

Winner of three 2000 Tony Awards, including Best Play
Winner of the Drama Desk Award for Best New Play
Winner of the New York Drama Critics' Circle for Best Play

"The most invigorating and ingenious play of ideas in many a year. An electrifying work of art."

The New York Times

"Superb. Dynamic." *The New Yorker*

"Gripping. A brilliant play." *London Guardian*

NOTES FROM THE DIRECTOR *(continued)*

The issues raised in *Copenhagen* resonate powerfully at a research institution like Stanford University, whose faculty have played key roles in weapons development, from the hydrogen bomb to the so-called "Strategic Defense Initiative" (the "star wars" program). As the play demonstrates, "pure research" has real-life consequences for the billions of people on the planet who have little or no say in the nature of that research, how it is funded, or the economic and political interests that it serves. Ultimately we all must deal with the "fall-out" of this research and manage the legacy it leaves behind. In our benighted "atomic age," the proliferation of nuclear weapons continues (often with tacit U.S. support, as in the case of Israel and India); disarmament fails to engage our political will; nuclear reactors continue being built, in spite of the lessons of Three Mile Island, Chernobyl, and Fukushima; and dangerous nuclear waste keeps piling up with no long-term solution in sight (who could guarantee the storage of waste with potential disastrous effects lasting for thousands of years?).

Copenhagen proposes no way out of these problems. But we should consider Margrethe Bohr's observation at the end of Act I. How should anyone have the power to determine "which cities will be destroyed, and which survive? Who will die, and who will live? Which world will go down to obliteration, and which will triumph?"

Copenhagen, the second collaboration between Stanford Summer Theater (SST) and Stanford's Center for Ethics in Society, is also sponsored by the Drama Department, CISAC, and SiCa. As these productions demonstrate, the theater has the unique power to bring ethical dilemmas before us in an intensely human way, inviting us to experience them as a community gathered together for a brief space of time.

Rush Rehm

Tonight's performance of *Copenhagen* is part of the cross-disciplinary series, Ethics & War. The series aims to address the ethical issues that are inevitably raised by wars and to stimulate campus-wide discussion, reflection, research, and engagement.

SERIES SPONSORS INCLUDE:

The McCoy Family Center for Ethics in Society
The Stanford Humanities Center
The Center for International Security and Cooperation (CISAC)
The Stanford Creative Writing Program
Stanford Institute for Creativity and the Arts (SiCa)
Stanford Drama Department
Stanford Summer Theatre

COPENHAGEN

BY MICHAEL FRAYN

DECEMBER 1 & 2, 2011 AT 8PM - DECEMBER 3, 2011 AT 2PM & 8PM
PIGOTT THEATRE, MEMORIAL AUDITORIUM, STANFORD UNIVERSITY

POST-SHOW DISCUSSION WITH THE CAST AND DIRECTOR OF *COPENHAGEN*
FOLLOWING THE MATINEE ON DECEMBER 3

PRE-SHOW LECTURE BY SCOTT SAGAN, PROFESSOR OF POLITICAL SCIENCE
7:15 TO 7:45 ON DECEMBER 3

SPONSORED BY THE STANFORD DRAMA DEPARTMENT / THE MCCOY FAMILY CENTER
FOR ETHICS IN SOCIETY / THE CENTER FOR INTERNATIONAL SECURITY AND
COOPERATION (CISAC) / STANFORD INSTITUTE FOR CREATIVITY AND THE ARTS (SICA)

COPENHAGEN

BY MICHAEL FRAYN

DIRECTOR RUSH REHM
LIGHTING DESIGNER MICHAEL RAMSAUR
STAGE MANAGER PAUL BROWNLEE
DIALECT COACH LYNNE SOFFER

CAST

NIELS BOHR JULIAN LÓPEZ-MORILLAS
MARGRETHE BOHR COURTNEY WALSH
WERNER HEISENBERG PETER RUOCCO

CREW

ASSISTANT STAGE MANAGER/COSTUME RUN VANESSA GALLEGOS
LIGHT BOARD OPERATOR MICHAEL VANG

Special thanks to:

Joan Berry, Erik Flatmo, Steve Fyffe, Derek Miller, Stefanie Okuda, Scott Sagan, Connie Strayer, Ross Williams, and Carolyn Vega.

The show runs approximately 2 hours and 10 minutes, including one 15 minute intermission.

NOTES FROM THE DIRECTOR:

Taking its name from the lovely capital city of a most sane country, Michael Frayn's *Copenhagen* ranges far beyond its geographical location. The play draws together, teases apart, and re-combines an extraordinary range of elements: history, both virtual and real; theoretical physics, including relativity, quantum mechanics, the wave-particle theory, the uncertainty principle, and complementarity; the world wars of the 20th century; the unfathomable psychology of individuals with their fallible memories; and, most importantly, the ethical challenges posed by our "atomic age."

With intelligence and flair, Frayn incorporates the revolutionary theories of modern physics into the workings of *Copenhagen*. Time and space flow together in ways that surprise our normal experience of reality and our conventional sense of the theater. One character's understanding of another reveals the limited nature of perception, subject to shifting points of view, the speed of events under scrutiny, and the constant change that occurs in what appears (on the surface) solid and stable. In the dynamic interchanges of Margrethe Bohr, Niels Bohr, and Werner Heisenberg, *Copenhagen* reveals the uncertainty in even our best efforts to understand our world.

Copenhagen takes us far beyond that trendy claim that "everything is relative," for the stakes are too high. We must consider the predictable consequences of our actions; we must think ahead and anticipate what our choices will mean for the future; we must take a firm ethical stand on the world we would like to see. Due to the application of the theoretical physics of the atom, eight countries now possess nuclear arsenals. On the globe these countries can wield some 23,000 nuclear weapons of various sorts, with the combined destructive power of 150,000 Hiroshima bombs. The U.S. accounts for over a quarter of that destructive capability, with the means of delivering it anywhere in the world.

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JULIAN LÓPEZ-MORILLAS (*Niels Bohr*) has been living and working in the San Francisco Bay Area since 1973. He has appeared in productions at ACT, Berkeley Rep, and for many years at the Berkeley Shakespeare Festival/Cal Shakes, as well as the San Jose Repertory Theatre, San Jose Stage Company, TheatreWorks, Magic Theatre, Oregon Shakespeare Festival, Denver Center Theatre Company and many others. Julian has taught acting, directing and dramatic literature at San Jose State University, the University of California at Berkeley, and Solano, Foothill and Mills Colleges.



PETER RUOCCO (*Werner Heisenberg*) is an Actor, Director and Educator living in the Bay Area since 2007. Local credits include Marin Theatre's production of *Seagull*, *Mary Stuart* at Shotgun Players, Aurora Theatre's production of *Fat Pig*, Mark Jackson's *Faust* at Shotgun Players, *12th Night* at CalShakes, and Theatrefirst's production of *Future Me*. He has also worked regionally at The American Place Theatre, The Seattle Shakespeare Festival, and Perseverance Theatre in Alaska. His film and TV work includes *You, Me and Dupree*, *Lost*, *Trauma*, and the PBS documentary *Jack Hall*. He holds an MFA in Theatre Directing from the University of Hawaii.



COURTNEY WALSH (*Margrethe Bohr*) studied acting at Yale, where she earned a B.A. in Theater Studies. In Los Angeles she continued her work on stage, film and television, from the Los Angeles Theater Center to *L.A. Law* (NBC). She took an extended hiatus from acting to earn a law degree, representing children in child abuse cases. Returning to the stage in 2006, Courtney joined Stanford Summer Theater. She recently traveled to Europe to reprise her roles as Grace in *Faith Healer* and Clytemnestra in *Electra*, and has appeared in theaters throughout the Bay Area.



RUSH REHM (*Director*) directed *Under Milk Wood* (2011) and *Betrayed* (2011), and played Deeley in Pinter's *Old Times*, all part of Stanford Summer Theater's (SST) Memory Play Festival. Before serving as Artistic Director of SST, Rush worked as an actor and director on productions at Seven Stages and Alliance Theater (Atlanta), Guthrie Theater (Minneapolis), Center Theater Group/Getty Villa (Los Angeles/Malibu), TheatreWorks, Magic Theater, and LaMama and Pram Factory (Melbourne, Australia). Author of several books on Greek tragedy, he is Professor of Drama and Classics at Stanford.



MICHAEL RAMSAUR (*Lighting Designer*) is a Professor of Lighting Design and Director of Production for the Stanford Drama Department. He also serves as an Honorary Professor at the Central Academy of Drama, Beijing and has taught regularly at the Bavarian Theater Academy Munich and as a Guest Professor at the University of Arts Belgrade and at Trinity College, Dublin. Michael has had a 40-year career in theater including owning and operating San Francisco Theatrical Supply, a stage lighting sales and rental company. He has served as Lighting Designer, designing over 200 productions for many theater companies in the San Francisco Bay Area.



PAUL BROWNLEE (*Stage Manager*), a senior majoring in Drama, has worked with Stanford Drama and several student groups as an actor, producer, lighting designer, and stage manager. His previous work with Rush Rehm includes SST's *Electra* Festival, *Wanderings of Odysseus*, *Under Milkwood*, and *Betrayed*. Paul spent the past summer working with new media artists in Berlin, and he hopes to return to Germany to pursue a career in the arts internationally.

Vanessa Gallegos (*Assistant Stage Manager/Costume Run*) is a sophomore majoring in Drama. She has worked on many shows with Stanford Drama, Ram's Head, Stanford Shakespeare Company, Blackstage, and Stanford Summer Theater.

Michael Vang (*Light Board Operator*) is a junior majoring in Drama. He has been in seven productions at Stanford, most recently *Our Town* (Minister).