



PLAYBILL

INCIDENT AT VICHY



INCIDENT AT VICHY

ARTHUR MILLER



APPROXIMATE RUNNING TIME: 90 MINUTES
THERE WILL BE NO INTERMISSION

ARTIST NOTE: ALAN DILWORTH

The setting of the play is 1942, Vichy France. A group of men and a youth find themselves sitting in an abandoned building having been rounded up by German and French authorities. All of the men are trying to determine why they have been brought to this space. What the majority of these men are trying to conceal is the fact that they are Jewish. The mass roundup of Jews in Vichy has not begun, nor has the application of forced labour or the Racial Laws. This is the context for Arthur Miller's *Incident At Vichy*.

What you will experience is an investigation of the human spirit. My friend and mentor British playwright Edward Bond taught me that drama has the potential to exercise our humanness - to strengthen our capacity for empathy, ability to appreciate complexity in ourselves and in others, and to see more clearly and compassionately the darker impulses we are loathe to acknowledge. Directing this play has made this clearer to me than ever before, both in the rehearsal process and in the play itself.

In this play, Miller is talking about The Holocaust. He is talking about fear. And he is talking about objectification. The Holocaust is arguably the most extreme objectification that human beings have imagined and enacted. So yes, this is a play about The Holocaust. But because it is a drama to be experienced in a theatre, everything in the play also operates as a metaphor. So Miller is also investigating The Holocaust as a metaphor. And if that is true, then this is a play about today. And this is a play about here. So in writing this play Miller asks us: what is our relationship with objectification? What is the nature of our fear and what are the ideas we are holding onto to that prevent us from connecting? These are the questions that have guided us to this time we will spend together today. Thank you for meeting us here.

ALAN DILWORTH,

Director of *Incident at Vichy*

PRODUCTION SPONSOR

DIANE BLAHE +
STEPHEN SMITH

CREATIVE TEAM

INCIDENT AT VICHY

CAST

Kawa Ada
Monceau, an actor

Kevin Bundy
Professor Hoffman

Oliver Dennis
Major

Tony DeSantis
Second Detective

Meegwun Fairbrother
Gypsy/Prisoner

Peter Fernandes
Lebeau, a painter

Gordon Hecht
Bayard, an electrician

Stuart Hughes
Leduc, a doctor

John Jarvis
Ferrand, a café proprietor

Richard Lam
Police Guard/Prisoner

Courtney Ch'ng Lancaster
Boy

Roy Lewis
*Prisoner,
understudy Police Captain*

Diego Matamoros
Von Berg, a prince

Robert Nasmith
Old Jew

Alex Poch-Goldin
Waiter

Marcel Stewart
First Detective

Brendan Wall
Police Captain

William Webster
Marchand, a businessman

PRODUCTION

Alan Dilworth
Director

Lorenzo Savoini
Set & Lighting Designer

Gillian Gallow
Costume Designer

Thomas Ryder Payne
Sound Designer

Simon Fon
Casey Hudecki
Fight Directors

Kelly McEvenue
Alexander Coach

Diane Pitblado
Dialect Coach

Robert Harding
Production Stage Manager

Marinda de Beer
Stage Manager

Robin Munro
Ashlyn Ireland
Assistant Stage Managers

SOULPEPPER PRODUCTION

Jacqueline Robertson-Cull
Head of Hair & Makeup

Geoff Hughes
Cutter

Gulay Cokgezen
Karen Donaldson
Sewers

Barbara Nowakowski
First Hand

Emma Zulkoskey
Dresser

Rebecca Berg
Grace Eakins
Mattea Kennedy
Jessica McDuff
Scenic Painters

Greg Chambers
Props Builder

Paul Boddum
Head Scenic Artist

Bill Stahl
Carpenter

Incident at Vichy is presented by special arrangement with SAMUEL FRENCH, INC.

The videotaping or making of electronic or other audio and/or visual recordings of this production or distributing recordings of any medium, including the internet, is strictly prohibited, a violation of the author's rights and actionable under United States copyright law. For more information, please visit: www.samuel french.com/whitepaper.

Incident at Vichy, like many of Arthur Miller's plays, is based on a real event. In Nazi occupied France a group of men, mostly Jews, were rounded up for a routine identity check that had unexpected results. Miller turns this forgotten episode into an impassioned examination of the problem of evil. Why do we fall prey to it? Why, when confronted by it, do we find it so difficult to resist?

One of Miller's best decisions was to tell the story with spare urgency: it unfolds in a suspenseful 90 minutes. The tension arises from what we the audience know that the characters don't. It's early in the war and for these men being rounded up is an annoying fact of daily life under occupation. It's frustrating and irritating but not necessarily dangerous or life changing. There are rumours of mass killings in Germany but many of the characters cannot believe such atrocities could actually happen in real life. And even if the stories were true, these men are certain horrors like that happen far away, to other people, not to them.

We have the benefit of hindsight. We know this genocidal evil is spreading even as the men doubt it. Miller's genius is to take us into people's minds and hearts before all that was known, so we can consider with the characters what it takes to reckon with injustice and brutality. Any one of the detained men could resist. If they banded together, they'd have a good chance of overpowering the Germans; they outnumber them. But these men are mostly

strangers to each other and resistance would be costly. Who, in a group of ordinary people, would be willing to pay the price to rescue a stranger? Who, if anyone, would be willing to pay the ultimate price?

A hundred years after he was born, Arthur Miller still challenges us to think deeply about who we want to be and how we want to be remembered.

PLAYWRIGHT BIOGRAPHY

Arthur Miller was born in Harlem in 1915. After he graduated from the University of Michigan with an English Degree, he began writing. *All My Sons* earned him his first Tony Award in 1946. Three years later, *Death of a Salesman* premiered. It won the Tony and New York Critics Drama Circle Awards and the Pulitzer Prize. In 1952, he wrote *The Crucible* in response to the fear-mongering of McCarthyism. He was subsequently investigated and had his passport confiscated for a time. *Incident at Vichy* appeared in 1965. Miller was politically active and engaged all his life, going to China in the '80s to direct an acclaimed production of *Death of a Salesman*. He wrote about this experience in the memoir *Salesman in Beijing*. Arthur Miller died in 2005.

THANK YOU
FOR ATTENDING!



SOULPEPPER

416 866 8666
SOULPEPPER.CA

YOUNG CENTRE
FOR THE
PERFORMING
ARTS
TORONTO
DISTILLERY
HISTORIC
DISTRICT

Soulpepper is an active member of the Professional Association of Canadian Theatres (PACT), the Toronto Alliance for the Performing Arts (TAPA) and Theatre Ontario, and engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of Canadian Actors' Equity Association. Scenic Artists and Set Decorators employed by Soulpepper are represented by Local 828 of the International Alliance of Theatrical Stage Employees.

 [FACEBOOK.COM/
SOULPEPPERTHEATRE](https://www.facebook.com/soulpeppertheatre)

 [@SOULPEPPER](https://twitter.com/soulpepper)

 [YOUTUBE.COM/
SOULPEPPERTHEATRE](https://www.youtube.com/soulpeppertheatre)

 [SOUNDCLOUD.COM/
SOULPEPPERTHEATRE](https://www.soundcloud.com/soulpeppertheatre)

SOULPEPPER CONCERT SERIES

CONCERT SERIES
SPONSOR

THE
SLAIGHT
FAMILY

HAILEY GILLIS &
SLAIGHT FAMILY
DIRECTOR OF MUSIC
MIKE ROSS



A Soulpepper concert is unlike any other. Each musical event is enriched with dance, design and interdisciplinary combustion. The series is led by Soulpepper's Slaight Family Director of Music Mike Ross.

VISIT [SOULPEPPER.CA](https://www.soulpepper.ca) FOR FULL CONCERT AND SEASON LISTINGS.