

Seven Little Indians



an Agatha Christie Murder Mystery



M B C C

303 South Peck Avenue

Manhattan Beach

"... and then there were none!"

Welcome to tonight's Mariner production of Agatha Christie's "Ten Little Indians." This evening's mystery drama falls into the tradition of a long line of theater productions here at Manhattan Beach Community Church. I have no doubt that you will enjoy this presentation for the cast has worked hard under the able direction of Debbie Klempa, a long-time theater participant of our church and an excellent actress in her own right.

We are glad as a congregation to play a role in amateur theater here in the South Bay and look forward to future productions. "Ten Little Indians" is the first of three productions during the church year; the musical comedy "Anything Goes" will be presented in April, followed by a Children's Theater production in early June. The members of our Agatha Christie cast and production staff led by John and Carole Hugunin are also members of our church, and we are very proud of their efforts as they prepare to capture their rightful place in the splendid legacy of theater here at the church.

So, as the house lights dim and the footlights come up and the plot unfolds, the time has come to bring into play your powers of detection. Have an unsettling evening!

John R. Calhoun
Senior Minister



TEN little indian boys, going out to dine;
One went and choked himself, then there were nine.

NINE little indian boys, sat up very late;
One over slept himself, then there were eight.

EIGHT little indian boys, traveling in Devon;
One got left behind, then there were seven.

SEVEN little indian boys, picking up sticks;
One chopped himself in half, then there were six.

SIX little indian boys, playing with a hive;
A bumble bee stung one, then there were five.

FIVE little indian boys, going in for law;
One got in Chancery, then there were four.



FOUR little indian boys, going out to sea;
A red herring swallowed one, then there were three.

THREE little indian boys, walking in a zoo;
A big bear hugged one, then there were two.

TWO little indian boys, playing with a gun;
The gun went off, then there was one.

ONE little indian boy, left all alone;
He went and hung himself, and then there were none.





GOOD EVENING ...

We wish to welcome all of you to the Mariner Mysteries presentation of Agatha Christie's "Ten Little Indians."

The Mariners club is an organization of married couples seeking good times, friends, and fellowship. Although we are sponsored by the Manhattan Beach Community Church, you need not be a church member to join our group. You may obtain further information about Mariners by contacting the church office.

The benefits of producing a play are many. The funds raised by your support are perhaps the most visible product. This money is returned to the church and community through the various projects and charities that Mariners support.

But of at least equal importance is the spirit of group participation and accomplishment that is created. The members of our cast and crew span a wide cross section of our congregation and the surrounding community. The hours of practice and rehearsal that they donate are rewarded, at least in part, by the friendships made and the sense of pride shared. Those of you who have participated in any MBCC show understand completely.

With this in mind, sharpen up your detective skills, sit back, relax, and enjoy the show.

Sam & Carol Hitchcock
Skippers, Mariners Mysteries

*Mariner
Mysteries*

Story of the Play

In an eerie British country house on an island off the coast of Devon, eight assorted guests are invited for a weekend by a mysterious host. The guests have never met one another before, nor have they met their host. Neither the housekeeper, the butler or the boatman have ever met their employer.

There is a cluster of ten little Indian statuettes on the mantelpiece and a nursery rhyme embossed above them telling how each Indian met his death until there were none. When one of the ten little Indians topples off the mantelpiece and breaks ... well, to tell more would spoil the surprise, now wouldn't it? Suffice it to say that the excitement begins and never lets down until the final curtain!

In keeping with the British origin of the play, it should be noted that the ten little Indians are not American Indians, but East Indians from India.

PRODUCTION STAFF

Director.....Debbie Klempa
Producers.....John and Carole Hugunin
Stage Managers Randy and Kathie Avakian
Light and Sound Mike Neary
Set Construction Rob Barber, Jack Freeman, Bruce Thorkelson, Greg Smith
Set Painting.....Sally Palm, Sally Stowe, Andrea Russell, Diane Denny
Make-up.....DeAnne Johnson, Carol Hitchcock, Carolyn Smith
Publicity..... Diane Carter, Bev Knowles
Programs..... Kim Foster, Nancy Orr
Tickets..... Tom and Donna Thorpe
Photographer.....Doug Carter, Mark Klempa
Patrons Jim and Evelyn Belt
VideoGraham Lewis
Refreshments.....Adelphos, Beachcombers, Navigators, Philos, Shipmates
Ushers..... Walt and Carole Kilmanas
Printing.....Rod and Jo Tyler
Fabrication of Indian Statuettes Claire Caldwell
Special thanks to Friends of the Library, Manhattan Beach

This play was first produced at the Broadhurst Theatre, New York, June 1944.

Produced by Special Arrangements with Samuel French, Inc.

TEN LITTLE INDIANS by Agatha Christie

Directed by Debbie Klempa

CAST (In order of appearance)

Rogers.....	Sam Foster
Mrs. Rogers	Vicki Beck
Fred Narracott.....	Sam Hitchcock
Vera Claythorne	Bunny Lewis
Philip Lombard	Victor A. Jeter
Anthony Marston.....	Scott Karlin
Inspector Blore.....	Sally Stowe
General MacKenzie.....	J. C. Edwards
Emily Brent.....	Jo Tyler
Sir Lawrence Wargrave.....	Barney Brogan
Dr. Armstrong	Fran Freeman

SCENE

The scene of the play is in the living room of a house on Indian Island, off the coast of Devon, England.

ACT I. A summer evening in August

Intermission

ACT II.

SCENE I. The following morning

SCENE II. The same day — afternoon

Brief Intermission

ACT III.

SCENE I. The same day — evening

SCENE II. The following afternoon

SAM FOSTER — Rogers

This is Foster's first appearance on the MBCC stage since his much-lauded portrayal of Inductee in *No Time For Sergeants* where he was also cast as a rowdy in the bar scene. In that capacity, he was soundly beaten by Rod Tyler five performances in a row. The ever game Foster claims, "I was getting better. I'm sure I could have whipped him if we'd had just a few more performances." Things are rougher for Foster's theatrical career in this show. Instead of being beaten up, this time he gets the axe. To quote Foster, "I'll do anything for my art."



VICKI BECK — Mrs. Rogers

This is Vicki's debut with MBCC. Prior to the role of Edith Rogers, she was on a six-year leave from performing with community theatre. In the San Diego area Vicki was one of the founding members of Heartland Community Theatre and played the role of Joan in that theatre's inaugural production of *Lovers and Other Strangers*.

SAM HITCHCOCK — Fred Narracott

Sam has appeared as Olin Britt, the bass, in the quartet in *Music Man* and as Ed Carmichael in *You Can't Take It with You*. He has been in the cast or on the stage crew for the last 8 MBCC productions, and was stage manager for *Alice in Wonderland*. Sam is a member of the church choir and the father of two lovely daughters. His wife is once again "putting on faces" back in the make-up room.





BUNNY LEWIS — Vera Claythorne

Currently working on her Masters in Maternal-Child Nursing at UCLA, Bunny could not pass up the opportunity to play Vera. Since being "stage struck" in 1981's *Damn Yankees*, she has appeared in at least one show a year, and was last seen as the milkmaid in *Oliver*. This is Bunny's second "talkie," having starred as Alice in *You Can't Take it With You*. Bunny wants to thank her husband Graham and daughter Shannon for loving her in spite of her many absences when she gives in to the irresistible pull of the stage!

VICTOR A. JETER — Philip Lombard

This is Vic's fifth production at MBCC. It all started with a small role as "The Chief" in *You Can't Take it With You*, followed by Charlie Cowell, the anvil salesman, in *Music Man*, Irvin S. Blanchard in *No Time For Sergeants*, a small role in *Pajama Game*, and the role of Judas in Leonardo da Vinci's *The Last Supper*. We feel that the role of Philip Lombard is more reflective of Vic's true personality than any of his previous characters. That, of course, will be for you to decide. Vic has been a member of MBCC for three years and has two beautiful daughters.



SCOTT KARLIN — Anthony Marston

Scott has performed in several South Bay productions over the last few years. Before *Ten Little Indians*, he was last seen as Warren in a Hermosa Beach production of *Best Laid Plans* in January. His last MBCC production was playing the evil Bill Sikes in *Oliver* last fall. He has performed in *Godspell* and as Paul in *Carnival*. He has also performed in *Out of the Frying Pan*, *No Time for Sergeants*, and *Pajama Game*. Scott is a graduate of Mira Costa High School and Caltech. For fun he runs a small business, Celestial Systems, designing and marketing personal computer products; for money he is currently employed at TRW in Redondo Beach as an electrical engineer.



SALLY STOWE — Inspector Blore

Sally is enjoying her first time on stage at MBCC after being stagehand, 'gofer' and director in many past shows. A music and speech major at the University of Michigan (ever so many years ago), Sunday School teacher, instructional assistant at Victor School in Torrance, wife and mother, Sally loves every facet of her life. She brings a unique understanding of both the dramatic and comic sides to the character of Inspector Blore. Credits include "Dolly" at El Camino College and Redondo Parks and Rec Department, storyteller for Torrance Public Library and various other roles.



BARNEY BROGAN — Sir Lawrence Wargrave

Barney's stage appearances as an adult began with a role in *Lady Windermere's Fan* in Atlanta, Georgia, in 1945. The play was produced at Agnes Scott College, an institution peopled exclusively by young women from the deep south. His intense interest in such students led him to seek the role; the wartime shortage of men led to his selection. He next trod the boards some thirty years later as Old Joe in the MBCC production of *Damn Yankees*. The thrill that hooked him on Peck Avenue theater was the experience of singing the concluding duet of the show opposite Rita Koch. A member of MBCC's senior choir, Barney is much more likely to be found singing than acting. A spot in the chorus of MBCC's *Never Say Goodbye* was a natural result. As the disciple Peter in the first presentation of *The Last Supper* in the sanctuary (Maundy Thursday, 1988), Barney sampled another facet of MBCC theater. After spending what he describes as "two lifetimes" in the automobile industry (20 years with a domestic manufacturer and 17 years with an import), Barney retired from Toyota in 1987. Following the careers of his five step-children plus some consulting work has been keeping him busy—and young.





J. C. EDWARDS — General MacKenzie

J. C. returns to the stage with his ears still ringing from his last role as the booming cannon in *Mary Poppins*. J. C. has been in several MBCC productions including *Delegate Applegate*, *Pajama Game*, *Music Man*, and *Damn Yankees*. He also played drunks in *Carnival* and *Guys and Dolls* and madmen in *Arsenic and Old Lace* and *Alice*. The role of the General was a challenge to J. C., except when the director asked him to act 'spacy' and 'drifty.' He has years of practice perfecting those mannerisms as an engineer in both the Air Force and TRW, and when his wife asks him to run an errand. J. C. and his wife are former Skippers of Mariners.

JO TYLER — Emily Brent



Ten Little Indians rounds out Jo's sixth straight year of involvement in MBCC plays. *Applause*, *Godspell*, *Never Say Goodbye*, *Carnival*, *Guys and Dolls*, *You Can't Take it With You*, *Music Man*, *No Time For Sergeants*, *Pajama Game*, *Oliver*, and *Alice in Wonderland* brings her to her present role as the loving and warm-hearted Miss Emily Brent. Jo's previous play experiences include *Once Upon a Mattress*, *David and Lisa*, *Middle of the Night* and *Little Mary Sunshine*. Her other activities at MBCC include the Senior Choir, Mariners, Extension Board and producing the Children's Choir productions. Jo's real life roles include co-ownership of Minuteman Press in Westchester with husband Rod, mother to Molly and Jesse, and involvement in Manhattan Beach educational and civic affairs. For a hobby she takes a breath once in a while. Jo says when she grows up she wants to become a hermit.

FRAN FREEMAN — Dr. Armstrong

Fran has appeared in the MBCC production of *Pajama Game* (both versions) and *Music Man*. Those who attend the annual Dixieland Service may recognize her in her role as tambourine and washboard player with the Hyperion Outfall Serenaders. She is enjoying her newly-found freedom as a recent retiree from twenty-four years of teaching.



DEBBIE KLEMPA — Director

A well known face to MBCC audiences, Debbie moves 'behind the scenes,' so to speak, and makes her directorial debut in *Ten Little Indians*. As a professional actress some of her credits include, *Brewster's Millions*, *Summer Fantasies*, *Days of Our Lives*, and *Santa Barbara*. A few stage credits include Angelina in *The Reluctant Saint*, Julip in *Southern Exposure* (which she wrote), Susie in *Clouds*, and on the MBCC stage, Nancy in *Oliver*, Adelaide in *Guys and Dolls*, and Bonnie in *Applause*. She and her husband Mark have been MBCC members for eight years and they live with their two children, Adam and Megan, in Redondo Beach. Debbie thanks the Lord every day for His gifts.



JOHN AND CAROLE HUGININ — Producers

John and Carole Hugunin's involvement in theater began in 1984 when they helped paint scenery for the MBCC presentation of *Never Say Goodbye*. Since then, they have worked mostly in backstage support roles for MBCC theater presentations. They were property managers for *Guys and Dolls*. They acted as stage managers for *Carnival*, *You Can't Take it With You*, *Music Man*, and *Pajama Game*. John moved out on the stage to play a few small parts in *No Time For Sergeants* and *Oliver*. Carole supported both plays as assistant stage manager in *No Time For Sergeants* and stage manager in *Oliver*. This is John's and Carole's first experience producing a play.



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