

**THEATRE
THREE**

THE theatre-in-the-round at the Quadrangle

JAC ALDER, Executive Producer-Director, presents



A Drama by Michael Frayn

SHOW FIVE / 2002-2003 SEASON / January 16—February 22, 2003

1961: *The Reluctant Debutante, The Lady's Not for Burning, Home of the Brave, Liliom, Born Yesterday, Sabrina Fair, Waiting for Godot*; 1961-62: *Six Characters in Search of an Author, The Moon is Blue, The Tavern, Look Back in Anger, Mrs. McThing, The Little Foxes, Waiting for Godot, The Member of the Wedding, Physician in Spite of Himself, Don Juan in Hell*; 1962-63: *To Gettysburg, And Someday I'll Die, Rock-a-bye Charlie, Furlie Victorious, The New Drunkard, All the Way Home, The Hostage, Two for the Seesaw, Julius Caesar, Light Up the Sky*; 1963-64: *Zoo Story, The American Dream, The Time of Your Life, Night of the Iguana, Count Dracula (Or a Musical Mania from Transylvania), Champagne Complex, The Caretaker, The Emperor Jones*; 1964-1965: *Alice in Wonderland, Oh Dad Poor Dad Momma's Hung You in the Closet and I'm Feelin' So Sad, The Little Hut, Thurber Carnival, The Tender Trap, Tea and Sympathy, Of Mice and Men*; 1965-1966: *The Solid Gold Cadillac, In White America, The Glass Menagerie, Write Me a Murder, Thieve's Carnival, Dark of the Moon, Visit to a Small Planet, The Devil's Disciple, Cat's Eye, Stop the World I Want to Get Off*; 1966-67: *The Boyfriend, Eh? Pantaglieze, The Innocents, Stop the World I Want to Get Off, The Great Sebastians, A Funny Thing Happened on the Way to the Forum*; 1967-1968: *Galloway's Humor, The Cave Dwellers, The Roar of the Greasepaint the Smell of the Crowd, The Miracle Worker, The Venetian Twins, The Fantasticks*; 1969-70: *Jartuffe, The Adding Machine, Loot, Celebration, Hedda Gabler, A Funny Thing Happened on the Way to the Forum*; 1970-71: *The Skin of Our Teeth, The Last Sweet Days of Isaac, Misalliance, Come Back Little Sheba, Nobody Loves an Albatross, Anything Goes*; 1971-72: *The Play's the Thing, The Me Nobody Knows, Indians, The Philanthropist, Colette, The Venetian Twins, The Rainmaker*; 1972-73: *Twice Over Lightly, Company, The Irregular Heart of Monsieur Ornifle, And Miss Reardon Drinks a Little, The Emperor Jones, The Front Page, School for Wives*; 1973-74: *Canterbury Tales, The Boys in the Band, The Importance of Being Earnest, Electra, Riddigote, Goldspell, Scuba Duba*; 1974-75: *Gingerbread Lady, Twigs, One Flew Over the Cuckoo's Nest, That Championship Season, The Misanthrope, Whispers on the Wind, Purlie*; 1975-76: *When You Comin' Back, Red Ryder 2, Shelter, Member of the Wedding, A View from the Bridge, Seven Keys to Baldpate, Corral, S'Wonderful*; 1976-77: *Fallen Angels, Jeepers Creepers Here's Harry!, Road to Rome, Little Mary Sunshine, In Celebration, Jartuffe, The Fantasticks*; 1977-78: *Robber Bridegroom, The Learned Ladies, Ladies at the Alamo, Porter Please!, After the Fall, Candide, Sleuth, Otherwise Engaged*; 1978-1979: *The Runner Stumbles, The Shadow Box, Happy End, Jumpers, The Miser, Starting Here Starting Now, Side by Side by Sondheim, Small Craft Warnings*; 1979-80: *New York Idea, Chicago, The Seagull, For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf, Present Laughter, Yip Yip Hooray!, Drinks Before Dinner, Taking Away of Little Willie, How I Got That Story*; 1980-81: *A Woman of No Importance, House of Flowers, The Miss Firecracker Contest, Spider, Bedroom Farce, Rise and Shine, The Elephant Man, Father Dreams*; 1981-82: *Billy Bishop Goes to War, Working, Design for Living, Physician in Spite of Himself, The Gondoliers, Close of Play, Eden Court, Splendid Rebels, The World of Paul Crume*; 1982-83: *She Stoops to Conquer, True West, Sweeney Todd, Man and Superman, Don Juan in Hell, Tomfoolery, Morning's at Seven, The Crashing of Moses Flying By, The Quality of Mercy*; 1983-84: *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf, Second Threshold, Charlotte Sweet, A Day in Hollywood A Night in the Ukraine, The Actor's Nightmare, The Wake of Jamie Foster, School for Wives, Rosencrantz and Guildenstern are Dead, Sister Mary Ignatius Explains It All For You*; 1984-85: *You're Gonna Love Tomorrow, Quartermaine's Terms, Arms and the Man, Foxfire, Angry Housewives, Outside Waco*; 1985-86: *Little Shop of Horrors, Painting Churches, Homefront, Anything Goes, A...My Name is Alice, Season's Greetings, Infidelities*; 1986-87: *Ma Rainey's Black Bottom, Patio/ Porch, The Showoff, A Little Night Music, Animal Farm, Lies and Legends*; 1987-88: *A Luv Musical, Light Up the Sky, Benefactors, Waltz of the Toreadors, Personals, Safety, Topgirls, El Gesticulador*; 1988-89: *Claptrap, Clap Yo' Hands, Taking Steps, The Middle of Nowhere, A Quarrel of Sparrows, The Colored Museum, Hunting Cockroaches, The Fantasticks*; 1989-90: *Broadway, The Fantasticks, The Traveling Lady, Nothing Sacred, Woman in Mind, The Road to Mecca, Groucho A Life in Revue, A Funny Thing Happened on the Way to the Forum*; 1990-92: *Joanna's Husband David's Wife*; 1992-93: *Carole Cook in Dress Up!, Stringbean, Waiting for Godot, Heartbeats, The Fantasticks, The Heart Chronicles, Homeward Bound, Amateurs*; 1992-93: *Shirley Valentine, Assassins, Born Yesterday, Dennis LeBrun in Revue, The Piano Lesson, Risky Games, Diary of a Madman, Dood*; 1993-94: *A Small Family Business, Ball Games, Wholly Moliere, Shadowlands, The Fantasticks, Always Patsy Cline, Hello and Goodbye*; 1994-95: *The Knife Thrower's Assistant, Fortinbras, Tiger Lady, Mandragola, The Frogs, The Fantasticks, Lucky Stiff, Black Nativity, A Tale of Two Cities, Manchild in the Promised Land*; 1995-96: *Pump Boys and Dinettes, The Gingerbread Lady, All in the Timing, The Cocoanuts, The Price, Our Town, The Fantasticks, Black Nativity, Tobacco Road, All I Really Need to Know I learned in Kindergarten*; 1996-97: *Murderer, For Whom the Southern Belle Tolls, Sister Mary Ignatius Explains It All to You, Into the Woods, Sylvia, Blithe Spirit, Once on This Island, Arcadia, A Grand Night for Singing, Black Nativity, The Fantasticks*; 1997-98: *Burn This, Nice People Dancing to Good Country Music, Amphitryon, Racing Demon, Dreams from a Summer House, Old Wicked Songs, Rise & Shine, June Moon*; 1998-99: *Old Wicked Songs, Death Defying Acts, The Three-penny Opera, We Won't Pay We Won't Pay, The Miser, Triumph of Love, Gross Indecency The Three Trials of Oscar Wilde, As Bees in Honey Drown, Lady in the Dark*; 1999-2000: *Beyond Therapy, The Boy Friend, Broken Glass, The Women, Company, Major Barbara, Mizlansky Zilinsky or Schmucks*; 2000-2001: *I Love You, You're Perfect, Now Change!, How the Other Half Loves, The Happy Times, Saturday Night, Art, The World Goes 'Round*; 2001-2002: *The Unexpected Guest, Over the River and Through the Woods, Absurd Person Singular, Spinning Into Butter, God's Man in Texas, Side Show*; 2002-2003: *The Great Sebastians, A Class Act, Comic Potential, Beguiled Again, Copenhagen, Paris-Dallas Project, Batboy, the Musical*

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The Theatre Three playbill is a publication of Theatre Three, Inc. 2800 Routh Street, Dallas, Texas 75201.

This playbill is published for Copenhagen, the fifth show of the 2002-2003 season,
"BEHIND THE SCENES."

Cover art by Harland Wright Playbill Editors: Jac Alder, Kimberly Richard

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PLAYGOER INFORMATION AND SPECIAL ACKNOWLEDGEMENTS

The **Hoblitzelle Foundation** kindly awarded Theatre Three a grant for installing a new air-conditioning system for the facility. Last June, work began on these enhancements. The work has been completed and we sincerely thank Hoblitzelle for its generosity.

CONTRIBUTORS to the Threshold Campaign whose bricks have not yet been installed include Paul and Barbara Bierbrier. Theatre Three looks forward to adding their names to the threshold bricks at the entry to the theatre, and extends sincere thanks to these generous individuals.

Regarding Theatre Three...

Theatre Three is a 501(c)3, not-for-profit cultural institution founded in 1961 by Norma Young. It serves to celebrate and honor the three essentials of theatre for which she named it: gifted playwrights, talented theatre artists, and adventurous audiences.

Regarding this performance...

- There will be a fifteen minute intermission. Concessions are available in the lobby.
- Cameras or recording devices of any kind are prohibited.
- Please turn off (or silence) all cell phones and pagers.
- Please finish refreshments in the lobby.

For theatre goers with disabilities...

- Please feel free to call upon our staff for assistance.
- Wheelchair locations are available at stage level.
- Half of the seats may be reached by handrails.
- A wheelchair-accessible restroom is next to the box office.
- Handicapped parking is next to the Dream Café and the new Sigel's, The Epicurean.

Regarding parking...

All parking is free. Surface parking surrounds The Quadrangle. Garage (tower) parking is accessible just off Routh on Laclede Street.

IN MEMORIAM

Contributions have been made in memory of, or from the estates of...

Sam Catter, Bill Dallas, Scott Everheart, Paula Goodlet, Oliver Hailey, Lloyd W. Kitchens Jr., M.D., Anne Weeks Jackson, Jim Jackson, Masha Porte, Carolyn Ryburn, Frank Rey, Mary Blanche Scales, Charlotte E. Schumacher, Evelyn Wilke, and Norma Young.

Beginning with the 1996-1997 season, all memorial gifts, unless otherwise designated are placed in the theatre's new permanent building endowment fund.

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The Dallas Morning News

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Theatre Three is supported by its Board of Directors, by subscribers, by funds from the City of Dallas Office of Cultural Affairs, and The Texas Commission on the Arts. Supporters also include TACA. Major corporate season sponsors include American Airlines, The Dallas Morning News, and WFAA Channel 8.

THE PHOENIX CAMPAIGN

Dear Playgoer,

The first person who made a donation to Theatre Three got no pleasure from it. That person was a relative of our Founding Director, Norma Young, who left Norma a \$3000 inheritance. Norma, in turn, used that money to start us up. I've always thought it sad that Norma's great aunt never saw what her bequest made possible. Now forty-one years later, Theatre Three has provided pleasure to tens of thousands of playgoers and an artistic home for dedicated, gifted artists.

The Phoenix Campaign is our annual drive for individuals. Without it, the theatre would never have risen from the ashes of the late eighties' difficult economics. This season, we face similar issues due to post 9/11 economics and budget cuts from the City of Dallas.

Fortunately for us, donations from individuals (yes, you!) have always been a major support. Furthermore, Theatre Three has earned most of its income. More 81% of last season's cash budget came from tickets sales and other earned revenues. Add these two strengths together and we have a plan for keeping that Phoenix bird in flight.

I'm confident that you, like I, believe there's value in continuing to gather here regularly to celebrate the human heart and mind. Indeed, in these post 9/11 days, there's more value than ever. Please help. If you haven't contributed yet, please consider doing so using the blank at the right. Thank you.

Sincerely,

JAC ALDER

JAC ALDER, Executive Producer-Director

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(to support royalties to composers, lyricists, and playwrights)

☐ (for gifts in increments of \$50)
BACKSTAGE BENEFACTORS
(to support stipends for Theatre Three's intern staff)

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THEATRE THREE presents the fifth show of the 2002-2003 season...

Permission for this production has been granted to Theatre Three by Samuel French, Inc.
45 West 25th Street, New York, New York 10036



A Drama
by
Michael
Frayn

Artistic Staff:

Director: René Moreno

Set Design: Jasper Ashley Pounds

Lighting Design: Mike Garner

Sound Design: Jay S. Jones

Costume Design: Patty Korbolic Williams

Hair and Make-up: Ryan Matthieu Smith

Production Staff:

Production Manager: Linda Harrison

Carpenters and Painters: Jeffrey Schmidt, Linda Harrison, Robert Prentiss, Susannah Linnett, Carl Munoz, Nick Jirasek, & Jonas Houston

Propmaster: Linda Harrison

Assistant Lighting Designer: Carl Munoz

Master Electrician: Nick Jirasek

Electrician: Jonas Houston

Production Stage Manager: *Terry Dobson

Production Assistant & Floor Manager: Rebecca Pense

Light Board Operator: John Forkner

Special Thanks to:



The Quadrangle for rehearsal space.
Wlodek and Abby Malowanczyk of Collage, 20th Century Classics, for the loan of the chairs used in this production. The chairs are known as "Domus" chairs, designed by Ilmari Tapiovaara in the 1940's and produced by Keravan Puuteollisuus Ltd. To the left is a picture of the designer with a miniature of the chair.

Cast

*Jac Alder
as Niels Bohr

*Beverly May
as Margrethe Bohr

*Craig Bridger
as Werner Heisenberg

*Sally Cole as understudy

* indicates members working under Actor's Equity Association contracts in this production

About The Designers

Mike Garner (Lighting Designer) has been associated with Theatre Three since the 1997-1998 season, his first lighting design being *Company*. Other favorite Theatre Three assignments include *Side Show*, *Over the River and Through the Woods*, *God's Man in Texas*, and *The Unexpected Guest*. He has won several Column Awards for Best Lighting Design for Plays and Musicals including *Saturday Night* and *Blood Brothers*. His wife, Kristi, is a ballerina who founded Mesquite Civic Ballet and they have a four month old daughter, Lesley.

Jay S. Jones (Sound Design) has designed close to 90 shows with 13 theatre companies in the Metroplex since 1995. His Theatre Three assignments include *God's Man in Texas*, *The Great Sebastians*, *Comic Potential*, and *Old Wicked Songs*. He is the former resident sound designer at Casa Manana in Fort Worth. Currently, he is the studio producer/tech director for *Harmon in the Morning* on 95.9 The Ranch and sound engineer for the band The Peach Truck Republic. He won two Leon Rabin Awards for Plano Repertory's *Journey's End* (2000) and *The Tempest* (1999).

Jasper Ashley Pounds (Set Designer) started his professional career as a mathematician and taught at the University of Maryland (Intro to Trigonometry) while performing military service. First interested in dance and later influenced by the American scenic designer, Ming Cho Lee, he refocused his professional interests to design. He has been associated with productions of operas including *Coq D'Or*, *Madama Butterfly*, *Carmen*, *La Boheme*, and *Cav/Pag*. He has designed *Macbeth* for the University of Texas at Arlington and *The Young Roosevelts* for Northwood University. Previous Theatre Three designing assignments include *Shadowlands*.

Ryan Matthieu Smith (Hair and Make-up design) is thrilled to be part of the T3 family, acting as wardrobe, make-up, and hair master since the 2001-2002 season. Ryan returned to Dallas from New York City where he trained at L.I.B.S. and worked for the Face Forward Agency. He has also costumed shows for GZTC, The Bathhouse Cultural Center, and WaterTower Theatre. Ryan would like to thank Patty for being a goddess and T3 for all of the wonderful opportunities.

Ilmari Tapiovaara, (Chair Designer), originally from Finland, developed an internationally renowned design reputation by studying design all over the world. He worked for Alvar Aalto in Artek's London office in 1935, for Le Corbusier in Paris in 1938 and for Mies van der Rohe in Chicago in 1953. Besides creating unique furniture, he also designed textiles with his wife, Annikki. Because his designs were innovative and functional, he was often selected to design public areas such as the Domus Academy (the chairs featured in our show were designed for the Academy), cinemas, the Leningrad Concert Hall, airplane interiors for Finnair and the Intercontinental Hotel in Helsinki.

Patty Korbolic Williams (Costume Designer) Patty has designed costumes for Theatre Three since the 2000/2001 season, debuting her talents for *The Happy Time*. She has been making and designing costumes for over 20 years in both educational and professional theatres. Patty has dabbled in acting, props and set construction. Other Theatre Three's productions include *The Unexpected Guest*, *Side Show*, and *Comic Potential*. In 2001, she won a Column Award for Best Costumes in a Musical (*Saturday Night*) and she has been awarded various UIL and ACTF awards. She is a mother of a 4 year old aspiring diva who loves fossil and mineral collecting, and yes, she can identify most of them.

BIOGRAPHY OF THE DIRECTOR



René Moreno (Director of *Copenhagen*) Mr. Moreno is delighted to return to Theatre Three where he appeared onstage as Larry in *Bum* This a few seasons ago. Most recently, Mr. Moreno has directed *Misery* and *Over the River and Through the Woods* for the Circle Theatre in Ft. Worth. Mr. Moreno has also staged *Latinologues* (as Associate Director) for Martice Enterprises, *Crave* for the Milwaukee Repertory Theater/Rep Lab, *An Almost Holy Picture* for Echo Theatre, *The Great Nebula In Orion* at the Festival of Independent Theatres/ Wingspan Theatre, *Rockaby* at the Big D Festival of the Unexpected/ Dallas Theater Center, *The Complete Works of William Shakespeare (abridged)* and *Othello* for the Shakespeare Festival of Dallas, *Marvin's Room* for the WaterTower Theatre, *The Twilight of the Gods* at The MAC, and *Miss Julie* for the Kitchen Dog Theater among others. As an Assistant Director, he has worked for the Guthrie Theater/Guthrie Lab, the Milwaukee Repertory Theater, and the Oregon Shakespeare Festival in Ashland. As an actor, Moreno has performed on Broadway, Off-Broadway, at major regional theatres across the country, on Film and Television. A native of Dallas, Mr. Moreno holds a BFA in Theatre and an MFA in Directing from the Meadows School of the Arts Southern Methodist University.

Upcoming Show at Theatre Three!

Theatre Three presents the English language premiere of Paris' current stage success, *Transatlantic Liaison* by Fabrice Rozié.

The long affair between a distinguished French woman of letters, Simone de Beauvoir (author of *The Second Sex*), and the blue collar Chicago novelist Nelson Algren (author of *Man with a Golden Arm*) lasted almost twenty years. Their blazing sexual passion joined two remarkably opposite people who strove mightily to explain themselves to one another. Letters, and Simone's accounts of their interludes together, form the basis of this brilliant and fascinating new play.



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BIOGRAPHIES OF THE ARTISTS



Jac Alder (Niels Bohr) "I had two astonishingly patient physics professors. Both would find it ludicrous I'm attempting to portray a great physicist. Both were clever men, easily understanding the transformational processes of fission. What I understand is the transformational nature of theatre: an art allowing even the scientifically ungifted of us to unlock mysteries of the human imagination. My respects to the author and my astonishingly gifted colleagues — and a tip of my hat to the patient professors wherever they are."



Craig Bridger (Werner Heisenberg) *Copenhagen* marks Craig's return to Dallas and his Theatre Three debut. Regional credits include: *Julius Caesar*, *Titus Andronicus* and *Idiot's Delight* (Oregon Shakespeare Festival), *Accomplice* and *Ladies of the Camillias* (Santa Rosa Repertory Theatre), and *MacDuff* in *MacBeth* (Sage Theatre Group). Local credits include: *Twelfth Night* and *The Night of the Iguana* (Dallas Theater Center), *Romeo and Juliet* and *The Merry Wives of Windsor* (Dallas Shakespeare Festival). Craig received his MFA from SMU, where he played (among other roles): *Hotspur* in *Henry IV* and *Macheath* in *Threepenny Opera*. He would like to thank everyone at Theatre Three for this wonderful opportunity.



Beverly May (Margrethe Bohr) is happy to be onstage at Theatre Three. She is well known to Dallas audiences for her many performances at the Dallas Theatre Center, and more recently with Wing Span Theatre. She has won Dallas Critics Forum Awards for her performances in *A Lie of the Mind*, *A Family Affair*, *All's Well That Ends Well*, *Grace and Glory*, and *Mrs. Klein*. Before moving to Dallas with her husband in 1985, she appeared in the Broadway production of *Equus*, *Whose Life Is It Anyway?*, *Front Page*, *A Nightingale Song*, *Once in a Lifetime*, *Slab Boys*, *Rose*, and *Curse of an Aching Heart*. She has also worked in many regional theatres and off-Broadway productions, winning an Obie for her performances in *My Sister In This House*. Her film credits include *Mrs. Mercer* in *First Born* and *Mrs. Yoder* in *Witness*. Mrs. May received her BA from the University of British Columbia, her MFA in directing from the Yale School of Drama and has taught at various institutions including the University of Alberta, Smith College, and Southern Methodist University.



Sally Cole (understudy) Theatre Three patrons remember this longtime friend of the theatre from her various roles in *Comic Potential*. Her other Theatre Three roles include Miss Hodge in *Design for Living*, Louise in *The Runner Stumbles*, Flipotte in *Tartuffe*, Catherine in *A View from a Bridge*, Cheryl in *When You Comin' Back Red Ryder*, and Titania in *A Midsummer Night's Dream*. She has also performed the role of Edith in *Blythe Spirit* at Dallas Repertory. In addition to appearances on Dodge and Pepsi commercials, Sally has also played DarlaKay on *Mr. Peppermint*.

"This talk probably started with my question as to whether or not it was right for physicists to devote themselves in wartime to the uranium problem — as there was the possibility that progress in this sphere could lead to grave consequences in the technique of the war."
— Werner Heisenberg, in a letter to Robert Jungk, author of *Brighter Than A Thousand Suns*, describing his memory of his meeting with Niels Bohr

Most students think of history as events that happened a long time ago or a long list of dates to memorize and then forget. But some events cast long shadows. When former colleagues, both deeply immersed in the complex world of nuclear physics, are drawn to opposing sides in war, what might come of their meeting? No one is really sure exactly what happened when Niels Bohr and Werner

Heisenberg met in Copenhagen in 1941. That disputed meeting is a personal history of the greatest trials, fears and ideas that the world has dealt with during and after World War II.

The basic facts about Niels Bohr and Werner Heisenberg are simple. Bohr was born in 1885 to Christian Bohr, a physiology lecturer at the University of Copenhagen, and Ellen Adler, daughter of a prominent Jewish politician. In 1906, while studying at the University of Copenhagen, he won the Gold Medal from the Royal Danish Academy of Sciences. Shortly after finishing his doctorate in 1911 he married Margrethe Norlund. With a travel grant from the Carlsberg Foundation he was able to work in England with Ernest Rutherford at Victoria University. His work, primarily focused on the structure of the atom, resulted in three famous papers about hydrogen atoms and atoms heavier than hydrogen. In 1917 he was elected to the Danish Academy of Sciences and created the Institute of Theoretical Physics in Copenhagen. For his work on radiation he won the Nobel Prize for physics in 1922.

Born in Wurzburg, Germany in 1901, Heisenberg was the son of a professor of Greek at the University of Munich. An extremely gifted student, he studied theoretical physics at the University and studied with Niels Bohr at the University of Copenhagen on a Rockefeller grant. Heisenberg invented matrix mechanics, a first version of quantum mechanics, in 1925 and won the Nobel Prize for physics in 1932. He continued to work with Bohr, and held various teaching positions until 1941 when he was made Director of the Kaiser Wilhelm Institute for Physics in Berlin. He is best known for his Uncertainty Principle.

Both of these men's characters, careers and places in history were shaped by the two World Wars. World War I delayed Bohr's return from England until 1916. Bohr remained in Copenhagen until 1943 when he was forced to escape to Sweden via fishing boat. Because Bohr's mother was Jewish, Bohr was seen as a Jew in the eyes of the Nazis. Eventually he arrived in the United States and worked in Los Alamos on the Manhattan Project. In 1944, he pleaded with Roosevelt and Churchill for worldwide cooperation regarding atomic weapons. After the war, in 1950, he argued for rational, peaceful atomic policies in a public letter to the UN. After his death in 1962, many of Bohr's papers were made public. However, letters regarding the meeting with Heisenberg in Copenhagen were kept secret until 2002.

Heisenberg's young world was greatly disturbed by World War I. Classes were rescheduled or cancelled and students were expected to study independently. His family nearly starved during the war and he risked his life numerous times to find food for them. He became the leader of the "New Boy Scouts," a youth group of German boys devoted to simpler values, German music, culture and poetry. After the extreme humiliation of losing World War I, German boys looked to such organizations for support and confidence. During World War II, the Nazis considered relativity and quantum theory to be "Jewish" physics and Heisenberg was often attacked in the press. After many of Germany's talented Jewish physicists left, Heisenberg was one of the few qualified scientists who could lead the German Atomic Bomb project. After the war, he was captured and held with other German scientists at Farm Hall in England for six months. They were still in custody when the atom bomb was dropped on Hiroshima, and their recorded conversations add new insight into the German atom bomb project. Years after his death, Heisenberg's reputation continues to be questioned. His children have created a website dedicated to revealing the true character of their father, dispelling the stereotypes and inaccuracies in films and books.

The shadow of their fateful meeting still falls across the postwar world.

Written by Kimberly Richard, Edited by Joan Sleight

On *Copenhagen*: from the playwright Michael Frayn

The central event in *Copenhagen* is a real one.

Heisenberg did go to Copenhagen in 1941, and there was a meeting with Bohr. He almost certainly went to dinner at the Bohr's 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 is even more disputed.

The idea for *Copenhagen* came to me out of my interest in philosophy. It was when I read a remarkable book called *Heisenberg's War* by Thomas Powers, that I came across the story of Werner Heisenberg's visit with Niels Bohr in 1941. As soon as I read it I began to think that this story reflected some of the problems that I had been thinking about in philosophy for a long time: How we know why people do what they do, and even how one knows what one does oneself. We can [in theory] never know everything about human thinking.

I wanted to suggest with *Copenhagen* that there is some kind of parallel between the indeterminacy of human thinking and the indeterminacy that Heisenberg introduced into physics with his famous Uncertainty Principle; though I'm not trying to say they're exactly parallel. The Uncertainty Principle says that there is no way, however much we improve our instruments, that we can ever know everything about the behavior of a physical object.

And I think it's also true about human thinking.

COPENHAGEN Timeline: "Into the heart of darkness..." From the original broadcast recording by Fynnesworth Alley

THE QUANTUM ATOM

1913 Bohr realizes that quantum theory applies to matter itself. The orbits of the electrons about the nucleus are 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 WAVE EQUATION

1926 Schrodinger finds the mathematical equation for the wave interpretation, and proves that wave and matrix mechanics are mathematically equivalent.

UNCERTAINTY

1927 Heisenberg demonstrates that statements about the movement of a particle are governed by the uncertainty relationship: the more accurately you know its position, the less accurately you know its velocity, and vice versa.

THE COPENHAGEN INTERPRETATION

1928 Bohr relates Heisenberg's particle theory and Shrodinger's wave theory by the complementarity principle, according to which the behavior of an 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.

FISSION

1939 Meitner and Frisch in Sweden apply Bohr's liquid drop model to the uranium nucleus, and realize that it has turned into barium (and krypton) under bombardment by splitting the atom into two, with the release of huge quantities of energy.

THE CHAIN REACTION

1939 Joliot in Paris and Fermi in New York demonstrate the release of two or more free neutrons with each fission, which proves the possibility of a chain reaction in pure U-235.

THE WAR

1939 The Second World War begins, and Germany at once commences research into the military possibilities of fission.

THE CRITICAL MASS

1940 Frisch and Peierls in Birmingham calculate, wrongly but encouragingly, the minimum amount of U-235 needed to sustain an effective chain reaction.

THE MANHATTAN PROJECT

1942 The Allied atomic bomb program begins.

THE REACTOR

1942 Fermi in Chicago achieves the first self-sustaining chain reaction, in a prototype reactor.

GERMANY DEFEATED

1945 The Allied Forces advance into Germany halts the atomic program there.

THE BOMB

1945 The bomb is successfully tested in July, and in the following month used in Hiroshima.

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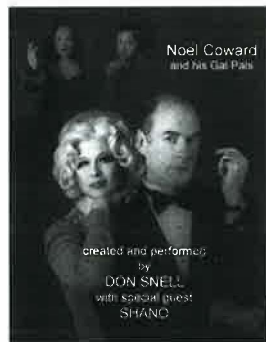
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SHOW FIVE: JAN 16 - FEB 22, 2003



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