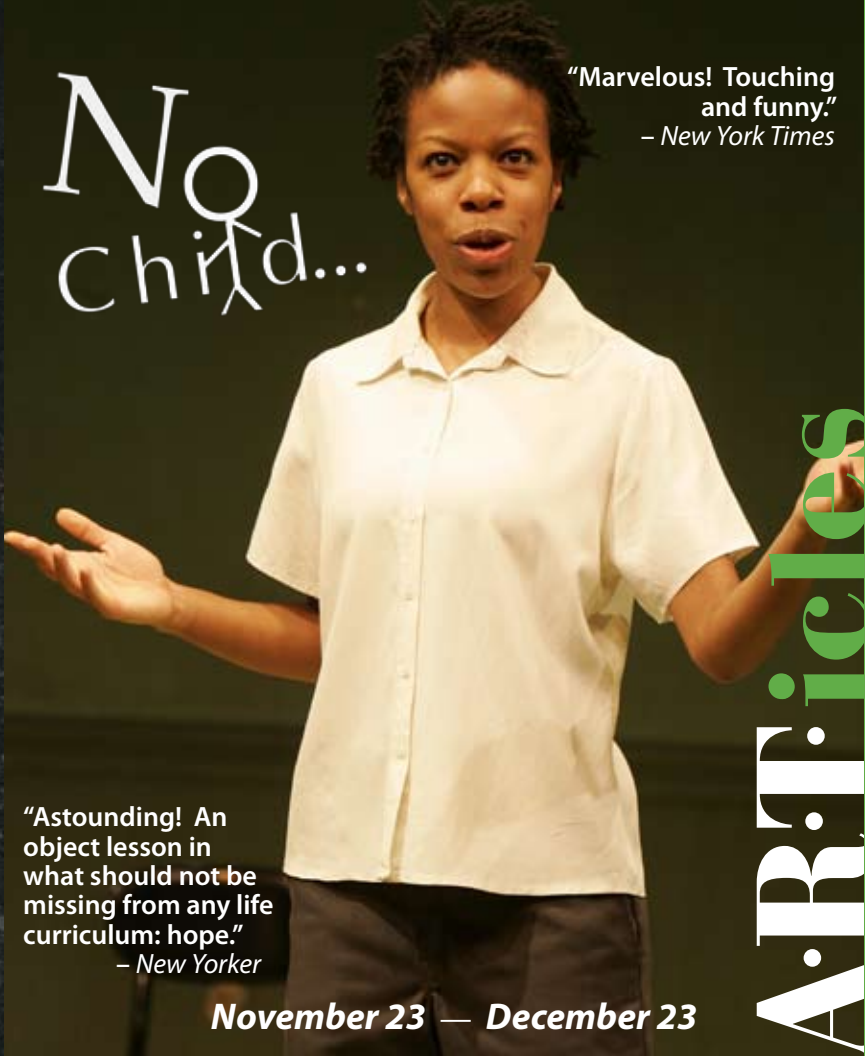


WELCOME TO ARTicles,
the A.R.T.'s quarterly newsletter.



"Marvelous! Touching
and funny."
– New York Times

"Astounding! An
object lesson in
what should not be
missing from any life
curriculum: hope."
– New Yorker

Copenhagen

January 5 — February 3

November 23 — December 23

05.10–06.08 CARDENIO
A Chronicle of Fear & Fun
04.03–05.04 ELECTIONS & ERECTIONS:
02.09–03.16 JULIUS CAESAR
01.05–02.03 COPENHAGEN
11.23–12.23 NO CHILD...

SEASON 07/08

American Repertory Theatre
64 Brattle Street, Cambridge, MA 02138

A.R.T.icles

American Repertory Theatre

Dear Friends,

I first saw *No Child ...* in 2006. I knew nothing about the show, and when I arrived at the tiny theatre on Sheridan Square in New York City where it had been playing for several months, I had no idea what to expect. Ninety minutes later I left in awe at the virtuosity of Nilaja Sun's performance and the emotional impact it worked on her audience.

In this remarkable production, Nilaja Sun draws from her nine years' experience as a teaching artist in the New York public school system to create a performance that is as provocative, virtuosic, and compassionate as any I can remember. It reminds me of Anna Deavere Smith's transformational performances, or of Pamela Gien's chameleon role-play in *The Syringa Tree*, but in some ways I found it even more powerful because its subject matter is of such urgent importance – the crisis at the heart of our education system – and because Nilaja unpacks it for us with such warmth, good humor, knowledge, and skill. Read more about this production, as well as my interview with Nilaja, in the following pages.

I was fortunate to see *Copenhagen* in its premiere production at the National Theatre in London. I must admit

I went somewhat reluctantly; the descriptions I'd read of the play made it sound like rather dry pseudo-biography. I was therefore amazed at the strength of my emotional reaction to the production. Michael Frayn's play is not only beautifully crafted and intellectually provocative, it's also deeply and surprisingly moving.

We included *Copenhagen* in our 07/08 season for several reasons. First and foremost, it's a great play, one that deserves a fresh look almost ten years after its Broadway run. It's also perfect for the A.R.T.'s resident company; Will LeBow will play the Danish scientist Niels Bohr, Karen MacDonald his wife Margrethe, and John Kuntz (in his A.R.T. debut) the German Werner Heisenberg. And third, it provides us with a starting place for a conversation about the arts and sciences that I hope will last many years.

Our colleagues in the History of Science department at Harvard, notably the distinguished historians Gerald Holton (who has written extensively about the play) and Peter Galison, have shared with us that much more is now known about Heisenberg's famous visit to Bohr in Copenhagen – which makes the play even more interesting to produce.

vol. 6 no. 2 November 2007

IN THIS ISSUE:



Behind the scenes:
No Child ... pages 2–5



Behind the scenes:
Copenhagen pages 6–9

Calendar page 10

ARTifacts page 11

We've included some historical context and insight into Bohr, Heisenberg, and playwright Michael Frayn in this newsletter.

Read on to learn more about *No Child ...* and *Copenhagen*. These two shows straddle the New Year, so let me take this opportunity to wish you a very happy and healthy 2008.

Gideon Lester

Gideon Lester
Acting Artistic Director

written and performed by Nilaja Sun
directed by Hal Brooks
set design by J. Michael Griggs
costume design by Jessica Gaffney
lighting design by Mark Barton
sound design by Ron Russell



PHOTO: Carol Rosegg

Child's Play

Gideon Lester talks to Nilaja Sun,
writer and performer of *No Child . . .*

Gideon Lester: How did you come to write *No Child . . .*?

Nilaja Sun: I was commissioned by the New York State Council of the Arts and Epic Theatre Ensemble to write a show about education. I'd been a teaching artist in the New York public school system for nine years, so it was a subject I knew well. I'd written and performed four solo shows in the past, but at first I thought *No Child . . .* would be a play for two or three actors. It was only after I'd written it that I realized I might be able to pull it off as a one-person show. There are many more characters in it than I've ever performed before, and I've never changed characters at the rapid speed that you see in *No Child . . .*

GL: Why did you decide to perform it alone?

NS: Teachers often tell me that they feel as if they're doing a one-person show in front of their classrooms every day. They're run ragged. I wanted to recreate that feeling in the show – I don't drink water, I barely sit down, I just keep going.

GL: When I watch the show I'm also reminded that role-play is integral to life as a student or teacher; teachers have to perform for their students, and students have to assume identities to conform socially.

“The best way to teach teachers is for them to see a teacher failing and succeeding, doing a great job and then messing up.”

NS: I'm always aware of that when I begin a residency, but hopefully the masks begin to peel off the longer you interact with the kids. All of them have some kind of identity that they're hiding behind, but when you get underneath, you see how beautiful and vulnerable these kids and teachers are.

GL: You trained as an actor and writer. How did you become a teaching artist?

NS: In 1998 I was working with the National Shakespeare Company, performing *Romeo and Juliet* for high school students. After the show we would pair off in the classrooms and teach Shakespeare's language for an hour. It was then that I started to notice what life was like in a public school. I went to a Catholic school for thirteen years, and that was very different.

PHOTO: Carol Rosegg



PHOTO: Carol Rosegg

GL: How was it different?

NS: Discipline was really lacking in the public schools. Some of the kids couldn't sit still for fifteen minutes. One day they were going to be the adults of America, and I was concerned for their future and for our communities. I wanted to get them out of some of the patterns that are harming them – constantly talking in class, lack of attention, negative remarks to their teachers or about themselves. That environment creates a whirlpool of darkness. That's the reason I started teaching.

GL: How does theatre help them?

NS: It allows the students to place themselves in another person's shoes, in another person's life, and they become a little more empathetic. They start to understand what it means for one person, one teacher, to have to control thirty students. We don't teach empathy much in our society – we focus on ourselves. We value an independence of spirit, which is great until you have to work in a group. The theatre also allows them to still be kids, to have fun. A lot of the time, especially in the inner city, their childhood is taken away so early. They become this weird person who looks like an adult and acts like a child, and they don't really know where they fit in. Theatre helps them to connect with the beautiful child they have inside them – it's almost metaphysical. I don't say that to them, of course, because then I hear, “I ain't gonna be no child,” all that kind of stuff, but that's really what it's about. Allowing them to play as children play, at that innocent time in your life when you believed in magic and imagination and you weren't too cool for all of that.

GL: It's interesting that you mention empathy, because one of the extraordinary things about your performance is the empathy you show for each character, down to the janitor and the security guard who mans the metal detectors at the school doors.

NS: People don't always realize that when you walk into a school, the kids are really funny. It's easy to imagine that public schools are scary, but most of the time the kids are joking around and having a really good time. Some audience members come to the show, and I can see in their eyes, “Why is she making fun of black kids?” I just want to say to them, “Come with me. I'm not exaggerating, I'm doing 10 percent of what they actually do.”

GL: How much of *No Child . . .* is based on real incidents?

NS: The whole script is shaped from events that have happened to me. It's an amalgamation of all my experiences.

GL: Many teachers saw the show while you performed it in New York. How do they respond?

NS: Often they tell me that I encapsulate their years working in the schools. New teachers come in and say, “That's exactly what I'm going through, and I'm so glad I saw your show because now I have some ideas about what I can do with the kids when certain things happen.” The best way to teach teachers is for them see a teacher failing and succeeding, doing a great job and then messing up.

“It allows the students to place themselves in another person's shoes, in another person's life, and they become a little more empathetic.”



GL: You've performed *No Child . . .* more than four hundred times in New York City. Are you curious about how it will be received in Boston?

NS: Yes. Teachers have come from all over the country and said they'd like me to bring the show to their cities. Boston is interesting to me because the school system is as segregated as in New York. The situations in the classroom are very similar.

GL: Can we talk about the title? How do you feel about the *No Child Left Behind Act*?

NS: It leaves a lot to be desired. The amount of testing required for schools to receive their funding weighs heavily on teachers' minds. Not every school is the same, and the standardized testing creates huge pressures. As teaching artists we can't spend enough time in the classroom, because the students have to learn to take tests. Also, the arts don't appear in the language of the act, and that's troublesome. To eliminate the arts from our schools would be a tragedy. If I were ever to speak to the president of the United States, I'd argue that the arts create well-rounded individuals and better, more questioning citizens.

GL: *No Child . . .* so clearly reminds us that the problems in our education system are of vast proportions. Do you feel any hope for the future?

NS: Yes I do. We have to remain hopeful for the kids' sake. Can you imagine being a teenager and having adults looking at you and saying, “I have no hope for you, teenager?” We have to focus on a hopeful future for them. We're not helping them at all by regarding them as a lost generation.

Gideon Lester is the A.R.T.'s Acting Artistic Director

SYNOPSIS

No Child . . . is a distillation of Nilaja Sun's nine years' experience as a teaching artist in the New York public schools. It follows her as she attempts to mount a production of Timberlake Wertenbaker's play *Our Country's Good* at a Bronx high school. Nilaja plays not only herself, but all the other characters in the story – her students and fellow teachers, parents and janitors, and even the security guard who mans the metal detector at the school gates.

NILAJA SUN

New York City native Nilaja Sun has been a teaching artist with New York's Epic Theatre Company's “Journeys” program for eight years. The program's purpose is to bring theatre to city schools through intensive sessions of rehearsal and performance of a single play. An alumna of Franklin and Marshall College in Lancaster, Pennsylvania, she has also performed in Epic's off-Broadway productions of *Einstein's Gift*, *Pieces of Throne*, and *Time and Conways*. Her other self-written solo shows include *Black and Blue*, *Insufficient Fare*, *Babylon*, and *September 11th*. Sun received the Princess Grace Award for theatre in 2003. *No Child . . .* has been performed most recently in Chicago to critical acclaim and was also presented in Aspen following its much-awarded run in New York.

INFO

November 23–December 23, 2007
Loeb Drama Center, 64 Brattle Street, Cambridge
Pre-play discussions: December 9, 12, 20
Playback post-show discussions after all Saturday matinees.
Info and Tix: 617.547.8300 amrep.org
Presented in association with the Loeb Drama Center



by Sarah Wallace

No Child . . . is one teacher's story from the trenches. Direct from the battlefield of New York City schools, Nilaja Sun wrote this play to expose the deterioration of public education. No *Goodbye, Mr. Chips*, this production dispels the sugarcoated notion of the teacher as a knight in shining armor.

Now I know what you're thinking: "I know what's happening in the public schools. I watch the eyewitness news." What I got to say to that? HUSH! You don't know unless you've been in the schools on a day-to-day basis. HUSH! You don't know unless you been a teacher, administrator, student, or custodial staff. HUSH! Cuz you could learn a little somethin'.

- excerpt from *No Child . . .*

Sun's story strips away clichés to present a raw snapshot of our educational system and why it's failing.

The play dramatizes Sun's work with students over six weeks at the fictional Malcolm X High School in the Bronx. The students rehearse a play about prisoners performing a play. Just as the inmates transcend their prison through theatre, the young students find hope through the performing arts. Like the convicts in the play, theatre allows the students to imagine a life without "two metal-detecting machines, seven metal-detecting wands, five school guards, two NYC police officers. All armed."

Yet for Sun, the road to her students' opening night performance proves far more difficult than she thought. Thwarted at every turn – by her students, by other teachers, by the administration, and by the inflexible structure of the system – she struggles to survive the six weeks. Within this

play-within-a-play-within-a-play, Sun tackles more than a dozen roles, from herself to her troubled students, from the school's janitor (the *No Child . . .* narrator) to its principal.

What sets *No Child . . .* apart from numerous other works about teachers trying to make a difference is how Sun deftly exposes every broken cog in the school system. The play paints a brutal portrait of the complexities of public education.

PHOTO: Carol Rosegg

We meet troubled students, bright but betrayed by instability and adults who do not listen. In just six weeks, these teenagers gain and lose three teachers, one too terrified to teach, another barely able to speak English, a third whose future remains uncertain. Sun introduces educators, optimistic but naïve, whose training leaves them unequipped to deal with the war zone of an inner city classroom. Well-intentioned administrators, caught between an ill-conceived Washington policy and the welfare of their students, fall victim to a structure that allows for little teaching. Tangled into a convoluted knot, these elements create a world where the students are first to suffer.

No Child . . . caused a sensation when it premiered in 2005. When teenage students saw *No Child . . .*, they shouted back at Sun, deeply moved by the immediacy of her performance. Teachers clamored to see a show that spoke to their experiences with harsh compassion. Through Sun, voices long silenced echoed throughout the theatre.

“Through these lightning-fast transformations and collision of voices, Sun creates the chaos of the classroom.”

Sun's skill as a performer allows her to embody each character with honesty. It is difficult enough to form one coherent personality, and Sun creates sixteen. Through a kaleidoscope of facial language, physicality, pitch, and tone, these three-dimensional characters interact directly with each other. Sun shifts back and forth between students, teachers, administrators, and parents in the blink of an eye. Through these lightning-fast transformations and collision of voices, Sun creates the chaos of the classroom.

During the nearly year-long run of *No Child . . .* in New York, Sun never stopped teaching. By day she performed the show in public schools, after which she involved students in theatre-based games, converting the students from spectators to active participants. The scope of *No Child . . .* at the American Repertory Theatre will also extend beyond the stage. Sun plans to immerse herself in classrooms throughout the Boston area. She hopes not only to bring students and teachers to *No Child . . .*, but to bring the message of *No Child . . .* to students and teachers. Nilaja Sun may have a hit on her hands, but the work of a teacher never ends.

Sarah Wallace is a second-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theatre Training.

NO CHILD LEFT BEHIND

What Can Be Done?

While some students are improving, clear achievement gaps exist within the school system. The National Education Association suggests the following strategies to close such gaps. These strategies move beyond simply training students for test taking. Many of these suggestions would require an increase in spending for public schools and emphasize personal attention for students, parents, and educators:

- Consider students' diversity to be an asset and increase faculty's cultural competence.
- Screen children early for medical or social services and identify those who need additional instructional support.
- Engage and reach out to families by establishing family centers at schools and other community locations, hiring staff from the community who speak families' home languages, providing transportation to and from school events, and conducting adult education and parenting courses at local schools.
- Institute full-day kindergarten and pre-kindergarten, reorganize the instructional day to maximize time for learning, and extend learning to before- and after-school programs and summer programs.
- Improve teacher education programs. Recruit, develop, and retain qualified teachers and paraeducators.
- Provide time for faculty to meet and plan, and compensate those teachers who take on extra responsibilities.
- Provide additional resources and support for students experiencing achievement gaps.
- Engage teachers in strengthening curriculum and student assessments.
- Decrease class sizes.

Data compiled from The Boston Globe, Mass Advocates for Children, Children's Data Bank, the National Center for Education Statistics, National Education Association, and Boston Partners in Education.

PHOTO: Carol Rosegg

You can make a difference too!

Both Boston and Cambridge have organizations that place volunteers directly within schools:

- **Boston Partners in Education**
Go to bostonpartners.org for more information.
- **Cambridge School Volunteers**
Go to csvinc.org for more information.

by Michael Frayn
directed by Scott Zigler
set and costume design by David Reynoso
lighting design by Kenneth Helvig
sound design by David Remedios

SYNOPSIS

On an autumn evening in 1941, two old friends, physicists Niels Bohr and Werner Heisenberg, met for the first time since Nazi Germany invaded Denmark the previous year. Both men knew the secrets of nuclear fission, but would they use that information to build an atomic bomb? Would Heisenberg build a bomb for Hitler to protect Germany from another defeat? Would Bohr risk what he fears most — a nuclear war — to stop an even greater evil? All these questions confront the ghosts of Heisenberg, Bohr, and his wife, Margrethe, who have gathered to determine what they never managed to agree about in life: Why did Heisenberg come to Copenhagen that night? Relationships split like atoms and memories become as uncertain as Heisenberg's famous principle as the three reconstruct the evening.

THE COMPANY

JOHN KUNTZ — Werner Heisenberg
Founding company member of the Actors Shakespeare Project. He appeared in New York in his own work *Jump/Rope* and his one-person shows *Starfuckers* (Elliot Norton Award and New York International Fringe Festival Award) and *Freaks!* Recent Boston credits include the title role in *Mr. Marmalade*, numerous productions of *The SantaLand Diaries* (IRNE Award Best Solo Performance), the New England premiere of *The Pillowman* (Katurian), *Waiting for Godot*, and the title role of *Scapin*. His plays *Sing Me to Sleep* and *Freaks!* both received Elliot Norton Awards for "Outstanding Fringe Production." *Jasper Lake* received both the Michael Kanin and Paula Vogel National Playwrighting Awards, with productions at the Kennedy Center and the New York Fringe Festival.

WILL LeBOW — Niels Bohr
A.R.T.: forty-nine productions, including *Donnie Darko*, *A Marvelous Party!*, *Oliver Twist*, *Three Sisters*, *No Exit*, *The Miser* (Valère), *The Birthday Party* (Goldberg), and *Uncle Vanya*. Other: *The Cherry Orchard*, *Love's Labor's Lost*, *The Rivals* and Melinda Lopez's *Sonia Flew* (Huntington Theatre), *Twelfth Night* (Commonwealth Shakespeare Company), Brian Friel's *Faith Healer* (Gloucester Stage Company), the Boston Pops premiere of "How the Grinch Stole Christmas" (narrator). Television: the Cable Ace Award-winning animated series *Dr. Katz, Professional Therapist* (voice of Stanley).

KAREN MacDONALD — Margrethe Bohr
A.R.T.: founding member, sixty-two productions, including *Donnie Darko*, *Oliver Twist*, *The Onion Cellar*, *Island of Slaves*, *No Exit* (Elliot Norton Award), *Olly's Prison* (Elliot Norton Award). She directed *Dressed Up!* *Wigged Out!* for Boston Playwrights Theatre. New York: Roundabout Theatre, Second Stage, Playwright's Horizons. Regional: Berkshire Theatre Festival; Boston Playwrights Theatre; Commonwealth Shakespeare Company; Vineyard Playhouse; Merrimack Repertory Theatre; Charles Playhouse. Other: Alley Theatre (Company member), the Goodman Theatre, Long Wharf Theatre, Syracuse Stage, Buffalo Studio Arena, Cincinnati Playhouse, Hartford Stage, Philadelphia Festival of New Plays.

INFO

January 5 – February 3, 2008
Loeb Drama Center, 64 Brattle Street, Cambridge
Pre-play discussions: January 17, 20, 23
Playback post-show discussions after all Saturday matinees.
Info and Tix: 617.547.8300 amrep.org

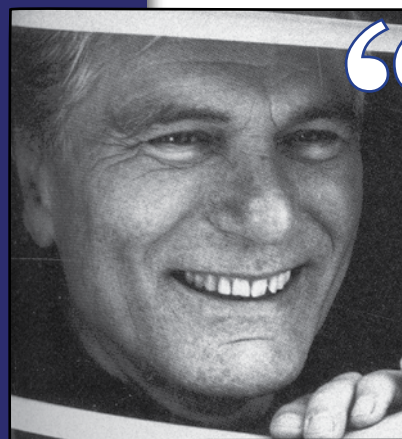
MICHAEL FRAYN: Renaissance Man of the Word

by Heidi Nelson

Those who know *Noises Off* may think they know Michael Frayn. *Copenhagen*, however, is worlds away from Frayn's early farces. To understand the depth of *Copenhagen*, one must understand the progression of its author from newspaper satirist to Tony Award-winning dramatist.

Writing for the *Manchester Guardian* in the 1950s, Frayn earned the reputation of a wit. He was drawn into the 1960s satire boom that attacked the hypocrisy of the old regime in England and the decline of liberalism. Frayn lampooned everything from the obsession with class distinctions to the stupidity of London theatre. Since Frayn disliked the malicious tone used by other satirists, he ridiculed satire itself, writing: "How . . . powerful is our appeal to men's malice, resentment, destructiveness, and envy."

Like his satirical columns, Frayn's first stage play, *The Two of Us*, throws the lives of ordinary couples into a farcical spin when day-to-day communication misfires. Frayn's early plays provoke laughter by focusing on human mayhem. The backstage world of *The Two of Us* inspired Frayn to write his best-known play: *Noises Off*. As he watched from the wings one evening, Frayn decided to write a farce seen from behind. He felt that the anarchy of actors rushing



Frayn takes one short moment — a meeting between two scientists — and refracts it through the lenses of individual perspective, misinterpretation, and memory.

madly about to get on stage in time reflected the lives we all lead. In 1982 Frayn's farce about the performance of a farce scored his biggest hit, but beneath the merriment, Frayn was dealing with serious concerns. His farces explore the misunderstandings that color all human perceptions of reality — a theme that has intrigued Frayn throughout his career.

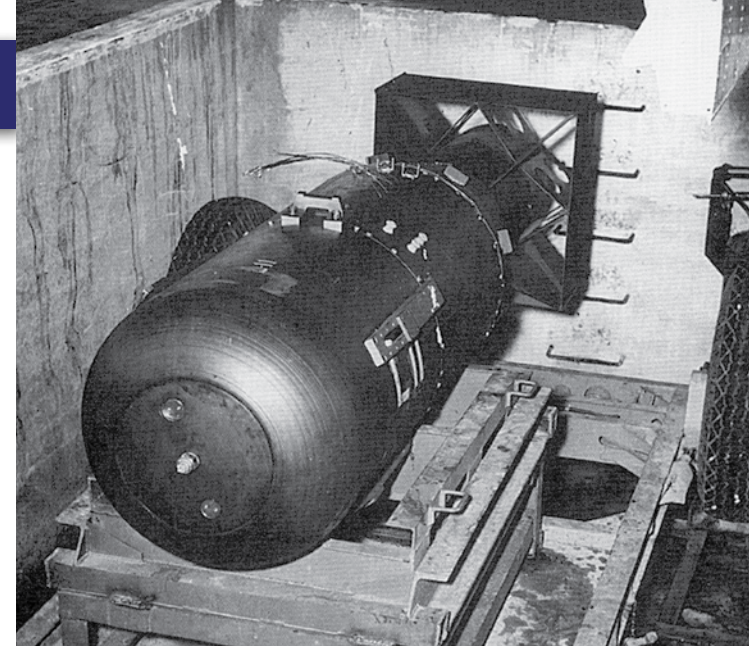


PHOTO: Niels Bohr Archive

Frayn has used different genres to explore his concern. *A Very Private Life*, a dystopian novel, shows Frayn's penchant for philosophy. The characters in the novel never leave their homes, experiencing the outside world through the 3-D manifestations of "holovision." The protagonist argues with another character about his secondhand experiences:

UNCUMBER: "You got all those ideas out of books and . . . [holovision] manifestations . . ."
SULPICE: "That doesn't make the experience any the less valid . . ."
UNCUMBER: "It's all just inside your head."
SULPICE: "Of course! That's where the world is centered."

With the 1974 publication of *Constructions*, his first book of philosophy, Frayn expanded his theories on how humans distort reality: Frayn continues this investigation in his newest book, *The Human Touch: Our Part in the Creation of a Universe*. Here Frayn questions how much reality depends on our perceptions versus how much reality informs our perceptions.

In *Copenhagen* the misunderstandings of farce grow into philosophical inquiry. Frayn takes one short moment — a meeting between two scientists — and refracts it through the lenses of individual perspective, misinterpretation, and memory. In the blink of an eye, the situation alters, depending on which character is narrating the story. Thus, Frayn's fascination with human foibles and subjective realities culminates in the hunt for a true account of an event that shaped history.

Heidi Nelson is a first-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theatre Training.

REDESIGNING THE ATOM

By Sean Bartley

David Reynoso knows that the set for *Copenhagen* will ruffle feathers. Dominated by an immense metallic sculpture, the design evokes the fear of the atomic bomb's development and the whimsical designs of Alexander Calder. Surfing YouTube one afternoon, Reynoso hit upon his design's impetus: footage of Poi, a form of juggling from New Zealand where balls on strings represent atomic particles in motion. Because the sculpture is formed from phosphorescent tubing, lighting designer Ken Helvig can fill it with small LED lights. The result is an overhead cyclorama: color and light float across Reynoso's atomic framework, glowing downward on actors and audience alike.

Beneath the giant atom, the world of the play is equally nebulous. On a spare stage, the movement of actors divides the open space. The black tiling on the floor creates a chessboard, infinite in possibilities for movement. Upstage, walls made of mirrors reflect our attention back on the actors and their fluid spatial relationships.

The design evokes the fear of the atomic bomb's development and the whimsical designs of Alexander Calder.

Reynoso has given Helvig a daunting challenge: how to light a vast, ambiguous space with the obstruction of an enormous atomic sculpture. Since Frayn's play shifts seamlessly from large outdoor settings to intimate interior scenes, Helvig will set light boundaries along the floor's gridwork, subdividing the larger space for indoor moments. The size and placement of Reynoso's sculpture mean that it will refract and warp any lights placed above it. Helvig has tackled this complication head-on: bursts of fragmentary lights will create a cascading unity from the splintered rays.

Though both Helvig and Reynoso have had prior opportunities to design at the A.R.T. (notably last season's *No Man's Land*), *Copenhagen* showcases their work on a grand scale. Acting Artistic Director Gideon Lester sees the production as a chance to highlight the A.R.T.'s young design talent: "*Copenhagen* was the perfect opportunity to let David and Ken work on a larger canvas." Using trial and error, both designers have risen to the challenge, or as Reynoso put it, "Throwing ten ideas into the air to see what will fly." The resulting designs have given director Scott Zigler an elegant, evocative, and haunting visual playground.

Sean Bartley is a first-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theatre Training.

THREE CHARACTERS in Search of an Ending

by Katie Rasor

In 1940, the Germans invade Denmark, claiming that they need to occupy the country to protect it from a British invasion. On an autumn night in 1941, two physicists meet in Copenhagen and — stop me if you know what happens. But no one knows, which is why everyone is still talking about it, even Michael Frayn. Why would the playwright of such farces as *Noises Off* undertake the impossible task of guessing what happened that night? Why would anyone? The mystery is compelling because these two physicists held the fate of the world in their hands.

“What if Bohr hadn’t stormed off that evening, could nuclear war have been prevented? If Heisenberg had come to pump Bohr for information, what if he had obtained what he needed? Would atomic power have fallen into Hitler’s hands?”

Few facts are known: In 1941 Werner Heisenberg, the head of the Nazi atomic bomb project, arrived in German-occupied Copenhagen to visit his mentor, physicist Niels Bohr. They dined with Bohr’s wife, Margrethe, and then took a walk alone. The walk ended badly. Bohr’s son reported that his father returned from the walk with this conclusion: “Either Heisenberg is lying, or he is being used by the Nazis.” Bohr’s close friends feared that Heisenberg had come to pump Bohr for information about the Allies’ progress on creating a bomb and fish for clues that would help the Germans build one. In a 1945 letter, Lise Mietner, an Austrian physicist essential in the discovery of nuclear fission, called Heisenberg’s visit to Denmark “unforgivable.” Two years after the meeting, Bohr escaped to the United States, where he worked on the Manhattan Project, America’s atomic bomb operation. In May



PHOTO: Niels Bohr Archive

1945, the United States Army arrested Heisenberg as a war criminal. Two months later, the U.S. dropped the world’s first atomic bomb on Hiroshima.

The nature of the Bohr-Heisenberg meeting remains the topic of heated debate. The encounter might have gone unnoticed if not for a 1956 book, *Brighter than a Thousand Suns* by Robert Jungk. In a letter to Jungk, Heisenberg implied that he had serious moral qualms about building a bomb. But many German physicists had emigrated when Hitler took power, and Bohr helped Jewish peers find jobs. Heisenberg, however, chose to stay in Germany. As a strong German patriot and national hero for his Nobel Prize-winning work, he held high hopes for his country’s future. Even after the war, he and his colleagues on the Nazi bomb project did not want to be seen either as traitors to their Fatherland or as war criminals by the Allies. Their ambiguous statements walked a vague line to preserve their reputations on both sides.

From compilations of carefully worded statements by German scientists, an argument has arisen that Heisenberg was morally opposed to the idea of creating an atomic bomb. Some have even suggested that he wanted Bohr to persuade Allied scientists to agree with German scientists not to build a bomb, by withholding information from their governments. Nuclear fission had been discovered only two years earlier, and only a handful of scientists understood it. In *Heisenberg’s War*, Thomas Powers claims that Heisenberg sabotaged German efforts at nuclear weapons. Others insist that the only reason Heisenberg did not build an atomic bomb was that he did not know how.

Heisenberg remains a villain in the eyes of many. Historian Paul Lawrence Rose cites repeated inconsistencies in Heisenberg’s statements

after the war. He also notes a widespread condemnation of Heisenberg’s refusal to recognize the moral difference between Hitler’s cause and that of the Allies in such statements as “I certainly thought it a crime to make atomic bombs for Hitler; but I find it also not good to give them to other holders of power.” This attack on the morals of Allied physicists offended many, still spinning from the atrocities of the Third Reich.

As for the fateful meeting in Copenhagen, Thomas Powers hypothesizes that regardless of what Heisenberg was trying to do that evening, there was something he most certainly did do: he confirmed Bohr’s fears of a Nazi atomic bomb project. Powers explains that “Heisenberg, in talking with Bohr, betrayed at a stroke the single most important secret of the German bomb program — its existence.” This knowledge, if relayed to the scientists at Los Alamos, would have heightened the sense of urgency in their nuclear research.

In a recent interview, Dr. Peter Galison, Harvard professor of the History of Physics, presents another perspective: “I think that as a historian looking at these power relations, you can’t simply say: Heisenberg had one interpretation, Bohr another. This was a discussion between the conqueror and the conquered. That’s not a discussion between friends. Bohr knew him very well and respected him greatly and was horrified by what he thought Heisenberg was saying. Will we ever know the details of what was said? No.”

Michael Frayn distills this debate into an intense evening of theatre. He conjures Heisenberg and Dr. and Mrs. Bohr to examine what might have happened. As they search their consciences, the three specters employ the logic of physics. They apply Heisenberg’s Nobel Prize-winning Uncertainty Principle to their own memories. Dr. Galison calls it “a fascinating exploration of the unknown and the unknowable.” This January, the A.R.T. will welcome the New Year by investigating the past — real and imagined — with two of the greatest minds of modern history.

Katie Rasor is a second-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theatre Training.

Special thanks to Dr. Peter Galison, Joseph Pellegrino University Professor, Harvard University.

COPENHAGEN

WHO’S WHO

By Lynde Rosario

Niels Bohr

(1885–1962)

A professor at the University of Copenhagen, Bohr receives the Nobel Prize in Physics in 1922 for his investigation of the structure of atoms and takes Werner Heisenberg as a student. During WWII, Bohr offers refuge and jobs to Jewish physicists. During the German occupation, Bohr escapes Denmark. After the war, Bohr promotes the peaceful uses of atomic energy and denounces the transfer of any secret information from one nation to another, hoping to end international aggression.



PHOTO: Niels Bohr Archive

Margrethe Norlund Bohr

(1890–1984)

Margrethe marries Niels Bohr in 1909. Between 1916 and 1928 she gives birth to six sons, the oldest being Christian Bohr. At 18, Christian falls overboard and drowns. After the German invasion, the Bohrs flee to England, where Niels leaves his wife to go to Los Alamos, New Mexico, for the Manhattan Project. After two years apart, the couple reunites. A year after Niels’ death, Margrethe sees Heisenberg at a conference and calls his 1941 visit to Copenhagen “hostile.”



PHOTO: Niels Bohr Archive

Werner Heisenberg

(1901–1976)

At 22 Heisenberg earns his PhD at the University of Munich. He works under Bohr in Copenhagen, where he develops his Uncertainty Principle, the primary principle of quantum mechanics, suggesting that the exact position and velocity of an electron cannot be determined at the same time. In 1932 Heisenberg wins the Nobel Prize in Physics. As WWII starts, Heisenberg is conscripted to join the German War Office’s Nuclear Physics Research Group. In 1945, Heisenberg is captured by the United States Army. He is allowed to return to Germany one year later.



PHOTO: Niels Bohr Archive

Lynde Rosario is a first-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theatre Training.

SYNOPSIS

Expats

by Heather Lynn MacDonald, directed by Jonathan Carr

Moscow. 1996. Boris Yeltsin seeks his second presidential term, running against the hugely popular head of the Russian Communist Party. The country is again on the brink of major political and economical upheaval. As political tension rises and corruption reaches its peak, four American expats search Moscow for love, fame, and an alternative to US greed. Each descends into the double-dealing and vice of the New Russian Democracy, learning firsthand of their own country's role in the fraud and bribery.

Expats comes to Cambridge with a cast of real-life expats—students from the A.R.T/ Moscow Art Theatre School Institute for Advanced Theatre Training, who spent last spring living and studying in Moscow. Jonathan Carr returns to the Institute to direct.

INFO

Zero Arrow Theatre, corner of Arrow and Mass. Ave., Harvard Square
Nov. 30, Dec. 1, 2, 6, 7, 8 7:30 pm
Tix: \$10; \$5 for A.R.T. subscribers, students, seniors.
617.547.8300 or amrep.org.

HRDC

HARVARD RADCLIFFE
DRAMATIC CLUB

UPCOMING IN THE LOEB EX:

11.29 – 12.01 *Manuscript* - Paul Grellong
12.07 – 12.15 *Titus Andronicus* - Shakespeare
01.10 – 01.12 *Shahrazad* - Tawfiq El-Hakim

HRDCtheater.com

Did you know...

as a member of the A.R.T. community, you are invited to attend any of the productions presented on our stages . . . including student productions? In years past these featured such names as Peter Sellars, Matt Damon, and Steve Zahn. Who can predict what the future will bring?

We look forward to welcoming you to the A.R.T. this winter!



From time to time, ARTicles will feature profiles of individuals and organizations that have made significant contributions to the A.R.T. through financial support, in-kind contributions, or time. In this issue we introduce you to two members of our Advisory Board.

Meet Charles Gottesman and Page Bingham, A.R.T. Advisory Board members.

If you've attended one of A.R.T.'s pARTy events in the past few years, you've witnessed the efforts of Advisory Board member Page Bingham. For the past two years, Page has chaired the auction component of the event, lending her imagination and enthusiasm to all aspects of the auction. Already working on our 2008 spring pARTy, Page has assumed the role of co-chair of the event, overseeing decor, food, and design with the same energy – and all for the benefit of the theatre.

With an interest in theatre, Page became acquainted with the A.R.T. through her next-door neighbors, longtime A.R.T. company members Jeremy Geidt (Senior Actor) and his wife, Jan (Coordinator of Special Projects). Conversations with Jan and Jeremy of course gravitated to theatre, which naturally led Page and her husband, Jim Anathan, to become involved here. As Page's interest grew, so did her involvement. Page joined A.R.T.'s Advisory Board in the spring of 2006.

Charles Gottesman also joined the Advisory Board in 2006, and he became actively involved providing support, direction, and increased community awareness about the magic of theatre. Charles serves on the A.R.T.'s Committee on the Board.

Theatre was not a new arena to Charles, who attended the American Academy of Dramatic Arts in New York and spent time pursuing his career in theatre in Los Angeles. Eventually his path led to Saucony, Inc., where Charles was Vice Chairman of the Board, Executive Vice President.

Charles and his wife, Merrill Fisher Gottesman, live in Chestnut Hill. In addition to his work on A.R.T.'s Board, Charles also serves as a Trustee of the Boston Lyric Opera.

CALENDAR

					23 NOV. NC 8pm	24 NC 8pm
25 NC 2pm NC 7:30pm	26	27 NC 7:30pm	28 NC 7:30pm	29 NC 7:30pm	30 EX 7:30pm NC 8pm	1 DEC. NC 2pm EX 7:30pm NC 8pm
2 NC 2pm EX 7:30pm	3	4 NC 7:30pm	5 NC 7:30pm	6 EX 7:30 NC 7:30	7 EX 7:30pm NC 8pm	8 EX 7:30pm NC 8pm
9 NC 2pm NC 7:30pm	10	11 NC 7:30pm	12 NC 7:30pm	13 NC 7:30pm	14 NC 8pm	15 NC 2pm
16 NC 2pm NC 7:30pm	17	18 NC 7:30pm	19 NC 7:30pm	20 NC 7:30pm	21 NC 8pm	22 NC 2pm NC 8pm
23 NC 2pm						5 JAN. COP 8pm
6 COP 2pm	7	8 COP 7:30pm	9 COP 7:30pm	10 COP 7:30pm	11 COP 8pm	12 COP 2pm COP 8pm
13 COP 2pm COP 7:30p	14	15 COP 7:30pm	16 COP 7:30pm	17 COP 7:30pm	18 COP 8pm	19 COP 2pm COP 8pm
20 COP 2pm COP 7:30p	21	22 COP 7:30pm	23 COP 7:30pm	24 COP 10am	25 COP 10am	26 COP 2pm COP 8pm
27 COP 2pm COP 7:30p	28	29 COP 7:30pm	30 COP 7:30pm	31 COP 7:30pm	1 FEB. COP 8pm	2 COP 2pm COP 8pm
3 COP 7:30pm	COP = Copenhagen EX = Expats NC = No Child . . .					

SEE ANY THREE PLAYS FOR LESS THAN \$100!

Choose three or more of our 07/08 season productions, and you'll also receive:

- Free and easy ticket exchange
- Discounts on additional tickets to A.R.T. and other area theatres
- \$5 tickets to all A.R.T./MXAT Institute performances
- Discounts on parking and fine dining
- First notice of special events
- Preferential renewal seating

Our season continues in February with . . .

JULIUS CAESAR

by William Shakespeare
directed by Arthur Nauzyciel
February 9–March 16 Loeb Stage
One of the greatest theatrical studies of tyranny, revolution, and civil war, *Julius Caesar* is also a highly personal play – a breathless, gripping portrayal of friendships and alliances torn apart by political ambition and the intoxicating effects of power. This is the first production of *Julius Caesar* in the A.R.T.'s history.

ELECTIONS & ERECTIONS:

A Chronicle of Fear & Fun
by Pieter-Dirk Uys
April 2–May 4 Zero Arrow Theatre
We invite you to spend a second evening in the company of Nelson and Winnie Mandela, Desmond Tutu, Mrs. Evita Bezuidenhout ("the most famous white woman in South Africa") and, of course, their alter ego, Pieter-Dirk Uys whose latest, most outrageous attack on political outrage underlines the "mock" in democracy and exposes the "con" in reconciliation.
Presented in association with the Loeb Drama Center.

CARDENIO

by Stephen Greenblatt & Charles L. Mee
directed by Les Waters
May 10–June 8 Loeb Stage
Shakespeare scholar Stephen Greenblatt (*Will in the World*) and playwright Charles Mee have joined forces to produce a midsummer comedy of love based on *Cardenio*, a play by Shakespeare that was lost soon after its first performance. Fragments survive, which Greenblatt and Mee have woven into a contemporary reconstruction of the story, now set at a wedding party on the terrace of a villa in the Umbrian hills. Presented in association with The Public Theatre, New York.

To order, call 617.547.8300 or visit amrep.org today!

curtain times

Tue/Wed/
Thu/Sun eves 7:30pm
Fri/Sat eves 8pm
Sat/Sun matinees 2pm

single ticket prices

LOEB STAGE	A	B
Fri/Sat evenings	\$79	\$56
All other perfs	\$68	\$39

ZERO ARROW THEATRE

Fri/Sat evenings	\$52
All other perfs	\$39

discount tix

Student Pass
For full-time students, \$60 buys five tickets good for any combination of plays. That's only \$12 a seat!

Student Single Tix

\$25 in advance with ID.
\$15 on day of show with ID.
Based on availability.

50 @ \$15 @ noon

\$15 tickets on sale at noon on the day of performance. In-person only, based on availability.

box office hours

LOEB STAGE
Tue–Sun, noon–5pm
Monday closed
Performance days open until curtain.

ZERO ARROW THEATRE

Box Office opens one hour before curtain.

exchanges

Ticket exchanges are FREE for series ticket holders. Single ticket buyers can exchange for a fee of \$10.

preplay discussions

Held one hour before 7:30 curtain, led by the Literary Department.

No Child . . . : December 9, 12, 20
Copenhagen: January 17, 20, 23

playback

Post-show discussions after all Saturday matinees. Free and open to the public.

discount parking

LOEB STAGE
Have your ticket stub stamped at the Loeb reception desk and receive discounts at the University Place Garage or The Charles Hotel Garage.

ZERO ARROW THEATRE

\$5 parking with permit at the Harvard University lot at 1033 Mass. Ave. (entrance on Ellery Street.) For permits, visit amrep.org/venues/zarrow/#harvard.

Grafton Street Pub & Grill:

Free Valet Parking with a \$50 purchase. 1230 Mass. Ave. (corner of Bow Street), 6pm–1am, Wed–Sat. 617.497.0400

Inn at Harvard:

Free Valet Parking with \$35 Prix Fixe dinner. 1201 Mass. Ave. 617.520.3715

for subscribers only:

dining discounts

Call for reservations and present your ticket stub. Offers change—please call to verify. Info at www.amrep.org/restaurants.

Chez Henri

1 Shepard Street
One complimentary dessert for each one purchased. 617.354.8980

Craigie Street Bistro

5 Craigie Circle
"Curtain for Certain" 3-Course Pre-Show Prix Fixe Dinner—\$38. 617.497.5511

Grafton Street Pub & Grill

See Parking, above.

Inn at Harvard:

See Parking, above.

Sandrine's

8 Holyoke St.
20% off on the day of a performance (exclusive of alcohol and prix fixe.) 617.497.5300

Upstairs on the Square

91 Winthrop Street
Dinner in the Monday Club (\$35 with glass of house red or white wine) or Soiree Room (Tue–Sat, \$45, with a glass of bubbly, or house red or white wine) Reservations @ 617.864.1933