



COPENHAGEN

By Michael Frayn

Directed by Michael Donald Edwards

In Association with Syracuse Stage

October 14 - November 16, 2003

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Theatre

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Geva
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Center

*Acting Artistic Directors**
MARGE BETLEY
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Managing Director
JOHN QUINLIVAN

Executive Director
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presents

Copenhagen

Written by
MICHAEL FRAYN

Directed by
MICHAEL DONALD EDWARDS

Scenic Design
ANDREW LIEBERMAN

Costume Design
KAYE VOYCE

Lighting Design
LES DICKERT

Sound Design
JONATHAN HERTER

Stage Manager
JOEL MARKUS

Assistant Stage Manager
KIRSTEN BRANNEN

Apprentice Stage Manager
HEPSEY SHIPMAN

Production Manager
MARY KAY STONE

Casting
ELISSA MYERS
& **PAUL FOUQUET, CSA**

Co-Produced by
Harter, Secret & Emery LLP
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Originally produced in London at the Cottesloe Theatre, Royal National Theatre.

This production moved to the Duchess Theatre, where it was presented by Michael Codron and Lee Dean. Subsequently produced in New York on Broadway at the Royale Theatre on April 11, 2000 by arrangement with James M. Nederlander, Roger Berlind, Scott Rudin and Elizabeth Ireland McCann.

Copenhagen is presented by special arrangement with Samuel French, Inc.

Copenhagen is produced in association with Syracuse Stage, James A. Clark, Producing Director; Robert Moss, Artistic Director.

*Mark Cuddy is on sabbatical during the 2003-2004 Season.

CAST

Margrethe	Pat Nesbit
Niels Bohr	Robert Grossman
Werner Heisenberg	Christopher Gurr

There will be one 20-minute intermission.

The actors and stage managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Director is a member of the Society of Stage Directors and Choreographers, Inc. an independent national labor union.

ssdc

The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE



The co-production of *Copenhagen* has been made possible with special funding from The David Schwartz Foundation.



Special thanks to Geva Theatre Center's official airline, American Airlines "Get a Great Low Fare. And a Lot More Airline"

Please note that the taking of photographs or use of recording devices during the performance is not permitted. Cell phones and all other electronic devices are strictly prohibited in the theatre.

State of the Arts



NYSCA

Geva Theatre Center is a not-for-profit cultural organization supported in part with public funds from the National Endowment for the Arts and the New York State Council on the Arts, a state agency. Geva is also supported by public funds from Monroe County and the City of Rochester. Geva Theatre Center and this event are also made possible with private funds from The Shubert Foundation, Inc.



This theatre operates under agreements between the League of Resident Theatres (LORT), a consortium of regional theatres throughout the nation; Actors' Equity Association, the union of professional actors and stage managers in the United States; and the Society of Stage Directors & Choreographers, Inc., an independent national labor union.

Geva Theatre Center is a constituent of Theatre Communications Group (TCG), the national service organization for non-profit, professional theatres.

Funding for sign language interpreted events is provided, in part, by a grant from Theatre Development Fund's TAP Plus program in cooperation with the New York State Council on the Arts.



In The Playwright's Words



The following are excerpts from playwright Michael Frayn in his postscript to the published version of *Copenhagen*, and from a PBS interview.

Where a work of fiction features historical characters and historical events it's reasonable to want to know how much of it is fiction and how much of it is history. So let me make it as clear as I can in regard to this play.

The central event in it is a real one. Heisenberg did go to Copenhagen in 1941, and there *was* a meeting with Bohr, in the teeth of all the difficulties encountered by my characters. He almost certainly went to dinner at the Bohrs' house, and the two men almost certainly went for a walk to escape from any possible microphones, though there is some dispute about even these simple matters. The question of what they actually said to each other has been even more disputed, and where there's ambiguity in the play about what happened, it's because there is in the recollection of the participants. Much more sustained speculation still has been devoted to the question of what Heisenberg was hoping to achieve by the meeting. All the alternative and co-existing explications offered in the play, except perhaps the final one, have been aired at various times, in one form or another.

This is where my play departs from the historical record, by supposing that at some later time, when everyone involved had become spirits of the past themselves, they argued the question out further...

Most anxious of all to establish some agreed version of the meeting was Heisenberg himself. He did indeed go back in 1947 and attempted to find some common ground in the matter with Bohr. But it proved to be too delicate a task, and (according to Heisenberg, at any rate, in his memoirs) "We both came to feel that it would be better to stop disturbing the spirits of the past." This is where my play departs from the historical record, by supposing that at some later time, when everyone involved had become spirits of the past themselves, they argued the question out further, until they had achieved a little more understanding of what was going on, just as they had so many times when they were alive with the intractable difficulties presented by the internal workings of the atom.

—Michael Frayn, from his postscript to the published play

I knew that whatever I did, however much I read or studied, I would not be able to catch the manner of being of Heisenberg and Bohr; let alone Margrethe who is much less well recorded in historical record.

But after a time the characters do what fictitious characters always do, they begin to take on a life of their own.

One of the more chastening, and also one of the most intelligent things that was said about the play, happened the first night in New York. I went backstage and I met a very tall, very charming young man who said, I am Werner Heisenberg's son.

"Of course your Heisenberg is nothing like my father," he said. "I never saw my father express emotion about anything except music." Well that was quite a reminder that I was not actually going to have hit the real characters.

But then he continued, "But in a play, I recognize you have to have characters who are rather more forthcoming than that."

And I thought that this was a terrific understanding of what plays are doing. They are not just recording the historical record . . . but trying to find the truth that never quite got expressed in life.

—Michael Frayn, PBS Interview on PBS.org



Niels Bohr and his wife at Kastrup Airport on August 25, 1945, the day their foreign exile ended. (Niels Bohr Archive)

What people say about their own motives and intentions, even when they are not caught in the traps that entangled Heisenberg, is always subject to question – as subject to question as what anybody else says about them. Thoughts and intentions, even one's own – perhaps one's own most of all – remain shifting and elusive. There is not one single thought or intention of any sort that can ever be precisely established.

What the uncertainty of thoughts does have in common with the uncertainty of particles is that the difficulty is not just a practical one, but a systematic limitation which cannot even in theory be circumvented.

—Michael Frayn, from his postscript to the published play

The Artistic Company

ROBERT GROSSMAN (*Niels Bohr*) is delighted – and honored – to be making his



Geva debut in this splendid play. His most recent credits include *Man of La Mancha* (Cervantes), *Copenhagen* (Niels Bohr) and *Taking Leave* (Elliot 1) at Performance Network Theatre in Ann Arbor;

The Chosen (Reb Saunders) at Arizona Jewish Theatre in Phoenix, Los Angeles Repertory Theatre and Jewish Ensemble Theatre in Detroit; and *Old Wicked Songs* (Mashkan) at Pirate Playhouse on Sanibel Island and Arizona Jewish Theatre (for which he has been named Best Actor of last season by Arizona theatre critics). Mr. Grossman began his odyssey on the stage in his native Los Angeles as a '60s "folkie" and is an accomplished singer/guitarist/composer.

CHRISTOPHER GURR (*Werner Heisenberg*), is a Geva Theatre Center Associate



Artist. Geva acting credits include *Below the Belt*, *Twelve Angry Men*, *My Fair Lady*, *Comedy of Errors* and the role of Edward Rutledge (South Carolina) in *1776*. His directing credits on the Nextstage: *Billy*

Bishop Goes to War and *the Portrait the Wind the Chair*, as well as *Meet Me Incognito* and *Tomato Plant Girl* for which he also served as composer. From 1998 through 2001 he directed *A Christmas Carol* on the Mainstage. Additional credits include projects with Indiana Repertory Theatre, Indianapolis; Theatre Emory, Atlanta; Next Stage, Milwaukee; Metro Theater Company, St. Louis; Sacramento

Theatre Company and San Jose Rep in California; and Bailiwick Repertory Theatre, Zebra Crossing, Buffalo Theatre Ensemble, Porch Light Theatre and New Tuners in Chicago. This summer he was on the faculty of Oregon Shakespeare Festival's Summer Seminar for High School Juniors. Mr. Gurr earned a BFA from Webster University, St. Louis and currently lives in the mountains of Harlan County, Kentucky. He will return to Geva in the spring to direct Lerner and Loewe's *Camelot*.

PAT NESBIT (*Margrethe*) was last seen at Geva in *To Kill A Mockingbird*. Her Broadway



credits include *Young Man from Atlanta*, *The Last Night of Ballyhoo*, the National Tour of *Copenhagen*, Lincoln Center's *Spinning Into Butter* and various plays with Manhattan Class

Company. Her regional credits include *Little Foxes* (San Jose Repertory), *The Last Night of Ballyhoo* (Coconut Grove), *Blithe Spirit* (Asolo Theatre), *Steel Magnolias* (Cincinnati Rep), *Three Sisters* (Syracuse Stage), *The Young Man from Atlanta* (Goodman Theatre), *So Long on Lonely Street* (Alliance Theatre), *Eleemosynary* (Spoleto Festival) and *Collected Stories* (Caldwell Theatre Company).

MICHAEL FRAYN (*Playwright*), dramatist, columnist, reporter and translator was born on September 8, 1933, in the suburbs of London. Mr. Frayn's plays include *The Two of Us* (1970), *Alphabetical Order* (1975) which won him the *Evening Standard* Award for Best Comedy of the Year, *Clouds* (1976), *Donkey's Years* (1977) and *Make or Break* (1980), which also won the *Evening Standard* Award. Mr. Frayn is perhaps best known for *Noises Off* (1982), which won

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