

And Then There Were None

A LANDMARK ADAPTATION OF THE WORLD'S BEST SELLING CRIME NOVEL

TX: December 2015 on BBC ONE



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And Then There Were None

Agatha Christie's *And Then There Were None* is the best selling crime novel of all time, with 100 million copies sold worldwide. It was recently voted the world's favourite Christie, and this Christmas, for the first time, a new television adaptation will be shown on BBC One.

With an illustrious cast, Mammoth Screen and Agatha Christie Productions have produced a three-part adaptation of the author's masterpiece, adapted by Sarah Phelps (*The Casual Vacancy*, *Great Expectations*) and directed by award winning Craig Viveiros.

A reckless playboy. A decrepit judge. A nervous businessman. An unhinged Harley Street doctor. A god-fearing spinster. A secretive governess. A guilt-ridden general. A remorseless mercenary. Two anxious servants.

Ten strangers, drawn away from their normal lives to an isolated rock off the Devon coast. But as the mismatched group waits for the arrival of the hosts – the improbably named Mr and Mrs U.N. Owen – the weather sours and they find themselves cut off from civilisation.

Very soon, the guests, each struggling with their conscience, will start to die – one by one, according to the rules of the nursery rhyme 'Ten Little Soldier Boys'. A rhyme that hangs in every room of the house and ends with the most terrifying words of all: '...and then there were none.'

Douglas Booth (*Great Expectations*, *The Riot Club*) as Anthony Marston, Charles Dance (*Game of Thrones*, *Imitation Game*) as Justice Lawrence Wargrave, Maeve Dermody (*Black Water*, *Beautiful Kate*) as Vera Claythorne, Burn Gorman (*The Dark Knight Rises*, *Torchwood*) as William Blore, Anna Maxwell Martin (*The Bletchley Circle*, *Death Comes to Pemberley*) as Ethel Rogers, Sam Neill (*Peaky Blinders*, *The Tudors*) as General John MacArthur, Miranda Richardson (*Mapp & Lucia*, *Parade's End*) as Miss Emily Brent, Toby Stephens (*Black Sails*, *Jane Eyre*) as Dr Edward Armstrong, Noah Taylor (*Peaky Blinders*, *Game of Thrones*) as Thomas Rogers and Aidan Turner (*Poldark*, *The Hobbit Trilogy*) as Philip Lombard form a stellar ensemble cast.

CEO of Agatha Christie Productions and executive producer, Hilary Strong says: "Agatha Christie traditionally wrote a Christie for Christmas; that's what her publishers used to call it and this will be the first of BBC One's Agatha Christie's Christie for Christmas and we very much hope there will be others to follow."

Sarah Phelps (*The Casual Vacancy*, *Great Expectations*) is writer and executive producer, the director is international award-winning Craig Viveiros (*The Liability*,

Ghosted), the producer is Abi Bach (*The Honorable Woman*). The executive producers are Mathew Prichard and Hilary Strong for Agatha Christie Productions Ltd, Karen Thrussell and Damien Timmer for Mammoth Screen and Matthew Read for the BBC.

And Then There Were None is a Mammoth Screen and Agatha Christie Productions programme for BBC co-produced with A+E Television Networks. RLJ Entertainment has taken US DVD and DTO rights. A+E Networks will handle international sales under the A+E Studios International banner.

Agatha Christie Productions is the production arm of Agatha Christie Ltd (ACL). Chaired by James Prichard, the author's great grandson, and with CEO Hilary Strong, ACL has been managing Agatha Christie's literary and media rights globally since 1955. Working with the biggest names in film, television, publishing, stage and now digital, ACL ensures that Christie's work continues to reach new audiences in innovative ways and to the highest standard. Most recent projects include the global publication of the new *Poirot* novel *The Monogram Murders* by bestselling crime writer Sophie Hannah, BBC One adaptations of *Partners in Crime* starring David Walliams and Jessica Raine, and *And Then There Were None*.

64% of ACL is owned by RLJ Entertainment, a premier independent owner, developer, licensee and distributor of entertainment content and programming in primarily North America, the United Kingdom and Australia. 36% is owned by Agatha Christie's family.

Mammoth Screen is one of the UK's leading independent production companies. Recent shows have included *POLDARK* for BBC One, *BLACK WORK* and *ENDEAVOUR* for ITV and *AGATHA RAISIN* for Sky One. Upcoming shows include *VICTORIA* for ITV and *TRIPPED* for E4.

Charles Dance is Justice Wargrave

Charles Dance was drawn in by Sarah Phelps's script and the way she kept him guessing until the very end.

"I haven't read the book. I tend not to if I'm working on an adaptation as the work has been done by whoever has written the script – in this case Sarah Phelps who is a brilliant writer. These scripts are really, really good so I've never felt a need to delve into the book and see what's missing or how we've changed it. And I had no idea at all of the ending, so Sarah's done a really good job of not giving the game away."

But Charles knows exactly why this is Agatha Christie's most popular novel.

"She has assembled a group of characters that are all completely three dimensional. Often in these crime genres, you find somewhere along the line there's some character that is just a bit too two dimensional and not believable, but with this group they've got such interesting back stories that are all utterly believable, so the whole thing is really rather beautifully rounded. As we've said, it doesn't come to its conclusion until right at the very end. Christie keeps you guessing until the last possible moment."

And what was it about the character of Justice Wargrave that appealed?

"Because he's multi-faceted and you never know quite what he's up to. There's a mystery to all of the characters when they arrive, but even more so in the case of Wargrave. You never know whether what he's saying is true or not, all the way through the piece.

"On the bench he had acquired a reputation for levelling the most severe of penalties to people that appeared before him. He was not a merciful judge."

The shoot was an experience for Charles, being part of an ensemble group filming in the same house day after day...

"We are very much an ensemble and it's been like coming to a studio every day. The art department have done the most fantastic job of turning this peculiar building into a house that's utterly believable as an interior from our walk off a beach in Cornwall, up a cliff, along a path to this place. The minute you get in here, I really believe we're in this strange art deco building on an island somewhere.

"With the exception of Maeve and Toby I have worked with all of the main cast at some point, which means you've already got through that initial stage of getting to know someone. We have all got a history and something to call on, so when we're sitting around doing nothing (which was rare!) there is a lot of common ground between us."

Maeve Dermody is Vera Claythorne

Australian actress Maeve Dermody was in Burma when she heard she had landed the role of Vera Claythorne and flew straight to the UK to begin work with a dialect coach.

"It does come quite naturally to me, I think I have a good ear and I've done a few plays in theatre with an English accent," she explains.

The role of Vera attracted Maeve from the start. "She has everything going on, she is so complicated and unexpected. You're surprised by her and what her life has been. The script was incredibly strong – it's period but feels contemporary, raw and fierce – and it's just such a good female role."

She continues: "I think she is haunted but she's a survivor. Where we meet her at the beginning of the story she's very wounded and has been through a lot, but she's just scraping through and has learnt how to numb it and get by. She doesn't go to 'that place' I don't think, but the whole process of being in this house is going back there.

"She's really strong – what has happened in the past would destroy most people but she is there carrying on. She hasn't recovered, but she has these jobs and supports herself as a single woman in the 1930s so she's powerful in that way. But she won't show anyone her true self..."

Her past is tainted by the death of the child she was governess to.

"Vera was his main carer; he's a little boy whose father has died so he is the prize of his mother's life. He has an Uncle Hugo who Vera falls in love with and he's very tied into their lives. He lost his inheritance essentially because Cyril was born; he would have inherited his brother's property and money, but Cyril was born just as Hugo's brother died, so he then lost it all but is very good natured about it all."

Was the story familiar to Maeve?

"I have read crime fiction before but I wasn't well trained in the English murder mystery tradition. With TV shows I tend to pick it up, but I was quite surprised when reading the script. I think it's credit to Sarah Phelps's script; it's really finely balanced."

"It's a really clever mystery and a study of humanity when you put 10 people together of various backgrounds on an island and reveal the biggest events in their life and then let it play out. Psychologically, that is such rich material. And it helped being isolated in the big location house, it really made you feel how it might have been stuck there, although our ensemble cast were incredible, such a gift. Being around all these great actors made me want to step up and be better."

Aidan Turner is Philip Lombard

For Aidan Turner the prospect of playing a character who is the antithesis of Cornish hero Ross Poldark was a great start.

"Coming from someone like Ross Poldark to Philip Lombard is like going to the other side of the spectrum with characters really. So it was a nice change to play somebody who doesn't really care about anyone but himself. "

A self-proclaimed Agatha Christie fan he says: "It's a very clear story with unique, independent characters who have their own agendas, so from the offset it's very clear what's happening even though there is ambiguity about the plot. It's a genre I haven't really done before so everything appealed to me for this one. It is a rite of passage for British actors to be in an Agatha Christie adaptation and this is the quintessential Christie story albeit a really dark one."

Discussing his character in *And Then There Were None*, Aidan reveals Lombard is an Irish mercenary with a shady past.

"He enters the house and is the only one carrying a pistol and as the writer, Sarah Phelps said there's nothing more frightening than an Irish guy in 1939 with a gun!

"He's totally shady. He's kind of amoral as well and has a complete disregard for humanity. There's nothing he wouldn't do, I wouldn't put anything past him. He's a nasty kind of guy and you get the impression he's done some horrible things in his life and he's not really regretful of any of them."

Aidan was particularly impressed with the 1930's set.

"Once you walk onto set and it's dressed, it just looks immaculate and beautiful and very much of that time. You feel like you're in that world."

He also enjoyed the era's attire, so much so that he claims; "We've got it wrong now, wearing jeans and boots and all the rest of it, all this low-waisted stuff and t-shirts, somewhere along the way I think we've got it slightly wrong. There were these high-waisted pants I was wearing for a lot of the show and they're really comfortable and quite flattering!"

But the element that impressed Aidan the most was the line up of his fellow ensemble cast.

"I was on set with all these amazing actors who I have revered and looked up to for years. It was exciting, these are people I really wanted to work with and being part of an ensemble

Toby Stephens is Dr. Edward Armstrong

With the character of Dr. Edward Armstrong there is more than meets the eye and it was this that initially attracted Toby Stephens to the role.

"I like playing roles that are conflicted and who are not necessarily nice people but are people you end up feeling that you understand their perplexities by the end.

"With Armstrong I felt like he's just one of those people you meet initially and think he's a horrible man, he's sort of priggish, arrogant, smug, slightly conceited and then you realise actually he's this tragic character that because of his past has been ruined, his life has been blighted."

This is something he feels stretches across all of the characters in this adaptation of *And Then There were None* and is what makes them interesting.

"Initially you look at them and think they're all just really unpleasant people but when you get to know them deeper the reasons why they are unpleasant people are revealed to the audience and it gives you a certain amount of empathy with the characters and their predicament.

"The Great War is the backdrop to this story which was written on the verge of the Second World War. The First World War had a massive influence on people's lives still at that point and Armstrong and various other characters are tainted by it. Armstrong was a Sergeant during the war and had to deal with the most horrendous situations in the field and as a consequence has become an alcoholic and it has ruined his life post war. I imagine quite a lot of people suffered enormously from Post Traumatic Syndrome but they just had to get on with it..."

Toby further explains what makes this specific Agatha Christie adaptation so different from the others.

"This version immediately struck me as different, it was much darker and I found the script really well written and well constructed. It's a clever piece of plotting; it has a real sense to it like a mechanism that works in a very satisfying way like a needle in a clock. It isn't something I would normally associate with Agatha Christie because it's so dark."

Being a part of an all star, ensemble cast was a new experience that Toby enjoyed greatly.

"I've never worked with any of the cast before and they're all fantastic actors and because everyone is so good around you, you end up doing great work and it's just satisfying on many different levels."

As to whether or not he guessed whodunit, Toby admits; "I had no idea, I was fooled by it. I didn't see it coming."

Miranda Richardson is Emily Brent

Knitting is the key to Emily Brent says Miranda Richardson of her character in *And Then There Were None*.

"She starts out as this monstrous, bible reading, God fearing, knitting person and as time goes on you find out more about her..."

Miranda believes that it is through the act of knitting that her character is able to eventually admit her wrong doings.

"I came to view it as her version of therapy that she doesn't even know she needs because it's when she knits that she confesses to people. It is quite interesting how, like anything, you can make it a meditation and I think for her it's an unconscious mediation and allows her to open up. There's this island they're all trapped on and it's the arena for everything to happen and for everybody to come clean about what they've done and she does this whilst knitting.

"We find out she's a complete hypocrite. She's a do-gooder on paper; she's looking after the moral welfare of young girls who've got themselves into what used to be called 'trouble' out of wedlock. It incurs such rage, not sympathy, in her that she's driven to do what she sees as 'God's work' in a very unseemly way. But she is also a bit repressed and a bit sad. "

It was also the surprising iniquity of Sarah Phelps' adapted script that drew Miranda in.

"What's nice about this adaptation of *And Then There Were None* is that it's very, very dark. There's actually hidden, nasty stuff that I think is quite appropriate for a modern audience. We seem to need a bit more."

Miranda is hopeful that modern viewers will, if not quite empathise, at least recognise what has driven the characters to these immoral acts.

"I hope there will be some sympathy, occasionally, for some people. Or at least an understanding of why they might do what they do and as I say, that seems to be quite a modern thing that we want to analyse, there must be a reason for why this person is behaving the way they are it's not just resident evil."

As to Richardson's expectations for the project she claims: "I think it's going to be one of those things that even the people who think they know or do know what happens are still taken on that journey and find it very enjoyable. As to how you get to where you get; it is quite bleak but there are moments of drollery."

Noah Taylor is Rogers

Despite the old saying, Noah Taylor says he is pretty sure the butler didn't do it in this particular Agatha Christie story...

The prolific film and TV actor who plays Rogers, the butler, in this new version of *And Then There Were None* explains: "This is the ultimate whodunit in that everyone's both suspect and victim."

"It's the genesis of every 'slasher' film like *Scream* and *Friday the 13th* where the characters are picked off one by one and the absence of a Poirot or Marple type detective heightens the tension too."

A self confessed fan he continues: "I love crime fiction and have read much of Agatha Christie's output, she pretty much invented the modern form of the genre in much the same way as Hitchcock invented suspense in film. Because she's always been so popular there can be certain snobbery about her writing, but I think she's one of the greats. There's a lot of humour and wit in her writing as well that's often overlooked."

Describing his character, Noah says: "Rogers is a dangerous and duplicitous fellow. He's skilled at presenting a fawning, subservient image to his masters, whilst plotting away against them downstairs. He is frustrated and bitter with his lot in life and takes it out on his poor long-suffering wife Ethel."

"I think Christie writes characters in a way that allows the readers to project their own version of how someone looks and thinks. I love the dialogue of that period and that's one of the things that interested me in the role and of courses villains are always fun to play."

Noah believes this is darker adaptation of a Christie novel than audiences may be used to seeing on TV...

"I suspect that Agatha Christie 's novels were very modern in their time, there's a tendency in period drama to elevate the human condition but people have always behaved as badly then as now, murder is the most violent act and to make it relevant and real to modern audiences who have grown up with a history of watching on-screen violence it makes sense to make it a little darker than has been traditionally done."

So what was the highlight of the experience for Noah?

"It was wonderful working with such a talented and lovely cast. Working as an ensemble means you start operating as a very tight unit and it had the feel of working on a theatrical production in a way, it's probably one of my favourite working experiences. Plus every day was laughter filled and it was just great fun watching everyone bring their roles to life."

Sam Neill is General MacArthur

New Zealander Sam Neill is bemused by the British love of murder - on the TV that is.

"There is something the British find in middle class murder that isn't frightening or even titillating but on the contrary rather comforting. Pop a hot water bottle under the covers and watch some people being murdered - let's not forget the Ovaltine.

"We just don't have this back home, not home grown murder mysteries. What we import we watch in massive numbers but with a quizzical eye and a nice glass of Sauvignon Blanc instead!"

Talking about his character in *And Then There Were None* Sam explains General MacArthur is a man haunted by his past.

"I always think that most Agatha Christie murderers have done things against their better nature, and if you do things like this you are much more likely to be wracked with guilt and regret than someone who is an out and out villain. And love will make you do crazy things sometimes.

"As for so many millions of others, the battles of the First World War took their toll on him – there wasn't anyone that came out of that war undamaged. He is a damaged man.

"This book is set on the cusp of the Second World War and that must have been very much on Agatha Christie's mind when she wrote this book. This stands for what's happened and what came out of Europe was a lot of damaged men and an even worse war."

But Sam readily admits he had no idea of the story when he read Sarah Phelps' script.

"It seemed like fun at first with the drawing room murder feel but it takes a darker turn than you might normally expect. I very much wanted to know what happened though - I thought it could be one of them or an outside agency. Thrilling stuff."

And the period was appealing to Sam too.

"It is all very handsome looking and beautifully designed and an era I feel perfectly at ease in. The costume is not so far removed from my own area - we should all set an example once in a while, starched collars and all!"

Anna Maxwell Martin is Ethel Rogers

Anna Maxwell Martin describes herself as an Agatha Christie virgin but knew before she even read the script that she wanted to be involved with this production.

She explains: "I read a lot of Agatha Christie when I was younger, but I didn't know this one particularly well and had never done a Christie adaptation before. The calibre of the production was so excellent; I'd worked with the producer Abi Bach before, I knew what a great writer Sarah Phelps was and I was intrigued by the director Craig Vivieros's dedication to detail and storytelling. Then I read the script and definitely wanted to play Ethel.

"She's very damaged. This hideous thing has happened to her within this abusive and emotionally damaging marriage they have ended up together being accused of murdering this old lady and she is very haunted by it. The physical manifestation of that is that she feels she can't be around daylight – it's not clear whether there is physically any damage to her or whether it is a psychosomatic condition but she has to wear dark glasses. She's cowed by life, dedicated to her job but very scared of her husband."

Anna explains she is a true Christie fan...

"I even visited the famous hotel in Egypt where Agatha Christie stayed and I was overwhelmed by being able to visit this place where she drew the inspiration for *Death on the Nile*. I was really into all that stuff when I was younger and I still love watching it now – it's a brilliant genre we do so well in Britain. I love watching them with my mum, detective dramas and mysteries from Agatha Christie to *Lewis* to *Happy Valley*."

But Anna admits she couldn't guess the ending of *And Then There Were None*.

"I was completely in the dark and didn't have a clue. That's the good thing about it, no one should really know who anyone is and hopefully we have managed to keep everyone guessing so that you shouldn't be able to pin any one of them down. There is no dénouement at the end; it's just such a clever plot."

"Often Agatha Christie adaptations are quite soft focussed, and viewers associate them with *Marple* and *Poirot*. With this production we are striking out for a new look and making it very 'film noir'."

And Anna has recently taken on another role of a woman haunted by what she has done...

"I'm playing Lady Macbeth a character who becomes over taken by guilt, fear and the haunting and ends up doing herself in..."

Douglas Booth is Anthony Marston

Douglas Booth's introduction to *And Then There Were None* came in the form of Sarah Phelps' adapted script and, having worked with the writer previously on *Great Expectations*, he was keen to get involved.

"I just saw her name and thought I have to read this right now. And it was brilliant, she just writes with so much detail, so much depth. So I read the script, absolutely loved it and then I went and visited Agatha Christie's book when I started to work on my character."

The exploration of the dark side of human nature has been a process Douglas has really enjoyed.

"Everyone seems to have a secret or something under the surface; it isn't instantly visible to the viewer which has been really interesting to see how each actor comes to the role and how much they show and led on."

Talking specifically about his role, Douglas claims: "What's interesting about my character, Anthony Marston is that he is truly unaware of his secret, of his darker side because he is just so thoughtless, so uncaring and self-centred that he's not even aware. Marston is a reckless young man who doesn't really think about much else other than what is directly in front of him and his own desires, needs and wants."

Other than the enjoyment of undertaking this role, Douglas too has been enjoying his first time dressing in 1930's costume.

"I hadn't done 1930s before so I was really looking forward to it and actually I love the style. The really tight waist and slightly wider trouser, I've really enjoyed it. To be honest I think it's quite comfortable I mean the trousers are quite cinched at the waist which is a little tight after lunch but ultimately it's pretty comfortable."

It wasn't just the 1930's attire that Douglas was impressed with but the set too.

"The production crew came in and started from scratch and it's amazing if you carefully look at little details in the house and bits of artwork you sort of see some really sinister scenes. On the surface it seems so inviting but actually when you get into the depth and detail of it, it's pretty foreboding."

Douglas explains how much he has loved this filming process and being part of an ensemble cast that includes some of the country's finest actors.

"I think what's really been amazing on this project is the cast. Especially having the generation above me telling all their stories. They've had me laughing for days; they're just so funny. It's just been a really, really great ensemble feeling."

Sarah Phelps Writer

Sarah Phelps had never read an Agatha Christie novel before *And Then There Were None* but admits she was totally shocked by it.

"I was shocked at how brutal it was. You can see it as a game; it's a very, very clever plot. It's a plot that you can tell someone delights in having pulled off, this extraordinary piece of sleight of hand conjuring, but within that when you read it as a novel – rather than read it as an escalating series of tricks – it's rather extraordinary. I was really surprised and interested by the fact it was published in 1939 just as war was gathering in Europe. It seems to be one of those books really about the time it is set in; it tells you more about the world than it would do if it attempted to address the complexities of the world."

"Ten strangers on this island which is completely cut off by the sea – they can see the mainland but can't reach it, they can't see any signs of human civilisation and it feels like the end of the world in this house that is so luxurious but actually corrupt and decadent. Within all the objects are the means of their own deaths, murders."

She continues: "They are all products of the First World War – barely 20 years beforehand – on the edge of the world as in fact Europe is also. It felt like it really told you something about that particular period, that fissure of time that I found so remorseless. There was no redemption. Within the *Marple* and *Poirot* stories somebody is there to unravel the mystery, and that gives you a sense of safety and security, of predicting what is going to happen next. Somebody is going to be brought into the light as being a perpetrator of a crime; someone is going to be brought to justice. In this book that doesn't happen – no one is going to come to save you, absolutely nobody is coming to help or rescue or interpret. There *is* someone in charge, and that person is malign. It felt brutal and thrilling because of it."

Sarah's scripts are full of fascinating detail. She explains: "I have to be able to see the world they're in and to absolutely know what it looks like and what's on the walls and what the colours of the walls are and where the light falls... That's *as* important as dialogue – the house and the island are characters and the space that any drama takes place in is a character in itself. Otherwise it's just a blank featureless landscape through which people move, and then their actions within it are meaningless because you haven't given any time as to what they can see, what the weather's doing, what the terrain is like, where the light source comes from - that is all really important to me. Building up the whole picture, otherwise it feels empty, it has to feel rooted and rich and textured."

Sarah hopes her adaptation will introduce a new audience to an extraordinary story. "As always when you take a hugely popular classic and go to work on it, some people might be furious – and that's happened occasionally with my other adaptations of

Dickens – but I hope what it does is make people sit up and realise this is an extraordinary story. It's not just a piece of clever plotting or trickery, it is a really profoundly disturbing and anguishing psychological thriller because what it is really is the forensic nature of guilt. It really is about the times; 10 people on an island all of whom have done a terrible deed. Being forced to account for their crimes as the world stands on the brink War, being forced to account for the things that went before. It reminds you what an extraordinary mind Agatha Christie had. I found it shocking at how cold it was – the brutal nature of justice. Justice *is* coming, and justice *will* be served and it was painful."

And Then There Were None has never been made for British TV until now.

"I never knew that! I know people who devoutly watch pre-existing films and TV versions before they do their adaptations, but I don't touch it with a bargepole. I can't, otherwise I'm adapting someone else's version and what's the point in that? At the heart of the book is the author so sometimes you think that might not be true to the letter of the novel, but it is true to the spirit.

"The good thing is Mathew Prichard (Agatha Christie's grandson) said when the first drafts came in 'She'd have liked this' – so that's alright! It's all about remembering that there's this fierce intelligence behind the books and it all comes from a singular imagination."

"It's a terrifying book and basically spawns a whole style of entertainment – this house in the woods where people start dying. It's a narrative model that's behind pretty much all 'Slasher' films for example; somebody among us is a lunatic but we all look pretty normal. How well do you know the person next to you? It's fascinating."

Hilary Strong
CEO of Agatha Christie Ltd

Why has *And Then There Were None* never been made for British TV before?

"Firstly, it is a very filmic story which lends itself so well to the movie format that there has been a concentration on film adaptation, with several versions being made over the years. Another reason is that it is not a detective led story and historically there has been a focus for television purposes on *Poirot* and *Marple* and less focus on a number of the standalone stories."

And Then There Were None was recently voted the most popular Agatha Christie novel, was that expected?

"The vote for the world's favourite Christie was something that we did as part of the 125th birthday celebrations in order to ensure we were listening to the global voice of her fans, rather than just those nearest to home. Agatha Christie is the most translated author of all time as well as the best selling crime novelist of all time. We knew *And Then There Were None* was the best selling crime fiction novel, so it wasn't an enormous surprise to us when it received more than 20% of the global vote. We had votes coming in from over 100 countries."

Why is it such a popular novel?

"It is easy to forget the origin of the genres of fiction we enjoy. Before *And Then There Were None* nothing of its kind had ever been written. In some ways it's the grandparent of horror as well as the crime thriller. Part of its uniqueness is the incredible plot. Agatha Christie said it took her several years to write it and said it was one of the hardest stories to plot perfectly - and it is plotted perfectly. She started with the end - ten people dead on a remote island with no way off and none left alive - and worked backwards from that and every single element hangs together beautifully around this nursery rhyme."

And this adaptation heralds a new era of Christie on our television screens.

"I think the term 'cosy crime' is often used in relation to the golden age of crime writers. One of the reasons that there is very little in the way of blood and gore in books written around that period is because these books were written in the period immediately after the Second World War when people had really seen a huge amount of horrific things happening and there wasn't really much appetite for more of the same. What there was an appetite for, was for things that engaged the mind; it was the time of the birth of the crossword puzzle and people loved quizzes and puzzles, and the point of Agatha Christie's books was that they challenged you mentally. They may not be as brutal as a crime novel written today but they do have the tension, pace and excitement of modern crime and this is what we feel will appeal to a modern audience.

"We haven't reinvented *And Then There Were None* as we didn't have to. It was written way ahead of its time. The original novel doesn't hold back - it is quite a brutal and horrifying story. When Sarah Phelps set out to write the adaptation she wanted to write it exactly as Agatha Christie had written it, she wanted keep it set in 1939 but wanted to ensure that the tone and pace were something that resonated with a modern audience."

Sophie Becher Production Designer

Production designer Sophie Becher explains how she created the very individual look for *And Then There Were None...*

"It's well-known that Agatha Christie wrote the book around Burgh Island, which is a classically Art Deco house on an island. Because there have been so many Agatha Christie adaptations set in 1930's, and because this is a really dark piece, Craig Viveiros, the director, and I both wanted to move away from that very Art Deco feel and open this up a bit."

"The writer, Sarah Phelps, described the house in detail including an all-white room. I immediately thought of the designer Syrie Maugham, who was married to Somerset Maugham, who was famous in the Thirties for designing the first all-white room. I also liked her because she's slightly surrealist, so because there is a surreal feel to this piece I felt she was very appropriate to the design. She was my starting point but I delved into a lot of other designers of the period and the philosophy behind how people were decorating their houses, stripping out all the old Victoriana and using quite unusual objects in their houses."

"It was a time of slightly 'make-do', and people like Syrie were putting real rope on the wall to make an architrave and this appealed to me so I was very inspired by a lot of her stuff. Another designer, Elsie de Wolf, who is 1930s period and had all these crazy bohemian parties, which again I was looking at, while trying to build up an image of this house which is very much a character within the plot. I wanted each room had to have an atmosphere which would enhance the story.

"I had the idea that they are stuck on this island so the drawing room would be like an oasis that you can't get away from; the trees closing in on you. Every object I chose very carefully; if it had mirror on it, it was reflecting the people, the frames of pictures were bamboo, the backs of doors are pleated like palm leaves, the wallpaper that looks like palm leaves so the subtle jungle theme is there throughout that room. Then with the library, Craig and I were keen that it wasn't a dark old wooden library so we wanted it to have plants. So I was thinking about conservatories and garden rooms and that's why the trellis came up – it's like a cage!

"We very much had a theme of day and night throughout the piece; as though they are all stuck on this floating pontoon in the middle of the sea where one side is night and the other side is day so that was my brief for designing the mural in the dining room Rex Whistler style.

"Objects wise, we went out to markets, local auctions and shops and eBay buying as opposed to going to prop houses as I wanted it to have this slightly odd, particular feel. I had this very specific idea in my head about the type of objects that should go in each room. This carries through to the bedrooms where each character's room was very much designed with them in mind, albeit subtly. For example, Lombard has

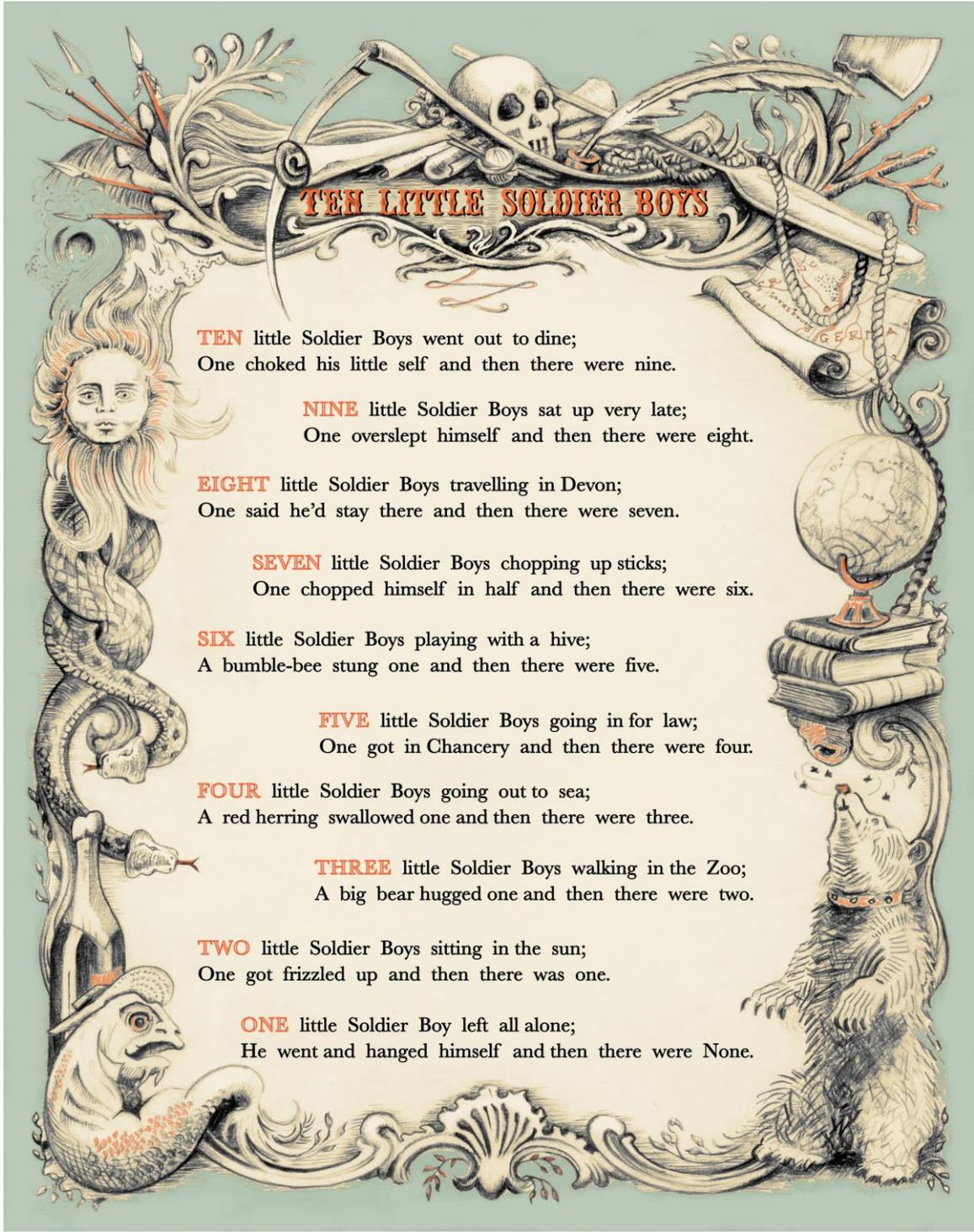
a cupboard that's very African, like it's a tribal sculpture; Blore had stripes and a barred bed because of the prison connection. I searched everywhere for chrome and silver for Armstrong's room – his bed is the only chrome bed and coat stand, it's very clinical. Again, with the upstairs we carefully thought about what colours enhance the emotional pitch of the journey but also little suggestions subliminally.

“The team worked very hard together to design a set that absolutely choreographically worked with the script. It's like a theatre piece – somebody enters right, the next left and the whole way the story is written, and the way Sarah adapted it, there were some absolute prerequisites. This isn't set in a stately home, it's set in an extraordinary house and in the book they say it belonged to rich Americans who had left their mark so I had this slight Gatsby style house in my head. Immediately when I read the script, I had a vision of a slightly strange, slightly nouveau-ish house that on the surface is stunning, but is actually really unsettling. It's nothing you can describe and it's not rooted in any period in particular, it has its own identity.

“Although I have taken absolute reference from the Thirties I have created something that is completely individual to the story. We've been really lucky in that we've had a total blank canvas to build that up on. There's always things I would say I would do if I had more money but I think we've achieved it.

“Regarding the figures that represent each person stranded on the island I started looking at a lot of sculptors that had done these Cycladic figures from the period, but also contemporary sculptors too. We felt the figures would be quite good if they were cubist and abstract. Each figure we made has been made around the characters in themselves, but based on the theme. There's arrogance, greed, judgement which is Wargrave, envy, piousness which is Emily. The audience won't notice that when watching, but it always helps when designing to have concept in mind so then you can get a character out of these little figures. Craig very much wanted them to be standing on a circular metal disc like the sun or moon, and I wanted it to be shiny so the figures reflected in the disc. These figures which we cast in resin then made to look like jade are each on a shaped base, but the bases all slot together like a jigsaw. So again if you break the jigsaw, how can you piece it back together? You can't once one piece has gone!”

“And lastly the rhyme which is in everyone's room. Because it's the only piece of art in anyone's bedroom I felt it couldn't be a typed out little list on the wall, so in order to hide it in a way that when you first see it you think it's a decorative piece, I wanted it to have a design around the edge and not just be the text. Philippa Broadhurst, our graphic artist, went to great lengths to take every element of the poem but also subtle elements of each character and their crimes and build it up into a border around the edge. It's done in the style of Rex Whistler and illustrators of the period.”



TEN LITTLE SOLDIER BOYS

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 half 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 in 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.

Synopsis

AND THEN THERE WERE NONE – EPISODE 1

1939. As civilization teeters on the brink of war, ten strangers – a reckless playboy, a decrepit judge, a nervous businessman, an unhinged Harley Street doctor, a god-fearing spinster, a secretive governess, a guilt-ridden general, a remorseless mercenary and two anxious servants – are persuaded to retreat from their troubled lives to Soldier Island, an isolated rock off the Devon coast.

Cut off from the mainland by appalling weather, their hosts Mr and Mrs U.N. Owen mysteriously absent, the guests are each accused of a unique and terrible crime by a gramophone recording timetabled perfectly to deliver its indictments after dinner. As the assembled guests begin to realise that not one of them has set eyes on the missing Owens, the true reason for their presence on the island becomes horribly clear: they are to be executed, one by one.

But where is the killer hiding? Could it be true that the group harbours a murderer among their number?

AND THEN THERE WERE NONE – EPISODE 2

As the sun rises and sets on the island and its solitary mansion, the number of guests is whittled down by their invisible enemy – to seven, to six, to five... The progress of the killings seem to have everything to do with an ominous nursery rhyme, 'Ten Little Soldier Boys' – copies of which hang in every room. But the guests' every attempt to anticipate and outwit the murderer is foiled, and any trust they might have had in one another swiftly crumbles.

Accusations fly; minds unravel; alliances are forged; deals are struck. But as the possibilities for their survival shrink, the guests' mutual suspicion gives way to a sense of collective doom. There is no great detective coming along to save their lives and identify the villain – they only have each other.

As the night draws in once more, each guest must face up to the darkest truths of their pasts – for retribution is close at hand.

AND THEN THERE WERE NONE – EPISODE 3

Cut down to half their original number, the guests of Soldier Island are in danger of losing their minds to fear and anxiety.

But after yet another murder, nearly all hope of survival evaporated, and further acts of terrible violence all but guaranteed, their sense of doom gives way to the need for a demented bacchanal – a last hurrah, rife with sexual tension.

Will U.N. Owen – whomever he or she is – finish them off, confirming the prophecy contained in the nursery rhyme hanging on every wall of the house – ‘...and then there were none’? Or can the surviving guests overcome their terror, face up to the darkness of their pasts, and finally escape the island?

There is no great detective coming along to save their lives and identify the villain. These troubled men and women only have themselves – and none of them are to be trusted.

Cast & Crew

Cast

| | |
|-------------------------|----------------------------|
| Judge Wargrave | Charles Dance |
| Vera Claythorne | Maeve Dermody |
| Philip Lombard | Aidan Turner |
| William Blore..... | Burn Gorman |
| Doctor Armstrong | Toby Stephens |
| Emily Brent..... | Miranda Richardson |
| Thomas Rogers..... | Noah Taylor |
| General MacArthur | Sam Neil |
| Ethel Rogers | Anna Maxwell Martin |
| Anthony Marston | Douglas Booth |
| Isaac Morris..... | Paul Chahidi |
| Actor..... | Richard Hansell |
| Fred Narracott..... | Christopher Hatherall |
| Henry Richmond | Ben Deery |
| Mrs Hamilton | Catherine Bailey |
| Beatrice | Daisy Waterstone |
| Hugo..... | Rob Heaps |
| Edward Seton..... | Joseph Prowen |
| Landor | Tom Clegg |
| Audrey..... | Charlie Russel |
| Cyril | Charlie & Harley Gallacher |

Production Team

Executive Producers..... Mathew Prichard, Hilary Strong, Karen Thrussell, Damien Timmer
Producer Abi Bach
Director Craig Viveiros
Writer and Executive producer..... Sarah Phelps
Director of Photography John Pardue
Editor..... Sam White
Production Designer Sophie Becher
Costume Designer Lindsey Pugh
Make-up and hair Designer Marella Shearer
Composer Stuart Earle
Casting Director Karen Lindsay-Stewart