

The background of the poster is a photograph of a theater interior. Rows of wooden chairs with patterned upholstery are visible. On the floor, there are several circular and triangular symbols, including the Nazi Swastika and the Star of David, which are part of a larger, dark, abstract pattern. The lighting is dim, creating a somber and historical atmosphere.

Incident at Vichy

BY ARTHUR MILLER

15 - 19 November 2022

Programme £2

Teddington Theatre Club

Formed in 1927, Teddington Theatre Club (TTC) is now one of the leading amateur drama groups in south west London, performing in their own custom-built theatre in Hampton Hill. Starting out to stage Shakespeare for schools, it soon developed to stage a wide repertoire of plays for the general public, originally to raise funds for its schools programmes.

TTC's first production, in 1927, was *Scenes from Twelfth Night* followed in 1928 with *The Merchant of Venice* and *Scenes from As You Like It*. Since then, the Club has gone on to put on over 670 productions and counting as it rapidly approaches its hundredth anniversary. Having performed four or five productions a year in hired halls for many years, in 1969 the Club was granted a lease of part of Richmond Council's Hampton Court House and after two years of conversion work finally opened its own theatre in 1971.

As the lease came towards its end, negotiations with Richmond Council secured a site on Hampton Hill High Street for a new theatre and after a concentrated period of fundraising and with a grant from the National Lottery, the well-equipped Hampton Hill Playhouse (now Theatre) was opened in 1998.

TTC present about ten productions a year and welcome new members - from those who wish to be on stage to the technical teams or front of house. All shows at the Theatre are supported by a huge team of volunteers – so thanks to all of those who have supporting this show with marketing, front of house, bar, health & safety, box office, finance and more.

There are lots of ways to get involved, so please go to our website to find out more and to keep in touch with what's on at Hampton Hill Theatre, sign up to our monthly show listing at

www.hamptonhilltheatre.org.uk

Incident at Vichy

BY ARTHUR MILLER

DIRECTED BY CLARE COOPER

Six million Jews were slaughtered under the Nazi
regime between 1933 and 1945.

There will be no interval.
The Show is 1 hour 40 minutes.

After this performance there will be opportunity to donate to the
Poppy Factory in Richmond.

This amateur production is presented by arrangement
with Josef Weinberger Ltd.

Welcome



"What is dark if not unknown is the relationship between those who side with justice and their implication in the evil they oppose.....The good and the evil are not compartments but two elements of a transaction."

Arthur Miller

Welcome to Hampton Hill Theatre and Teddington Theatre Club's production of *Incident at Vichy* by Arthur Miller.

When our programming team chose this play it was with no little degree of trepidation. The one certainty was that it would sell well – it's an Arthur Miller play that is seldom performed, so that was a given. Executing the piece was the great unknown and I'd like to thank Clare for taking it on and directing it with the sensitivity it deserves. And for managing to fit all 15 cast members in the room at the same time - no mean feat!

Our fabulous – and fabulously committed cast – have worked incredibly hard and you'll see just how much they have embodied their characters this evening.

Arthur Miller was the master of writing entertaining, often allegorical pieces that make audiences think beyond the entertainment. In this play he shines a light on just how easily the human psyche can be manipulated. The human race has always lived in dangerous times. We are fortunate in this century to have work such as this to remind us to remain vigilant and aware of such dangers. It seems trite but there's a lot to be said for remembering George Santayana's famous words: "those who cannot remember the past are condemned to repeat it".

My best wishes

Lottie

Setting

The play is set in a makeshift police station in Vichy, France in 1942 - the French puppet government of the Nazi regime, during the Second World War. By this point in the war, the northern half of France has been occupied by Germany.



Director's Notes

The so called 'independent' state of Vichy France is a lesser known part of the history of the Second World War. We hear relatively little about the corner of central south east France, centred around the spa town of Vichy, where there was an uneasy and unstable pact between the Germans and the French – in theory it was still French territory led by the unpopular collaborationist Philippe Petain, and in the hope that there would be some preservation of French culture even as the Germans gained in confidence and ambition. Before the war France was in disarray – beset by unpopular government and deep divisions, and many of the residents of the Vichy zone wondered idly whether being part of Germany might not be a preferable option. Diaries from the time recount the inertia, the ambivalence and the helplessness of the French population. Conditions were harsh, France was still a relatively rural population, behind Germany and the UK in industrialisation, and slowly but surely Vichy France found it harder to maintain a semblance of French sovereignty. There were many refugees escaping other parts of occupied Europe and the Jewish population tried to keep themselves as inconspicuous as possible. Many had gone into hiding.

It is into this setting that Arthur Miller chooses to set his play. It is 1942, two years into this unhappy regime. The Germans need labour to power the war. Hitler's final solution is within touching distance, and Jews are being sought out by any means possible.

But *Incident at Vichy* brings us so much more than a historical snapshot of the horrors of the Nazi regime. Arthur Miller raises profound questions about how, faced with such evil, the moral responsibility must lie with the individual not the group and the individual's relationship with injustice and violence. As a young psychology student I remember being profoundly struck by the social psychology work of Stanley Milgram and Solomon Asch and their disturbing conclusions of the way people are influenced by authority and group pressures.

And whilst the setting here is the holocaust, Miller also raises important questions about 'otherness' and society's and humanity's all too frequent distrust of the 'other'. As Monceau says 'everyone has condemned somebody because of his race'. Unfortunately as a human race we seem unable to learn these lessons and the themes of this play are as relevant today as they were then and for generations before. Indeed the situation in Russia and Ukraine today is deeply rooted in the narrative and the historical setting of this play.

And finally at a deeply personal level, Miller brings his perception and honesty to the way a group of 15 very different men react to the situation they are faced with, and, for most, their impending fate.

Incident at Vichy is an uncomfortable watch at times. It shines a light on these eternal questions and the darker side of humanity. When I was first asked to direct it I admit I was more than a little nervous of doing justice to such an important and challenging piece of writing. I am indebted to have had such a committed and courageous cast and crew to share this thought provoking journey with me.

Clare Cooper

Director

My first marriage was to a man who was determined to deny his Jewish origins – precisely to escape this projection. My own brother hid his Jewish origins even from his own children.

This is now past history. I am quite open about it with all my friends. But even this “quite open about it” has a strange implication of shame – as though one had to admit to something discreditable. And this is what I can only now have understood: those early experiences have created a lifelong shame. Although one knows how libellous those projections were. No matter how irrationally, shame is what one feels. Something to hide. Something about which it is a bit brave to be “open”. I always thought it was a bit of paranoia, fear of the old projection that was at the root of denial of Jewishness. Now I know better. It is shame. It goes deeper and is more destructive”.

Marta Gardon, b. 1928 Budapest d. 2022 London

This is not just a play

VICHY, the 3 August 1942

COMMISSIONER GENERAL FOR JEWISH AFFAIRS

Mr Henri ISAAC

You have been kind enough to communicate here below the following documents:

- 1- Your birth certificate, from which it results that you were born on October 24, 1908 in Lyons, you are the son of Humbert ISAAC and of Marie-Louise TRESCA
- 2- Birth certificates of your parents, establishing your filiation in relation to your grandparents
- 3- Baptism certificate of Auguste ISAAC, your paternal grandfather, born 6 September 1849, baptised on 25 September ..
- 4- Baptism certificate of Elisabeth DOGNIN, paternal grandmother, born 18 mars 1853, baptised 19 May.
- 5- Baptism certificate of Marie RIBOUD, maternal grandmother, born the 10 September 1851, baptised the 13 September.

Under these conditions, I have the honor to inform you that you should not be considered as a Jew under the terms of article 1 of the law of June 2, 1941 and I ask you to find, attached the certificate of non -belonging to the Jewish race no. 706 dated July 7, 1942.

The chief of government

COMMISSIONER GENERAL FOR JEWISH AFFAIRS

Signed: DARQUIER DE PELLEPOIX

VICHY, le 3 août 1942

LE COMMISSAIRE GENERAL AUX QUESTIONS JUIVES
A
Monsieur Henri I S A A C

Références à rappeler :
CH/JA
N° 1.26015

Vous avez bien voulu me communiquer les pièces ci-dessous mentionnées :

1°/ Votre acte de naissance, d'où il résulte que né le 24 Octobre 1908 à Lyon, vous êtes fils de Humbert ISAAC et de Marie-Louise TRESCA;

2°/ Actes de naissance de vos parents, établissant votre filiation par rapport à vos grands-parents;

3°/ Acte de baptême d'Auguste ISAAC, votre grand-père paternel né le 6 Septembre 1849, baptisé le 25 Septembre;

4°/ Acte de baptême d'Elisabeth DOGNIN, votre grand'mère paternelle, née le 18 Mars 1853, baptisée le 19 Mai;

5°/ Acte de baptême de Marie RIBOUD, votre grand'mère maternelle né le 10 Septembre 1851, baptisée le 13 Septembre.


Dans ces conditions, j'ai l'honneur de vous faire savoir que vous ne devez pas être considéré comme juif aux termes de l'article 1er de la loi du 2 Juin 1941 et je vous prie de trouver, ci-joint, le certificat de non-appartenance à la race juive n° 706 en date du 7 Juillet 1942.

Le Chef du Gouvernement
COMMISSAIRE GENERAL
AUX QUESTIONS JUIVES
Signé: DARQUIER DE PELLEPOIX

Pour copie certifiée conforme.

P/21

*Copie certifiée conforme à l'original
DARQUIER DE PELLEPOIX, le 8 septembre 1942
Le Commissaire général*



COMMISSIONER GENERAL FOR JEWISH
AFFAIRS

CERTIFICATE
OF NON-BELONGING TO THE JEWISH RACE

Based on the documents produced by the interested party, the commissioner general for Jewish Affairs notes that Mr Henri ISAAC born on the 24 October 1908 in Lyon should not be considered a Jew under the terms of the law of the June 2, 1941

Vichy, the 7 July 1942

The chief of government

COMMISSIONER GENERAL FOR JEWISH
AFFAIRS

Signed: DARQUIER DE PELLEPOIX

COMMISSARIAT GENERAL AUX QUESTIONS JUIVES

0.706

CERTIFICAT
DE NON-APPARTENANCE A LA RACE JUIVE

Sur la vu des pièces produites par l'intéressé, le Commissaire Général aux Questions Juives constate que Mr. Henri ISAAC né le 24 Octobre 1908 à LYON ne doit pas être regardé comme juif aux termes de la loi du 2 Juin 1941.

VICHY, le 7 Juillet 1942

Le Chef du Gouvernement
COMMISSARIAT GENERAL
AUX QUESTIONS JUIVES

Pour copie certifiée conforme. Signé: DARQUIER DE PELLEPOIX

certified a true copy
of the original a
Villeurbanne the 29
September 1942

le Commissaire de
Police



The Poppy Factory



After this performance there will be an opportunity to donate to the Poppy Factory in Richmond.

The Poppy Factory still makes specialist wreaths for remembrance services but their main role is now supporting veterans with health conditions on their journey into employment, helping them overcome any barriers.

Four out of five of the veterans they work with report a mental health condition. Whatever their situation, and whatever they are going through, their employment team is on hand to offer one-to-one support.

Employment support is available to individuals who have served for one day or more in the Armed Forces or Reserves, and consider themselves to have any kind of physical or mental health condition.





The Cast in order of speaking

Lebeau – a painter	Alex Pearce
Bayard – an electrician	Darren McIlroy
Marchand – a businessman	Jeremy Gill
Police Captain	Jim Trimmer
Monceau – an actor	Oliver Redpath
Gypsy	Ben Sura
Waiter	Loz Keal
Boy	Jack Dwyer
Major	Robin Legard
Old Jew	Roger Smith
Leduc – a doctor	Marcus Ezekiel
Police Guard	James Matthews
Von Berg – an Austrian Prince	Nigel Andrews
Professor Hoffman	Luke Daxon
Ferrand	Harry Medawar

With additional thanks to:

Chris Burgess, Chris Hodges, Matt Ludbrook, Chris Morris and Oliver Tims.

All at TTC who gave their time to support the production and of course the front of house, box office and bar teams without whom the show couldn't go on!

The Crew

Director Clare Cooper
Original Music created by Philip Austin
Production Manager Angela Gibbins
Set Fiona Auty, Wesley Henderson Roe, Priya Virdee
Stage Manager Priya Virdee
Lighting Laura Sharp
Sound Designer Charles J Halford
Sound Operator..... David Wiles
Wardrobe Sally Cadle
Wardrobe Ann Broder
Props Jacqui Grebot
Rehearsal Prompt Caroline Ross, Lara Parker
Photography..... Kim Harding
Artistic Link..... Andy Smith
BAT Link Dave Rumens

Cast Biographies



Lebeau – a painter - Alex Pearce

Alex started acting in 2007, with the Green Theatre Company in New Malden, when a friend twisted his arm to take a part in *Little Women*. Since then he has been involved in over 25 amateur productions. Highlights have included *I Hate Hamlet*, *Crave*, *The Dumb Waiter*, *The Anniversary*, *Betrayal*, *Noises Off*, and *The 39 Steps*. In January 2016 he directed the company's production of *Much Ado About Nothing*. *Incident at Vichy* marks a return to acting after five years and is his first show with TTC.



Bayard – an electrician - Darren McIlroy

Darren has just completed a run of *It Could Be Any One of Us* with SMDG in which he played Norris Honeywell, TTC's *Our County's Good* in which he played Major Ross and James Ketch Freeman and various roles in *Shakespeare in Love*. At RSS, David Bliss in *Hayfever* and Antipholus of Syracuse in *Comedy of Errors*. Other TTC shows include John Davenport in *Cause Célèbre*, Mr Causeway in *Sex Cells* and Antigonus in *The Winter's Tale*. Darren has also been involved in live street theatre outside The Globe Theatre performing Shakespeare scenes and starred in *The Scarcrow Movie* which won best horror of the London independent film festival 2009.

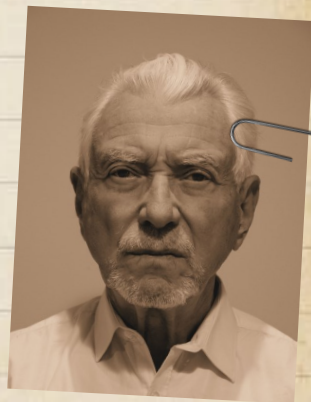
Marchand – a businessman - Jeremy Gill

Jeremy Gill has been acting since 2006 and probably will do until somebody stops him. He likes to tackle a variety of parts and this part is certainly one of them. His previous roles for TTC include such wildly diverse parts as a Count in *Amadeus*, another Count in *Daisy Pulls It Off*, Arthur in *A Visit From Miss Prothero*, Sir Charles in *The Ruling Class*, a weird collection of mostly drunk characters in *Under Milk Wood*, Knox in *Breaking The Code*, Sergeant Wilson in *Dad's Army* and Rene in *'Allo! 'Allo!*




Police Captain - Jim Trimmer

Jim has appeared in a good handful of TTC productions over the past few years including *Shakespeare in Love*, *Handbagged*, *Pornography*, *Boy Gets Girl*, *Dick Barton Special Agent* and *A View from the Bridge* (also Arthur Miller) but is looking forward to releasing his Inner Bastard as Captain of the Police as part of a really strong and well-directed ensemble. Outside of TTC Jim has performed at RSS in a variety of plays including *Quartermaine's Terms*, *Othello*, *When We Are Married* and *The Seagull*, *The Real Inspector Hound* with OHADS, and in musicals with BROS Theatre Company, in *It Should Have Been You*, coming early next year.

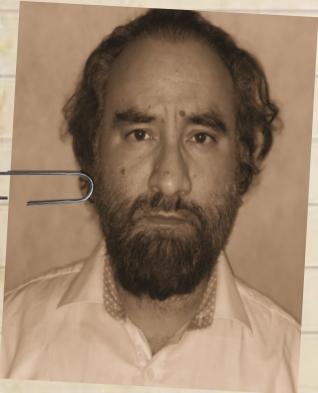


Monceau – an actor - Oliver Redpath



This is the first production Oliver has appeared in with TTC, having recently graduated from the University of Reading with a degree in Zoology. A member of the National Youth Theatre, Oliver has performed in a range of different productions, from Shakespeare to contemporary plays, as well as numerous short films. He is looking forward to showing the world his best impression of a struggling actor, as Monceau in *Incident at Vichy* - though he thinks he probably won't have to do too much research to understand this role.

Gypsy - Ben Sura



Ben Sura is a trained professional actor. His recent theatre credits include *Hind Da Rakha* and *India Gate*, and he is currently acting in a feature film, *Big Trouble In Little India*. He has worked with the likes of Martin Freeman, Pierce Brosnan, Keeley Hawes and Hugh Bonneville. He trained at ALRA/ Rose Bruford, having taken up acting about three years ago. Acting was his childhood passion, which he has finally fulfilled. In terms of his background, he has worked in law and IT. His interests include football, cricket, cooking, reading (particularly Nazi history in context of this play) and writing, watching films and spending time with friends and family.

Waiter - Loz Keal

A rare stage outing for Loz who is better known as a TTC pantomime writer; he has written five over the past nine years, including last year's *Cinderella Meets the Monsters*, a Halloween version; he also had a short play *Tia & the Falcon* performed at the TTC New Writing Fringe earlier this year. He has enjoyed getting to know Arthur Miller's interesting, and sadly still relevant play, and working with this exceptional cast, director and production team. Loz is already looking forward to his next role, which will be helping Father Christmas again at Chessington World of Adventures.



Boy - Jack Dwyer

Jack Dwyer, aged 15, has been acting and singing since he was four, and recently completed his Grade 8 Trinity Musical Theatre Exam with Distinction, LAMDA Musical Theatre Grade 8, Distinction and is currently studying at the Globe Youth Theatre. Jack toured with Rodgers and Hammerstein's, *The King and I*, across the UK and Japan, playing the part of Louis in 2018. With TTC Jack has played John Webster in *Shakespeare in Love*, Puck in *A Midsummer Night's Dream*, and Christopher in *Cause Célèbre*. He is a keen rugby player, mountain biker, Lego enthusiast and piano player.



Major - Robin Legard

Robin has worked in the studio on only a couple of occasions during his time at TTC, one of which was when he made his directorial debut with a production of *Side by Side by Sondheim*. He is delighted to be returning to the studio in this gripping play by one of his favourite dramatists. In his youth Robin worked for a short period in both theatre-in-education and in musical theatre before embarking on a career in social research. Since his retirement, he has taken up acting and singing again and worked extensively with TTC and other local companies. His last appearance on the main stage for TTC was as Mr Toad in *The Wind in the Willows*.

Old Jew - Roger Smith

Roger joined TTC in 1972 and first appeared in a major production the following year as Duncan in the "Scottish Play". He directed a studio production, *Escorial*, in 1975 and his first major production, *Habeus Corpus* in 1977. Subsequent directorial highlights have included *Alphabetical Order* and *Darkness at Noon* (both Swan Award winners), TTC's final productions at both Hampton Court, *Dead of Night* and at Vera Fletcher Hall, *They Came to a City* and most recently *Pygmalion*. Acting credits include, Professor Linden in *The Linden Tree* (Swan nomination) Robert in *Proof* and Cooper in *A Month of Sundays*. He was invited to become President of TTC in 2016.

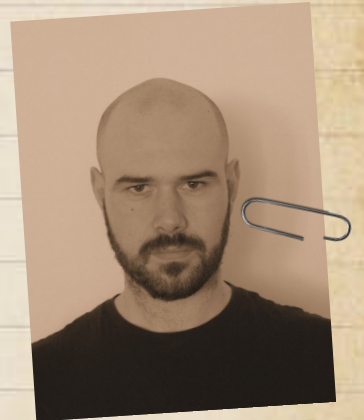
Leduc – a doctor- Marcus Ezekiel

Marcus has appeared in a number of shows with TTC including *Dinner* by Moira Buffini, *A Country Wife* and *Much Ado About Nothing*. In other groups he has most recently appeared in *Nell Gwynn* for Q2 Players; also in *Earthquakes in London* and *When the Rain Stops Falling* both with SEDOS in the Bridewell Theatre in London. When not acting Marcus pretends to be a corporate business lawyer in real life. He is delighted to be connecting with his feelings as the psychiatrist Leduc in *Vichy*.



Police Guard - James Matthews

Incident at Vichy is the second production James has performed in for TTC, having just played the role of Freddy Eynsford-Hill in *Pygmalion*. Alongside this James has spent the last two years training in acting at various drama schools and this has led to him taking on a variety plays. Alongside this James has been in a lead role in a short film called *Rusalka*.





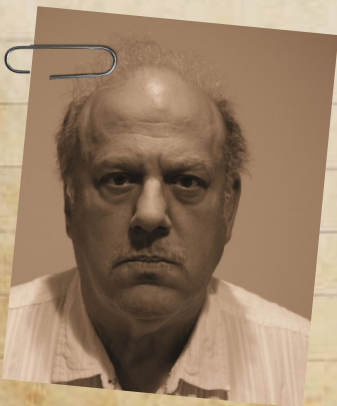
Von Berg – an Austrian Prince - Nigel Andrews

Nigel Andrews, playing Prince Von Berg, was the film critic of the Financial Times from 1973 to 2019. He wrote books on cinema and broadcast for BBC Radio. He acted and directed at school and university, where fellow actors included David Hare, Christopher Hampton and Salman Rushdie - plus TTC's own Robin Legard. With Robin he founded the Rhinoceros Theatre Company, playing *King Lear* in their inaugural production at Hampton Hill Theatre (his first attempt at distressed royalty before Von Berg). RTC's next play will be G B Shaw's *Heartbreak House* in May 2023.



Professor Hoffman - Luke Daxon

Luke has appeared in several productions at Hampton Hill Theatre and for RSS over the last ten years, most recently as Quartermaine in *Quartermaine's Terms*, as Edmund in *King Lear* and as Gardiner/Chapuys in *Wolf Hall/Bring up the Bodies*. This will be the second time that he has played a Nazi at Hampton Hill, the first being his appearance as Adolf Eichmann in 2016's *Conspiracy*, for OHADS.



Ferrand - Harry Medawar

Harry first appearance on stage was a frog in a school production of *Toad of Toad Hall*. He's come a long way since then! Harry is a prolific director with several local societies. This is his first time on stage at TTC, but he has directed several productions, namely *Dinner*, *The Kitchen Sink*, *The Turn of the Screw* and *Frankie & Johnny in the Clair de Lune*. He has also directed for OHADS on the Hampton Hill Theatre stage.

Clare Cooper - Director

Clare is delighted to be back directing for TTC following her production of *The Seal Wife* in 2011. She has directed widely for other West London groups where productions include Edward Bond's *The Sea*, Charlotte Keatley's *My Mother Said I Never Should* and Anthony Minghella's *A Little Like Drowning* - at The Tabard in Chiswick. She trained as an actress at Guildford School of Acting and has a drama and theatre Diploma from Guildhall School of Music and Drama. As an actress she has been seen widely on many other West London stages including TTC, Richmond Shakespeare Society and Questors Theatre. Favourite roles include Elizabeth I in *Mary Stuart*, the Provost in *Measure for Measure* and Hazel in *The Children*. Most recently she was at Questors playing Lady Emily Lutyens in *India Gate*, a play written specifically for the 75th anniversary of Indian independence. She makes it a rule never to direct a play in which there is a part she would love to play – not a problem in *Incident At Vichy*!

Philip Austin - Original Music

Philip studied music at Cambridge University. Whilst he went on to pursue a career in the City he continued his music-making on a strictly amateur basis, singing and playing the cello in choirs and orchestras locally, as and when time allowed. On taking a sabbatical from employment his musical activities expanded to include playing the double bass. The sabbatical became permanent and so he also began to fulfil a lifelong ambition to write music. One of his earliest compositions was incidental music for Clare Cooper's production of *The Seal Wife* at Hampton Hill Theatre in 2011. Other compositions include *Christmas Carols* often heard at the United Reformed Church just down the round in Hampton Hill High Street. Recently his *Ostinato for Wind Instruments* has been heard at St John's Smith Square. Philip is delighted to renew his partnership with Clare in *Incident at Vichy*.

COMING SOON

**Booking at www.thelittleboxoffice.com/teddingtontheatreclub
or phone 020 8410 4546 (5.00pm - 8.00pm Mon - Sat)**

SAT 3 DEC - SUN 11 DEC 2022

GUARDIANS OF THE PANTOVERSE

By Danny Wain

An epic adventure of fantasy and fun. Panto will never be the same!

TUE 24 JAN - SAT 28 JAN 2023

THE EDGE OF DARKNESS

By Brian Clemens

An Edwardian Thriller.

This amateur production is presented by arrangement with Concord Theatricals Ltd.

TUE 31 JAN - SAT 4 FEB 2023

THRILL ME

By Stephen Dolginoff

The Leopold & Loeb Story

This amateur production is presented by arrangement with Concord Theatricals Ltd.

Teddington Theatre Club is affiliated to Arts
Richmond and this production is entered for the
Swan Awards for Drama and Musicals.



Hampton Hill Theatre is looking to build its volunteering community - could this be you?

There are many ways to get involved at the theatre – a few of the more popular activities—acting or directing, front of house team, lighting and sound, set, props or costumes, production managers, prompts, stage managers, marketing and events, maintenance of our brilliant building and technical equipment.

It is a great way to meet local people, have a lot of fun and be part of something special. Many members are bringing their professional skills to a new environment or gaining experience for their future CV!

Find out more information on these roles at the website.

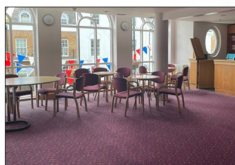
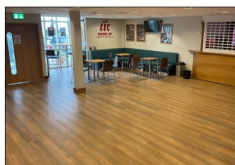
www.hamptonhilltheatre.org.uk

Send us an email volunteers@teddingtontheatreclub.org.uk

Drop in to our Open Morning – usually held on the first Saturday of every month, but check our website for dates: www.hamptonhilltheatre.org.uk/events

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