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MICHAEL FRAYN

Copenhagen

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COSTUME DESIGNER ELIZABETH WHITING
LIGHTING DESIGNER BRYAN CALDWELL
CHOREOGRAPHY MARIANNE SCHULTZ

Cast includes Roy Snow, Joel Tobeck, Ainslie Allen & Carolyn McLaughlin

hair

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BY MICHAEL BUTLER

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REVOLVOLUTION

VOLVO

The horrific tragedy unfolding from Manhattan on 11 September brings with it so many emotions. Such a cold reminder of our vulnerability.

"A profound and haunting meditation on the mysteries of human motivation"

Paul Taylor, The Independent.

Comment so relevant to September 2001, yet in fact written relating to COPENHAGEN and September 1941.

Many still struggle to come to terms with the cold reality of today. No doubt, some will not wish to expose themselves to such a relevant production. Other may find it a valuable opportunity to trial their feelings within a fictional world. ATC assures a quality and powerful escape.

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FROM THE PRODUCER

WELCOME TO THE SEVENTH AND PENULTIMATE PRODUCTION OF THE VOLVO *PLAY WITH FIRE* SEASON: MICHAEL FRAYN'S *COPENHAGEN*.

These are complex times. In Washington and New York, icons of western economic and military power are ravaged or ruined. Conflict is imminent and escalation into a global clash of civilizations, Christian versus Muslim, a distinct possibility. Holy War. Jihad. The end of the world as we know it. These are indeed complex times. Recent events have carried a special significance for those of us working on this play and **HAIR**. To the extent they address the awesome, futile destruction of WAR, both are pleas for Peace. Here, Michael Frayn expertly and artfully combines subject, story and structure. Heisenberg's Uncertainty Principle [the act of observation itself changes that which is observed] is used as the play's central metaphor and message. The 1941 conversation between Heisenberg and his mentor Niels Bohr in Nazi-occupied Copenhagen has since been a topic of great controversy. What was said? What was meant? Was Heisenberg a Hero of Peace or an Agent of War? We can never know. But that is Frayn's point.



There is no such thing as certainty. By definition, life is a mysterious, subjective experience. History is merely recorded opinion. There are no absolutes of right or wrong, good or bad, black or white. Terrorist or Freedom Fighter? Martyr or Madman? It all depends. Where uncertainty prevails, so too should respect for life. Contrary to political dogma or religious cant, God does not take sides. Mothers of all nations shall weep for their sons and daughters. No one wins a War.

ATC is privileged to welcome one of New Zealand's pre-eminent theatre directors: Elric Hooper. His passion for this play has inspired a cast and crew of New Zealand's finest theatre artists, including designer Murray Hutchinson and Lighting Designer Sheena Baines, who both make their ATC debuts with this production.

As ever, we gratefully acknowledge the ongoing assistance of Creative New Zealand and the Auckland City Council and applaud our Corporate Partners for their vital contribution. ATC also thanks Greg Innes and the team at The Edge for its generous support and hospitality.

On the eve of ATC's 50th production, **HAIR**, we thank you for your support throughout the year and over the years.

Peace.

Simon Prast
PRODUCER

50th





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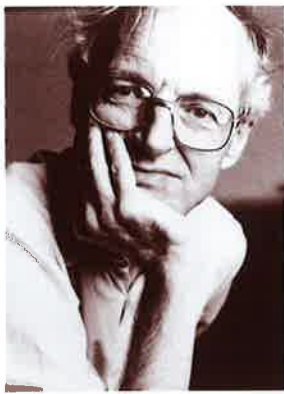
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MICHAEL FRAYN

WRITER

Michael Frayn was born in 1933, in the suburbs of London. He began his career as a reporter on THE GUARDIAN, then became a columnist on that paper from 1959 to 1962, and for THE OBSERVER from 1962 to 1968.

He has published nine novels - THE TIN MEN, THE RUSSIAN INTERPRETER, TOWARDS THE END OF MORNING, A VERY PRIVATE LIFE, SWEET DREAMS, THE TRICK OF IT, A LANDING ON THE SUN, NOW YOU KNOW and HEADLONG (nominated for the 1999 Booker Prize), together with a volume of philosophy, CONSTRUCTIONS.

He has written a number of plays for television, and for the stage his work includes THE TWO OF US, ALPHABETICAL ORDER, DONKEY'S YEARS, CLOUDS, BALMORAL (LIBERTY HALL), MAKE AND BREAK, NOISES OFF, BENEFACTORS, LOOK LOOK and HERE. ALPHABETICAL ORDER, MAKE AND BREAK and NOISES OFF all received BEST COMEDY OF THE YEAR awards, whilst BENEFACTORS was named BEST PLAY OF THE YEAR.

He has translated four of Chekhov's full-length plays - THE CHERRY ORCHARD, THREE SISTERS, THE SEAGULL and UNCLE VANYA and adapted Chekhov's first, untitled play as WILD HONEY. He has also translated four of his one-act plays - THE EVILS OF TOBACCO, SWAN SONG, THE BEAR and THE PROPOSAL and adapted five short stories DRAMA, THE ALIEN CORN, THE SNEEZE, THE INSPECTOR GENERAL, SWAN SONG and PLOTS for the stage. These, with the exception of PLOTS, were staged collectively as THE SNEEZE. He has translated Tolstoy's FRUITS OF ENLIGHTENMENT, Yuri Trifonov's EXCHANGE and Anouilh's NUMBER ONE.

For some years after leaving THE OBSERVER, he continued to contribute features to the paper on foreign countries, among them Cuba, Israel, Japan and Sweden and has written columns for THE GUARDIAN. He has written and presented a series of personal films for BBC Television on Berlin, Vienna, Australia, Jerusalem, Prague, Budapest and the London suburbs in which he grew up.

CLOCKWISE, his first film, was released in 1986 starring John Cleese. His second film, FIRST AND LAST, won an International Emmy Award in 1990. The film of his play, NOISES OFF was produced by Disney. ALPHABETICAL ORDER, DONKEYS' YEARS, MAKE AND BREAK and BENEFACTORS have all been filmed for U.K. television and A LANDING ON THE SUN was filmed and transmitted (BBC) in 1994.

Michael adapted his latest novel, NOW YOU KNOW, for the stage which opened at the Hampstead Theatre in 1995 and toured the UK in the spring of 1996.

A collection of articles written for The Guardian were published in November 1995 by Methuen, under the title SPEAK AFTER THE BEEP...

His latest screenplay, entitled REMEMBER ME?, starring Robert Lindsay, Rik Mayall and Imelda Staunton was released in 1997.

He has written two news plays - ALARMS & EXCURSIONS toured the UK transferred to the West End in September 1998 and closed on 6th March 1999. COPENHAGEN opened at the National Theatre in May 1998 and won the Evening Standard and Critics' Circle Best Play Awards 1998, the French production at the Theatre

Montparnasse won two Moliere Awards for Best Production and Best Translation and it was also nominated for the Olivier Award for Best Play. COPENHAGEN recently finished a two year run at the Duchess Theatre in the West End and opened on Broadway in April 2000 where it ran for one year. The Broadway production won the Outer Critics' Circle Award for Outstanding Broadway Play. COPENHAGEN also won the TONY Award for Best Play and the TONY Award for Best Direction of a Play went to Michael Blakemore for COPENHAGEN.

A new production of NOISES OFF opened to rave reviews at the Royal National Theatre on 5th October last year and played in their repertory prior to a UK spring '01 tour. It opened at the Piccadilly Theatre on 3rd May.



Copenhagen

DIRECTOR'S NOTES

The real revolutions in the theatre are made when new and disturbing subject matter is introduced. Ibsen's GHOSTS and Osborne's LOOK BACK IN ANGER upset their first audiences because they handled material that was not thought suitable for the stage.

In the last decade, there have appeared in the English-speaking theatre, a series of plays about what was generally considered the most anti-theatrical of subjects, science. Of course, there have been many pieces about those who made great discoveries, from Galileo to Marie Curie, but these have concentrated on the personal and political aspects of the protagonists.

What distinguishes these recent plays is their attempt, not just to treat the moral and personal aspects of the scientists, but the science itself – its physical and social implications. The triumph of the two most celebrated pieces of this genre, Tom Stoppard's ARCADIA and Michael Frayn's COPENHAGEN, lies in the courage of these authors to attempt to explain the complex core of the science involved to a lay audience.

During the course of both plays, by the use of accessible imagery, those who are scientific innocents are given a very clear grasp of the matters in hand - the chaos theory in Stoppard and the nuclear physics involved in the evolution of the atomic bomb with Frayn's piece. Both playwrights work a kind of alchemy that transforms what might hitherto have been considered impenetrable into gripping drama. Without this understanding the audience would not have access to the central moral quandary and ultimately the vast poetry that lies at the heart of science.

In reconstructing the mysterious meeting between Werner Heisenberg, the nuclear physicist in the employ of the Nazi government and Niels and Margrete Bohr in occupied Copenhagen in September 1941, a meeting that may have changed the course of history, Frayn has set himself a fearsome task. With three actors and a bare stage, he replays various versions in search of a truth. One can only stand in awe at the dramatic skill, technical variety and poetic diction deployed to tell this most moving story, a story frighteningly germane to us all.

The terrible events of September 11th in the United States have added another dimension to COPENHAGEN, a play which already seems to be so central to our current concerns about science and the part it plays in the survival or destruction of the human race.

Elric Hooper M.B.E.



ELRIC HOOPER M.B.E.
DIRECTOR



Elric Hooper is an acclaimed actor and director with an international career which includes the Old Vic and the Berlin Ensemble. Until recently, Elric Hooper was the Artistic Director at the Court Theatre in Christchurch, a position he had held since 1979. During his time at the Court, Hooper commissioned many New Zealand plays including BLOOD OF THE LAMB and FOOTROT FLATS and, more recently, DAUGHTERS OF HEAVEN, LARNACH and THIS OTHER EDEN. His choice of programme often involved the staging of New Zealand premieres of overseas plays and he has directed a myriad of productions from operas to Shakespeare and from classics to modern American and British theatre. In the 1990 Queen's Birthday Honours, Hooper was awarded the MBE and in the same year he received the 1990 Commonwealth Medal in recognition of his contribution to New Zealand Theatre. Hooper has just been made a Doctor of Literature by the University of Canterbury.

1900

Planck discovers that heat energy is not continuously variable, as classical physics assumes.

QUANTUM THEORY

There is a smallest common coin in the currency, the quantum, and all transactions are in multiples of it.

1905

Einstein realises that light, too, has to be understood not only

PHOTONS

as waves but as quantum particles, later known as photons.

1913

Bohr realises that quantum theory applies to matter itself. The orbits of the electrons about the nucleus are

THE QUANTUM ATOM

limited to a number of separate whole number possibilities, so that the atom can exist only in a number of distinct and definite states. (The incomplete so-called 'old quantum theory').

1910

Rutherford shows that the electrons orbit around a tiny nucleus, in

THE NUCLEUS

which almost the entire mass of the atom is concentrated.

1895

Thomson discovers the electron, the extremely light, negatively

ELECTRONS

charged particles orbiting inside the atom which give it its chemical properties.

1932

Chadwick discovers the neutron – a particle which can be

NEUTRONS

used to explore the nucleus because it carries no electrical charge, and can penetrate it undeflected.

1932

Heisenberg opens the new era of nuclear physics by using neutron

INTO THE NUCLEUS

theory to apply quantum mechanics to the structure of the nucleus.

1928

Bohr relates Heisenberg's particle theory and Schrödinger's wave theory by the complementarity principle, according to which the behaviour of an

THE COPENHAGEN INTERPRETATION

electron can be understood completely only by descriptions in both wave and particle form. Uncertainty plus complementarity become established as the pillars of the Copenhagen (or "orthodox") interpretation of quantum mechanics.

1925

Heisenberg abandons electron orbits as unobservable. Max Born finds instead a mathematical formulation in terms of matrices

QUANTUM MECHANICS

for what *can* be observed – the effects they produce upon the absorption and emission of light.

1927

Heisenberg demonstrates that all statements about the movement of a particle are

UNCERTAINTY

governed by the uncertainty relationship: the more accurately you know its position, the less accurately you know its velocity, and vice versa.

1926

Schrödinger finds the mathematical equation for the wave

THE WAVE EQUATION

interpretation, and proves that wave and matrix mechanics are mathematically equivalent.

1924

De Broglie in Paris suggests that, just as radiation can be

MATTER AS WAVES

treated as particles, so the particles of matter can be treated as a wave formation.

1945

The bomb is unsuccessfully tested

THE BOMB

in July, and in the following month used on Hiroshima.

1942

Fermi in Chicago achieves the first self-sustaining

THE REACTOR

chain reaction, in a prototype reactor.

1942

The Allied atomic bomb programme begins.

THE MANHATTAN PROJECT

1945

The Allied advance into Germany

GERMANY DEFEATED

halts the atomic programme there.

1939

The Second World War begins, and Germany at once

THE WAR

commences research into the military possibilities of fission.

1940

Frisch and Peierls in Birmingham calculate, wrongly but

THE CRITICAL MASS

encouragingly, the minimum amount of U-235 needed to sustain an effective chain reaction.

1939

Hahn and Straussmann in Berlin identify the substance

IDENTIFICATION

produced by Fermi's bombardment as barium, which has only about half the atomic weight of uranium.

1934

Fermi in Rome bombards uranium with neutrons and produces a

TRANSMUTATION

radio-active substance which he cannot identify.

1939

Lise Meitner and Frisch in Sweden apply Bohr's liquid drop model to the uranium nucleus, and realise that

FISSION

it has turned into barium (and krypton) under bombardment by splitting into two, with the release of huge quantities of energy.

1939

Joliot in Paris and Fermi in New York demonstrate the release of

THE CHAIN REACTION

two or more free neutrons with each fission, which proves the possibility of a chain reaction in pure U-235.

1939

Bohr and Wheeler at Princeton realise that fission also produces free neutrons. These neutrons are moving too fast to fission other

THE NEUTRONS MULTIPLY

nuclei in U-238, the isotope, which makes up 99% of natural uranium, and will fission only the nuclei of the U-235 isotope, which constitutes less than 1% of it.

INTO THE HEART of Darkness





The Real Characters

WERNER HEISENBERG

BORN 1901, IN WÜRZBURG, AND EDUCATED AT MUNICH AND GÖTTINGEN. NOBEL PRIZE FOR PHYSICS 1932. DIED MUNICH 1976.

"Heisenberg at his best – simultaneously pursuing incompatible methods and employing inconsistent arguments intensely and brilliantly."

David Cassidy, his biographer

"Heisenberg's unbelievable quickness and precision of understanding..."

Max Born

"Heisenberg was...at once retiring and almost recklessly daring – in life and in science..."

Cassidy

Heisenberg:

"In science you just have to be able to drill in very hard wood, and go on thinking beyond the point where thinking begins to hurt."

"Success sanctifies the means."



NIELS BOHR

BORN 1885 IN COPENHAGEN, AND EDUCATED THERE. NOBEL PRIZE FOR PHYSICS, 1922. DIED COPENHAGEN 1962.

"Bohr...craved togetherness, in life and in thought."

Abraham Pais, his biographer.

"...Probably Bohr's most characteristic property was the slowness of his thinking and comprehension..."

George Gamow

"...The master of inconsistency, caution, and physical insight..."

Cassidy

Niels Bohr:

"We shall never understand anything until we have found some contradictions."

"Never express yourself more clearly than you think."

MARGRETHE BOHR

BORN 1890 IN SLAGELSE. MARRIED NIELS BOHR IN 1912. SIX SONS: CHRISTIAN, HANS, ERIK, AAGE (WHO WON THE NOBEL PRIZE FOR PHYSICS 1975), ERNEST, AND HARALD. DIED COPENHAGEN 1984.

"She was not a physicist, and always insisted that she didn't attempt to follow the intricacies of the science, but in fact she had a very excellent understanding of the principles...She knew the scientific language; she also knew all of the people with whom Bohr worked, and was his constant consultant."

Abraham Pais

"My mother was the natural and indispensable center. Father knew how much mother meant to him and never missed an opportunity to show his gratitude and love...Her opinions were his guidelines in daily affairs."

Hans Bohr

Margrethe Bohr:

"No matter what anyone says, that was a hostile visit."



STUART DEVENIE

NIELS BOHR



Stuart Devenie is one of New Zealand's most accomplished actors with a career spanning almost three decades. Most recently, Stuart starred in Auckland Theatre Company's production of the smash hit comedy, TAKE A CHANCE ON ME, by Roger Hall and made his ATC directorial debut with THE GOD BOY last year. Other recent theatre credits include SERIAL KILLERS, THE CRIPPLE OF INISHMAAN and TWELVE ANGRY MEN - all with Auckland Theatre Company. In addition, he's appeared in numerous television shows including JACK OF ALL TRADES, HERCULES, MARKET FORCES and has recently been seen in SHORTLAND STREET as well as the new comedy series WILLY NILLY.





ILONA RODGERS

MARGRETHE BOHR



Award-winning actress, teacher and director, Ilona Rodgers trained at Bristol Old Vic Theatre School and has worked extensively in theatre, film and television in the UK, Australia and New Zealand over the past 30 years.

Having completed the television directing course at South Pacific Pictures, Ilona directed SWEET REVENGE and HOMEGROWN for The Performing Arts School and worked alongside Simon Prast as Assistant Director for ART. Earlier this year, Ilona made her directorial debut with SECRET BRIDESMAIDS' BUSINESS for Auckland Theatre Company but her association with the Company as one of New Zealand's top actors has been ongoing.

Her acting credits for Auckland Theatre Company are BY DEGREES, THREE TALL WOMEN, ALL MY SONS, AMY'S VIEW and most recently she appeared as Dr Vivian Bearing in WIT by Margaret Edson. Her television credits include the cult classics DR WHO and THE AVENGERS as well as THE SULLIVANS and PRISONER in Australia and GLOSS and MARLIN BAY in New Zealand.



DAVID ASTON

WERNER HEISENBERG



David Aston last performed with Auckland Theatre Company in the acclaimed production of ARCADIA. His other theatre credits include ART at the Fortune Theatre, THE GOD BOY at the Court Theatre, numerous roles at the Mercury Theatre and a tour of Japan with PHANTOM OF THE OPERA. Aston has appeared in several of New Zealand's most popular television shows including MARLIN BAY, SOLDIER SOLDIER, SHORTLAND STREET, COVERSTORY and DUGGAN. His film roles include the recent production of ATOMIC TWISTER as well as the role of Rheinheart in the sci-fi blockbuster, THE MATRIX.



AUCKLAND THEATRE COMPANY PRESENTS
Copenhagen
 BY MICHAEL FRAYN

CAST

NIELS BOHR	STUART DEVENIE
MARGRETHE BOHR	ILONA RODGERS
WERNER HEISENBERG	DAVID ASTON
DIRECTOR	ELRIC HOOPER
DESIGNER	MURRAY HUTCHINSON
LIGHTING	SHEENA BAINES
STAGE MANAGER	TERESA SOKOLICH
TECHINCAL MANAGER	T.O. ROBERTSON
PROPERTIES	SUZANNE GRATKOWSKI
WARDROBE	ELIZABETH WHITING DENISE HOSTY
OPERATOR	PHIL WHITING
DIRECTOR-IN-TRAINING	REUBEN POLLOCK
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ACCOUNTS	ALEX GORTCHINSKI
EDUCATION OFFICER	SARAH PETERS

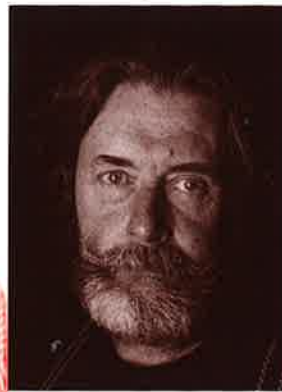
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THIS IS THE SEVENTH PRODUCTION OF THE VOLVO 2001 SEASON PLAY WITH FIRE. COPENHAGEN OPENED AT THE HERALD THEATRE ON FRIDAY 5 OCTOBER, 2001.

COPENHAGEN LASTS FOR APPROXIMATELY 2 HOURS AND 30 MINUTES INCLUDING AN INTERVAL OF FIFTEEN MINUTES.

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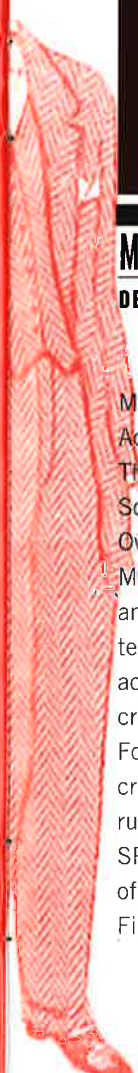


MURRAY HUTCHINSON
 DESIGNER

Murray is currently the Head of the Acting and Screen Arts Major at The School of Performing and Screen Arts, UNITEC, in Auckland. Over the last thirty five years, Murray has worked in New Zealand and Australia in theatre and television as a director, designer, actor and teacher. Amongst his credits is the establishment of the Fortune Theatre in Dunedin, the creation of New Zealand's longest running children's programme, SPOT ON and the position of Head of Directing at the Australian Film, Television and Radio School.

WHAT ARE YOUR THOUGHTS AND FEELINGS ON COPENHAGEN?

As a designer, I see my creative contribution to a production, being to imagine and realize a visual environment that enhances the playwright's ideas and themes and the director's concept. The design must also function effectively to support and complement the actors' performances. COPENHAGEN is an exciting challenge. The only predetermined element being three chairs. The rest of the design is open to my imagination. I saw the play as a maze in which the three characters try to find their way towards the centre. The walls of the maze are not solid but almost transparent and illuminated by changing light. The maze also hangs suspended in space as in memory. The costumes reflect the period of those memories, the early nineteen forties.



*- Niels Bohr -
 Stuart Devenie*



SHEENA BAINES

LIGHTING



Sheena has been with The Court Theatre since 1988 during which time she has designed lighting and sound for over 100 productions. Among her favourite designs she lists CABARET, MACBETH, THE GOD BOY, ANTONY AND CLEOPATRA, ANGELS IN AMERICA, MOTHER COURAGE and KISS ME KATE. Sheena has also designed lighting and sound for Pacific Underground, Beaver Las Vegas Productions, the Christchurch City Council, Mark Hadlow and, last year, she worked as venue manager at the James Cabaret for the New Zealand Festival 2000. This year Sheena has designed lighting for WIT, THE BEAUTY QUEEN OF LEENANE, OTHELLO and THE FACE MAKER for The Court; THE COFFEE SHOP for UNITECH Performing Arts and BAXTER for The Christchurch Arts Festival.



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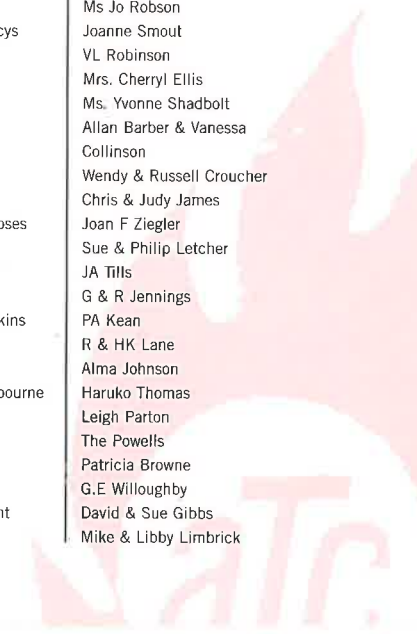
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