dog has gone wild, his grandmother, who everyone said was dead, is still alive and kicking, and his elderly aunt innocently makes a living performing phone sex. How will Avery navigate his family's peculiarities?

Production & Design Team

Director ..... Venetia Lawless
Assistant to the Director ..... Michelle Shortall
Stage Manager ..... Ian Scott
Assistant Stage Manager ..... Karine Charland
Assistant Stage Manager & Book ..... Margaret Harvey-O'Kelly
Set Designers ..... Venetia Lawless, Grace Solman
Lighting Design ..... John Solman
Sound Design ..... Lindsay Laviolette
Projection Design ..... Lindsay Laviolette
Costume Designers ..... Ross Dumontet, Kay Roberts
Properties Designers ..... Jeanne Gauthier, Sylvie Roy-Hotte
Hair/Makeup Design ..... Linda Webster
Set Dressing ..... Venetia Lawless
Media Relations ..... Christian Giansante
Assistant to the Costume Designers ..... Dawn Fanjoy
Fight Coordinator ..... Ian Gillies
Accent Coaches ..... Ian Fraser, Liza Westwood, Helen Rossiter
Lighting Crew ..... Luc Chartrand, Larry Davies, Paul Matthew, Bryan Morris, Rob Puchyr, Barry Sim
Sound Crew ..... Michel Cormier, Jacky Duong, Patrice Arruda, Luc Chartrand, Ian Snelson, Zeen Lou, Matthew Venner
Dressers ..... Joan Marie Cronk, Fáinle McKitrick, Susanna Doherty, Jane Sadler, Sarah Hearn, Victoria Windrem, Marisa Hamburg, Chelsey Prince
Hair/Makeup Crew ..... Chelsey Prince, Judy McCormick, Stephanie Haines, Sandy Wynne, Jenny Sheffield, Jeannine Richard, Allan Russell, Isabella Rumfeldt
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Construction Crew ..... Tom Pidgeon, Paul Washer, David Magladry, Cameron Henderson
Scenic Artists ..... Carolyn Borer, Nick Philippe

Special thanks to Victoria Windrem for her crocheting skills

These program credits were accurate at the time of printing.
We thank everyone involved in this production.

Cast Biographies

Matthew Ramsden – *Rogers*: *And Then There Were None* will be Matthew's second time on stage at OLT, having played the role of Bob Cratchit in *A Christmas Carol: Scrooge and Marley* in 2023. Matthew has worked as stage crew on some of the intervening productions at OLT and had a truly excellent experience as an assistant stage manager on *My Narrator* – Kanata Theatre's entry in the 2024 EODL One-Act Play Festival. A certified drama-nerd in younger days, Matthew is working on forgiving his distracted, middle-aged self for having spent so much time away from theatre.

Victoria Windrem – *Mrs. Rogers*: Victoria is overjoyed to be part of this wonderful cast of *And Then There Were None*. Agatha Christie is a familiar playground for Victoria, as her very first role at OLT was playing the feisty Janet MacKenzie in *Witness for the Prosecution* in 2022. She has since performed in two OLT productions: Anne Steele in *Sense and Sensibility* (2023) and Mrs. Cratchit in *A Christmas Carol: Scrooge and Marley* (2023). In 2024, she also joined the crew as a prompter for Linden House Theatre's production of *Steel Magnolia*s. She would like to send a huge thank you to everyone—cast and crew—who worked so tirelessly to bring this story to life. Enjoy the show!

Eoghan O'Kelly – *Fred Narracott and Anthony Marston*: Eoghan is ecstatic to be back at OLT. Getting to be a part of such a talented ensemble cast is an honour and a privilege. Eoghan has a total of one show under his belt at OLT since getting the chance to portray Young Adult Scrooge (*A Christmas Carol: Scrooge and Marley*). He hopes that playing these unlikeable characters isn't indicative of any issues in his personality. Maybe he should be nicer to directors. This is Eoghan's first time working with Venetia and, as long as she doesn't notice his phony accent, it shouldn't be the last. If you're curious as to how his very Irish name is pronounced, that mystery will have to remain UN-Owen.

Lindsay Laviolette – *Vera Claythorne and Sound Designer*: Lindsay is honoured to be joining this talented cast and crew for her third Agatha mystery and 8th year at the OLT. After directing two shows last season (*Murder on the Orient Express, An Act of Grace*), Lindsay is thrilled to be making a return to the OLT stage. Most recent roles include: Shelby Eatenton in *Steel Magnolias* (Linden House), Alice Heminges in *The Book of Will* (OLT), and Jinx Jenkins in the *Savannah Sipping Society*

(Linden House). Lindsay proudly serves on OLT's Board of Directors and is an award-winning set-designer and non-award winning High School Drama Teacher in her spare time. She hopes you enjoy the unfolding of this twisted little mystery! Big love to IG. xo

Christian Giansante – *Philip Lombard*: Christian is excited to be back on stage at the OLT and step back into the world of Agatha Christie. Christian has spent the last 12 months performing in *An Act of Grace* here in Ottawa, at the Edinburgh Fringe Festival and at the Bequia International Theatre Festival. Previous credits at the OLT include *Murder on the Orient Express, Sense and Sensibility* and *Miss Bennett: Christmas at Pemberley*. Once again, he has not read the source material. When not moonlighting as a thespian, Christian works in the field of heritage conservation and aspires to preserve and adapt our built heritage for the future.

Jarrod Chambers – *William Blore*: Jarrod has been acting for over 30 years, including performances with the Oshawa Little Theatre, the Domino Theatre in Kingston, and Kanata Theatre. He has previously appeared in several shows at the Ottawa Little Theatre, including the 2018 production of *An Act of Grace* which won Best Production and Outstanding Ensemble Cast at the Eastern Ontario Drama League One-Act Play Festival. Most recently Jarrod played the role of Vito in the two-hander *It Had To Be You* at The Gladstone Theatre. Jarrod is excited to return to the OLT stage in this classic Agatha Christie thriller directed by the unbelievably talented Venetia Lawless. Jarrod would like to thank his lovely wife Lianne Wand, the best scene partner, cheerleader, and all-round support system he could ever ask for.

Ian Stauffer – *General MacKenzie*: Despite Stanislavski's pronouncement that actors should be banned from talking about themselves, Ian is celebrating his 20th anniversary with this beloved theatre. He last appeared at the OLT as John Heminges in *The Book of Will*. He began his theatrical journey 50 years ago as the Second Murderer (among other noted roles) in *The Scottish play* at Queen's University. After a very long hiatus, in 1999 he helped create the '*Lawyers*' Play', which continues to this day in Ottawa. Along the way he has had the pleasure of acting with Kanata Theatre, the

Orleans Young Players (now OST), TotoToo Theatre, Phoenix Players, More Theatre and other spontaneous gatherings. It is a humbling experience to be in this current show with such talented actors. Ian sincerely thanks Venetia for her guidance and enthusiasm and, especially, the unsung heroes of this show – the crew. As always, Ian could not go on without the support of Catherine. Enjoy the show!

Ann Scholberg – *Emily Brent*: Ann has been part of the vibrant OLT community for many years either as a backstage crew member or on stage—usually playing an older lady with some kind of attitude. Every single acting experience in this theatre has been memorable for her, whether playing a nervous juror (*Twelve Angry Jurors*), naked retired schoolteacher (*Calendar Girls*), Swedish maid (*Present Laughter*), manic pirate (*Peter Pan and Wendy*) or bloodied charlady (*Deliver Us From Evil*) among other roles. She has had a bucket of water dropped on her, been stabbed in the back during a rainstorm, accidentally walked through a wall and even paddled a boat across the stage. It has all been great fun! Being part of this classic Agatha show with its exceptional directorial team, cast and crew has been yet another wonderful experience. Please enjoy every scary minute of it!

Bob Hicks – *Sir Lawrence Wargrave*: Bob is a member of the Board of Directors, doing mostly computer work, and is proud of his role, along with Jane Morris, in putting the OLT production history online. He has performed in 24 plays, including T*he Odd Couple, A Few Good Men* and even as another judge, in *Witness for the Prosecution*. As a hearing-challenged member of the audience, he's excited to see the successful introduction of closed captions to our productions. Whereas he never used to get the jokes, now he laughs along with everyone else - two seconds later.

Guy Newsham – *Dr. Armstrong*: This is Guy's fourth time on stage in an OLT Agatha; his last Christie role was as Sir Wilfrid Robarts, QC in *Witness for the Prosecution* (2022). Other recent OLT roles include Colonel Brandon (*Sense and Sensibility*, 2023), and Ed Boone (*The Curious Incident of the Dog in the Night-Time*, 2024). He is so happy and thankful to be spending time with, and learning from, all the talented people in this production. Guy also writes for the stage, and his plays have received more than 120 prizes and productions in five countries.

Venetia Lawless – *Director / Co-Set Designer*: Who knew Venetia would like directing Agatha Christie so much she'd go for a trio (*Murder on the Orient Express*, 2024, *A Murder is Announced*, 2019). Venetia is fresh off performing the role of Grace in *An Act of Grace* (OLT, Edinburgh Fringe Festival, 2024, and Bequia International Theatre Festival, 2025), and the role of M'Lynn in *Steel Magnolias* (Linden House, 2024). Other recent credits include Rita in *Halfway There* (OLT, 2023) and Rosemary in *Outside Mullingar* (Linden House, 2022). It has been a privilege working with this talented team of designers, the incomparable AD Michelle Shortall, and of course the cast. Together we create a true ensemble. As in everything, this work is dedicated to gg.

Michelle Shortall – *Assistant to the Director*: When it was suggested by gg that she should come volunteer at the OLT, she could never have imagined it would lead to 'working' as an AD on 14 shows and making so many wonderful new friends. In addition to the shows, she is a member of the Board of Directors and helps out with administration at the theatre. Great OLT experiences include:



the Theatre Ontario award-winning *Dead Accounts, Witness for the Prosecution, Murder on the Orient Express, An Act of Grace*, and *Guilty Conscience*. It is a pleasure to once again be working with Venetia as well as this amazing cast and crew – enjoy the show!

Ian Scott – *Stage Manager*: Ian is excited (and mildly terrified) to make his stage management debut with *And Then There Were None*. He's previously wrangled set pieces, ropes, and even pushed a 40-foot train backstage at OLT (*Murder on the Orient Express, Guilty Conscience*). He also worked on *An Act of Grace* at OLT and later at the Edinburgh Fringe and the Bequia International Theatre Festival—proving that sometimes saying, "Sure, I'll help," leads to unexpected and incredible places. Huge thanks to Venetia and the amazing crew and cast for their patience and good humour.

Karine Charland – *Assistant Stage Manager*: Karine is delighted to take part in her third Agatha Christie at OLT in as many seasons. She can never resist a good murder mystery, whether as a party onstage, or as a co-conspirator behind the scenes. This time around, she also relishes sporting that oh-so fashionable headset backstage. Cheers to the cast and crew, and happy sleuthing to our patrons!

Margaret Harvey-O'Kelly – *Assistant Stage Manager and Book*: Margaret has been a volunteer with OLT since 2007, on and behind the stage. She appreciates the various learning opportunities offered by the theatre so she can sample all the magic from time to time. She is delighted to be part of *And Then There Were None* and hopes you enjoy this thriller of a show.

John Solman – *Lighting Designer*: John is happy to be returning yet again to Ottawa and OLT to design for *And Then There Were None*. John has been designing lighting for shows, large and small in Ottawa and elsewhere for over 40 years, and for OLT for almost that long. Lighting designs here at OLT include *An Act of Grace* last year, *Witness for the Prosecution* in 2022, and a couple of shows a season for many years preceding the pandemic shutdown. Away from OLT, recent smaller scale lighting designs include *The Prince and the Golden Egg* and *Three to Get Married* for the South Shore Players and *Waiting for the Parade* for CentreStage, in Nova Scotia.

Grace Solman – *Co-Set Designer*: Grace began working in the theatre world in 1979 with Orpheus Musical Theatre Society. Her first show with the OLT was in 1987 as the set designer for *The Odd Couple*. Over the intervening years she has designed or assisted with designing approximately 14 shows for OLT and well over 100 total for over 17 theatre companies, both in Ottawa and elsewhere. Grace worked as a scenic artist for the NAC and became one of the scenic artists at OLT from 2009 through 2013, painting approximately 16 shows in that time period in addition to continuing her set design and scenic art for several other companies in Ottawa. She has also had the challenge and pleasure of designing and creating several large theatre puppets (Aslan and all four sizes of Audrey). She now resides in her home province of Nova Scotia and returns to Ottawa frequently to indulge in the rich theatre offered here and visit with family and friends. After a hiatus of almost 10 years from theatre, Grace agreed to co-design *And Then There Were None* with Venetia. It was great fun to collaborate, even over the distance. This has cracked open a new cascade of theatre involvement with the local company in Nova Scotia. Thank you Venetia for the invite.

Kay Roberts – *Co-Costume Designer*: Kay is pleased to return to OLT for a third time, her second time co-designing an Agatha Christie with Ross. What a treat! It has been a pleasure working with Venetia, Michelle and the entire cast and crew. A big thank you to Dawn (my faithful wardrobe warrior), the many dressers, Nancy, and all the folks in SWAG who make costuming at OLT such a joy!

Ross Dumontet – *Co-Costume Designer*: Ross has enjoyed working with Kay on their second collaboration; coincidentally another of Agatha Christie's mysteries. It's always a challenge to find the right costume for the right character, especially for a certain period of time. Last year Kay and Ross received the Eastern Ontario Drama League's Full Length Play Festival Award for Best Costume design for their work on *Murder on the Orient Express*. Ross is retired yet still finds time to collect a vintage Canadian etched crystal and glassware which he is starting to peddle, along with a few other vintage housewares. Enjoy the show.

Jeanne Gauthier – *Properties Designer*: For Jeanne, joining the theatre started with set dressing on *Dr. Cook's Garden*, 14 years ago. Since then, she's been Props Designer or Costume Designer on many plays including *Burn, Clybourne Park, Perils of Persephone, An Act of*

Grace, Miracle on 34th Street, A Christmas Carol: Scrooge and Marley, and many others. She enjoys working with many different community theatre companies including Linden House and Kanata Theatre. What a joy to work with such talented actors and dedicated crew!

Linda Webster – *Make-up and Hair Designer*: Linda's interest in hair and makeup has evolved through years spent in dressing rooms for all sorts of productions, and advanced through the joy of YouTube. She enjoys the creative process of using hair styles and makeup to enhance character portrayals and the overall look and feel of the play. It is a fun way to get involved so if you are interested, please let us know, training is always available. Thank you for joining us for this show!

Legacy Circle

We are pleased to reintroduce our Legacy Circle.

The Legacy Circle recognizes donors who have made a charitable bequest, or a gift to the Ottawa Little Theatre in their will.

We thank you for supporting the future of the Ottawa Little Theatre.

Beginning with the next show, we will list current patrons who have left a bequest to OLT in their wills.

If you have already named OLT in your will and/or thinking of doing so and would like recognition in the Legacy Circle, please contact Albert Lightstone at president@ottawalittletheatre.



We invite you to take some time to visit the Spotlight Gallery, located in the north lobby on the house-right side of the theatre. We are dedicating this space to showcase the talents of our volunteers, audience members and donors in mixed media arts. Our goal is to shine a spotlight on someone you may have been sitting next to as a subscriber, or watching on stage, or been served by, who has some hidden talent you may not have been aware of. We are surrounded by so many talented people here at OLT, we wanted to use this space to exhibit their works. If there are pieces you are interested in purchasing, the details on how to contact the artists directly are included in the exhibit. During the run of *And Then There Were None* we are pleased to welcome audience member John Wenzel to the Spotlight Gallery. John's work is striking and imaginative. Do come by for a look and leave a comment for John in the guest book!

If there are pieces you are interested in purchasing, the details on how to contact the artists directly are included in the exhibit.

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Production Staff

Technical Director & Facilities Manager ..... Tom Pidgeon
Technical & Production Support ..... David Magladry
Production Assistants ..... Paul Washer, Cameron Henderson
Scenic Artist ..... Carolyn Borer
2nd Painter ..... Nick Philippe

Box Office

613.233.8948 | info@ottawalittletheatre.com

Office Hours:
Monday to Friday | Opens at 11am

Performance times:
Wednesday to Saturday evenings at 7:30pm
Sunday matinees at 2:30pm

Tickets can also be purchased online anytime!
Visit: ottawalittletheatre.com

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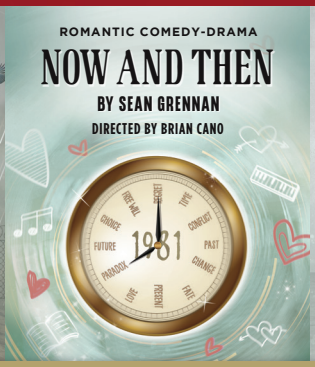
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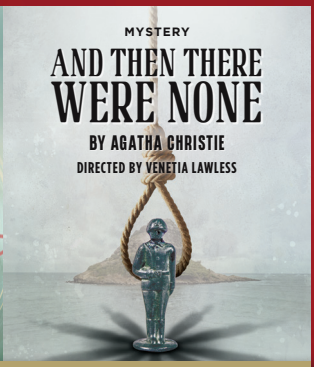
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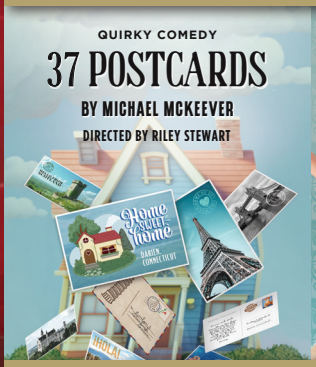
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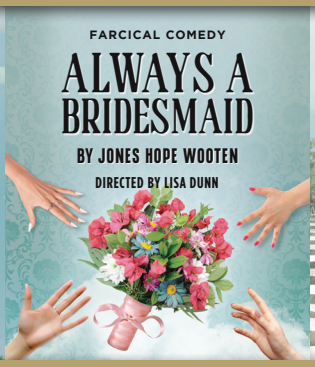
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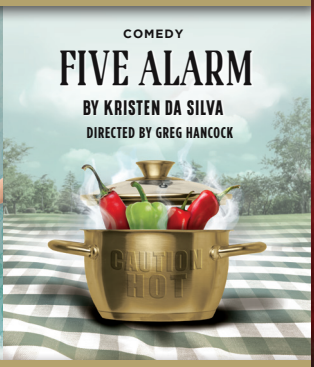
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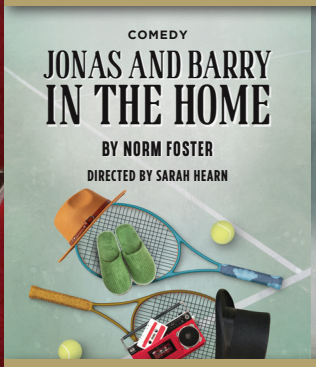
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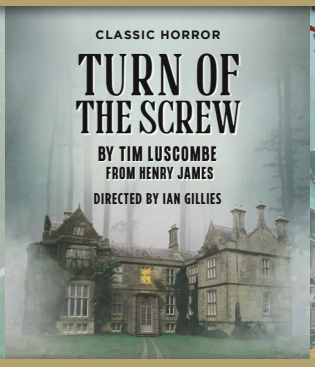
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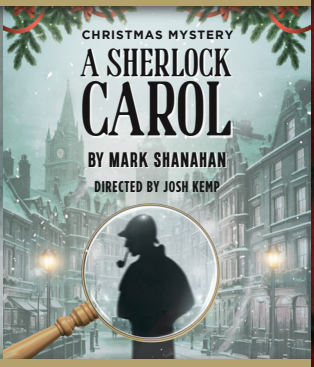
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