Remember This:
The Lesson of Jan Karski
DURING THE PERFORMANCE:

Please remain masked

Silence your phone

No photography or video

COVER PHOTO: DAVID STRATHAIRM BY MANAF AZZAM.
Welcome to ASIDES Mobile!

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ASIDES Mobile
Production Program and Publication of the SHAKESPEARE THEATRE COMPANY

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Q:

What year did Jan Karski retire from teaching at Georgetown University?

Find the answer on the last page!
AUDIENCE SERVICES

Michael R. Klein Theatre at the Lansburgh
450 7th Street NW

Sidney Harman Hall
610 F Street NW

Tickets: 202.547.1122
Box Office phone hours:
  Daily, noon–6 p.m.

Box Office windows are open until 15 minutes past show time. The Michael R. Klein Theatre Box Office is open when there is a performance at that venue. The Sidney Harman Hall Box Office is closed if there is no performance on the weekend.

Concessions and Gift Shops:
Food and beverages are available one hour before each performance. Pre-order before curtain for immediate pick-up at intermission. The Michael R. Klein Theatre and Sidney Harman Hall Gift Shops are open before curtain, at intermission, and after each performance. See page 9 for more information.
Accessibility

Our theatres are accessible to all patrons. Please request special seating at time of ticket purchase and arrive 30 minutes before curtain for priority seating.

Open-captioned and audio-described performance of this play:

**Saturday, October 16 at 2:00 p.m.**

An audio-enhancement system is available for all performances. Both headset receivers and neck loops (to use with hearing aids outfitted with a “T” switch) are available at the coat check on a first-come basis.

Support for Shakespeare Theatre Company’s Accessibility program provided by [MPS logo]
Latecomers will be seated at management’s discretion.

Connect with us:

@ShakespeareinDC

#STCJanKarski

Shakespeare Theatre Company operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States, and employs members of the Stage Directors and Choreographers Society and United Scenic Artists. The Company is a member of the Performing Arts Alliance, the D.C. Chamber of Commerce, Association of Performing Arts Professionals (APAP), American Alliance for Theatre and Education, and D.C. Arts and Humanities Education Collaborative.
STC Concessions/Gifts has gone digital!

Pre-order your snacks, drinks, or gifts by clicking the link below.

For this production:
• Remember This: The Lesson of Jan Karski
• Karski’s Mission: To Stop the Holocaust

Pick up in the lobby before or after the performance.
Artistic Director Simon Godwin
Executive Director Chris Jennings

The Laboratory for Global Performance and Politics production of

Remember This:
THE LESSON OF JAN KARSKI

By CLARK YOUNG and DEREK GOLDMAN
Directed by DEREK GOLDMAN
Featuring DAVID STRATHAIRN* as Jan Karski

Performances begin October 6, 2021
Opening Night October 7, 2021
Michael R. Klein Theatre at the Lansburgh

Scenic Designer
Misha Kachman

Costume Designer
Ivania Stack

Lighting Designer
Zach Blane

Original Music and Sound Design
Roc Lee

Movement
Emma Jaster

Production Stage Manager
Andrew Neal*

Assistant Stage Manager
Joseph Smelser*

*Member of Actors Equity Association, The Professional Union of Actors and Stage Managers

Shakespeare Theatre Company’s 2021/22 Season is made possible by Michael R. Klein and Joan Fabry and the Harman Family Foundation.
CAST

Jan Karksi...........................................David Strathairn*

FOR THE OFFICE: performing arts+film

Remember This Staff

Producer: Carol Avery
Production Manager: Rocky Noel
Production Stage Manager: Andrew Neal*
Technical Director: Brendon Boyd
Managing Director: Erica D. Zielinski
Founder/Director: Rachel Chanoff

SHOW CREW

Wardrobe Supervisor: Daisy Howard
Light Board Programmer/Operator: Peter Goldschmidt
Audio/Video Engineer: Travis Byrne
Deck Chief: Niki Sears
COVID-19 Safety Managers: Hue Adams, Steven Breiter, Janice Jenson, Joy Johnson, Max Schwager, Hilary Surface

COVID-19 SAFETY COMMITTEE

Tom Haygood, Timothy Fowler, Janice Jenson, Joy Johnson, Lindsey Morris, Max Schwager

For additional members of the production staff, please see the full staff listing.

*Members of Actors Equity Association, The Professional Union of Actors and Stage Managers
After the Performance

Please stay for a short talkback with David Strathairn, the creative team, and special guests.
Dear Friend,

Welcome to the world premiere of *Remember This: The Lesson of Jan Karski*, a paramount work about courage under fire and an unwavering commitment to the truth, and how even those virtues may fail in the face of political indifference.

While it is a play about the horrors of the Holocaust, *Remember This* raises many questions fitting for our own moment. After the performance, please stay for a short talkback with David Strathairn, the creative team, and special guests.

We will soon have another world premiere on our stage at Sidney Harman Hall, the Broadway-bound *Once Upon a One More*
Time inspired by music made famous by Britney Spears. Give me a sign...that you will be visiting the ShakeSpears Theatre Company for this holiday show.

See you on the shared journey,

Simon Godwin
Artistic Director
Shakespeare Theatre Company
ABOUT SHAKESPEARE THEATRE COMPANY

OUR MISSION
Shakespeare Theatre Company creates, preserves, and promotes classic theatre—ambitious, enduring plays with universal themes—for all audiences.

OUR VISION
We create theatre to ignite a dialogue that connects the universality of classic works to our shared human experience in the modern world.

OUR VALUES AND FOCUS
Shakespeare Theatre Company produces and presents the highest quality classic theatre productions across genres, bringing them to vibrant life in a provocative, imaginative, and accessible style.

With Shakespeare at our core, we explore plays of national and international relevancy—those with profound themes, complex characters, and heightened language—through a contemporary 21st-century lens.
We expand the classic theatre repertoire in America by reviving and commissioning adaptations and translations of important forgotten works.

We create impactful and responsive arts education and community engagement programs to connect audiences to the significance of classic works and themes. We provide a home for leading classical artists and a training ground for the next generation of theatre artists and arts administrators.

Shakespeare Theatre Company is honored to welcome everybody to our theatre, which sits on the unceded homeland of the Nacotchtank, Piscataway Conoy, and Pamunkey peoples and their descendants. It is our hope that in gathering together communities from near and far to engage in art and storytelling, we are doing so responsibly, with respect and recognition of Indigenous people and First Nation members and elders who are with us, and of all the Native peoples for whom D.C. is their ancestral home.
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Who is Jan Karski?

“All I can say is that I saw it, and it is the truth.” – JAN KARSKI
JAN KARSKI WAS A COURIER FOR the Polish Underground resistance during World War II. In 1942, Karski volunteered to walk through the Warsaw Ghetto and a Nazi extermination camp before traveling to London to report to the Allied Nations on the conditions of occupied Poland and, specifically, the Holocaust. He personally delivered his eyewitness account—and urgent appeal for intervention on behalf of the Jewish people—to British Foreign Secretary Anthony Eden, and later, President Franklin D. Roosevelt in the Oval Office. His report was ignored. After the war, Karski earned his PhD at Georgetown University, where he was a beloved Professor in the School of Foreign Service for 40 years. Considering himself largely a failure and “an insignificant little man,” Karski didn’t share his story for decades until filmmaker Claude Lanzmann persuaded him to speak
of his experiences for the first time in the celebrated documentary *Shoah*. Karski was made an honorary citizen of Israel and was awarded the distinction “Righteous Among the Nations” by Yad Vashem. Karski died in Washington, D.C., in July 2000.

**The Jan Karski Educational Foundation** grew out of the successful Jan Karski U.S. Centennial Campaign, which placed Dr. Karski’s name in nomination for the Presidential Medal of Freedom in December 2011. President Obama awarded the posthumous Medal on May 29, 2012 at a White House ceremony.

**The Play’s Development**
The theatrical production of *Remember This: The Lesson of Jan Karski*, written by Clark Young and Derek Goldman and directed by Goldman, was produced by The
Laboratory for Global Performance and Politics at Georgetown University.

Originally conceived as an ensemble production starring David Strathairn, the play was first performed in its current form as a solo performance in November 2019 as a featured part of the Centennial Celebration Weekend of Georgetown’s School of Foreign Service, and then in London in January 2020 as part of the 75th Anniversary Commemoration of the Liberation of Auschwitz, in partnership with Human Rights
Watch, after which it was invited for performances at leading theatres and festivals around the world. These plans were delayed due to COVID-19.

The play’s success launched an accompanying educational platform piloted at Georgetown University last fall—a dynamic experiential course and accompanying website with the production as a centerpiece. Entitled “Bearing Witness: The Legacy of Jan Karski Today,” the course allows students to explore their own applications of Karski’s legacy in the context of their lives as they follow in Karski’s example to continue to “shake the conscience of the world.” We share from the course reading list in Epilogue!

**Remember This**

**On Screen and In Print**

A film adaptation is independently in production for the screen by award-
winning producer Eva Anisko and Sobremesa Media, directed by Jeff Hutchens and Derek Goldman, to be released in 2022.

Richly illustrated with stills from the black-and-white film adaptation of the acclaimed stage play, the book Remember This: The Lesson of Jan Karski was published by Georgetown University Press last month. The
volume includes contributions from Madeleine Albright, former U.S. Secretary of State; Samantha Power, USAID Administrator and former U.S. Ambassador to the U.N.; Aminatta Forna, OBE, award-winning author; Azar Nafisi, *The New York Times*’ best-selling author of *Reading Lolita in Tehran*; Stuart Eizenstat, former U.S. Ambassador to the EU and Holocaust restitution expert; Deborah Tannen, *The New York Times*’ best-selling author; Timothy Snyder, leading author and historian; Ambassador Cynthia Schneider, American Diplomat and co-founder of The Lab; and Father Leo J. O’Donovan, former Georgetown University President. *Remember This: The Lesson of Jan Karski* is currently available in the **STC Gift Shop**.
KARSKI’S MISSION

TO STOP THE HOLOCAUST

RAFAEL MEDOFF DEAN MOTTER
This issue of *Asides Mobile* features an exclusive look at the first pages of the graphic novel *Karski’s Mission: To Stop the Holocaust*, published by the Jan Karski Educational Foundation.


*Karski’s Mission* is currently available in the STC Gift Shop.
KARSKI, ARE YOU CRAZY? THE NAZIS'LL SHOOT IF WE TRY TO ESCAPE!

IF WE COOPERATE, THEY HAVE TO TREAT US WELL--AFTER ALL, WE'RE PRISONERS OF WAR.

KARSKI, WAIT--

THIS WILL BE OUR ONLY CHANCE TO ESCAPE. JOIN ME, BROTHERS--FOR FREEDOM! POLAND NEEDS US!

THE NAZIS DON'T RESPECT THE RULES OF WAR! THEY'LL KILL US ALL!

THERE'S NO MORE TIME! LIFT ME UP QUICKLY.

HALT! HALT!

KARSKI'S MISSION

BLAM BLAM BLAM

*Karski* - Born Kazimierz - Adopted this code name during the war. "Jas" is pronounced "Yahh".
I grew up in a Catholic family, in the city of Lodz.

It was a diverse and vibrant community. Polish, German, and Yiddish were spoken in the streets.

Poland, the 1920s.

With more than three million Jews, Poland was home to the largest Jewish community in Europe. About one-third of Lodz’s residents were Jewish.

It was in the fall, when Jews build a “sukkah,” a small structure in the yard where they have their meals for one week.

Respect for all people was part of our religious faith.

The boys were throwing dead rats and other objects into the sukkah. Mama sent me to stand guard at night.

God, honor, and motherland--

Everyone is equal in the eyes of God, Sanek.

Yes, Mama.

Those were the principles of the newly independent Polish Republic, under the leadership of Marshal Pilsudski.

In high school, I didn’t do very well in science or mathematics...

In college, I studied to become a diplomat.

...but I was good at public speaking and my teachers told me I had a photographic memory.

2
The back row of seats were called the "ghetto benches," where anti-Semitic students would force the Jewish students to sit, and if there were no seats open back there, they had to stand.

But one professor, Ludwik Erlich, stood up to the bullies. I will not begin my lecture with students standing. Come sit here in the front. I insist.

I admired him for that.

In 1933, the Nazis, under the leadership of Adolf Hitler, rose to power in Germany, our Western neighbor.

My diplomatic career was developing. I had several junior diplomatic postings, and then...

Young Karski seems to have great promise.

After your fine work in Geneva and London, we are sending you for our top foreign service training, Jan.

Perhaps a future ambassador— or more.

Poland was emerging as a powerful country in Europe, and I was on the fast track to become part of our nation's leadership. The future seemed bright.
FROM THE DIRECTOR
DEREK GOLDMAN

AT EACH TURN THESE PAST SIX years, new aspects of Karski’s legacy emerge as urgently relevant. It is gratifying to now be teaching a course on Karski centered around the production and to learn how students today are grappling with and inspired by the lessons of Karski’s life. As Karski did, we are living through a time characterized by unprecedented challenges. The example of Jan Karski speaks directly to our current moment, and his is an inspiring and timely account of the importance of individual responsibility and moral action in the face of hatred and injustice. It is our hope that the play offers audiences intimate and enduring access to Karski’s singular life and that, through it, Karski will inspire others to stand for justice and do what is right.
BECOMING DR. RUTH
By Mark St. Germain

Starring Naomi Jacobson
Directed by Holly Twyford

America's Favorite Sex Therapist Returns
September 30–October 24

Edlavitch DCJCC
Theater J
At 16th & Q in Dupont Circle
The Lessons of Jan Karski

By Dr. Drew Lichtenberg
WHAT IS NEEDED TO CREATE A piece of theatre? And how does the theatrical event lead to social and political change? These questions have been pondered by artists and thinkers alike, for thousands of years.

According to Aristotle, in his *Poetics* (335 BCE), the first playwright and first actor, Thespis, invented dialogue by stepping out and initiating a line of questioning with the Chorus. In this manner, the original “thespian” altered the course of art history, breaking with the choral *dithyramb*—ritualistic mass odes sung by a Chorus in honor of the god Dionysus—and initiating the practice known as theatre, a form in which actors assumed individual identities and spoke in dialogue. By watching this “imitation of an action,” Aristotle argues, audiences undergo a moral and political transformation. They are encouraged to sympathize with fellow
human beings, not worship offstage gods. And by watching fellow humans suffer and fall, audiences purge their feelings of pity and fear, experiencing what he calls catharsis. This enables them to return to society as productive citizens, mindful of their larger roles in the body politic.

Though no theorist, Shakespeare had a surprisingly similar view of theatre’s social significance. Actors, in Hamlet’s advice to the Players, hold “the mirror up to nature.” They are “the abstract and brief chronicles of the time.” They “show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.” In other words, the theatre’s ability to turn all the world into a stage prompts audiences to reflect on fundamental questions of human behavior—and politics. Not coincidentally, Hamlet hinges upon the prince’s realization that “The play’s the thing / Wherein I’ll catch
the conscience of the King.” Often called a “poem unlimited,” the play is deeply concerned with the power of theatre to reflect back—and set right—a corrupted society.

These questions of aesthetics and politics are fundamental to how Remember This: The Lesson of Jan Karski, a new play by Clark Young and Derek Goldman, functions as a work of theatre. On a historiographical level, the work deals with the life of Karski, a Polish World War II survivor,
American émigré, and professor at Georgetown University, who would break his multi-decade silence on the atrocities he witnessed in Claude Lanzmann’s landmark documentary *Shoah* (1985). *Remember This* traces the contours of Karski’s remarkable life, helping to explain the man’s world-historical significance. By taking advantage of the unique properties of the theatrical event, however, Young and Goldman also involve the audience in a present-tense process of moral and political recognition.

Young and Goldman present us first with a Man (David Strathairn), standing alone on stage and addressing the audience in a direct, human-scaled manner, the way Thespis might have spoken to the original Greek Chorus, or like Karski speaking to his undergraduate students. Over the course of the performance, Strathairn embodies
Karski and other figures, performing fragments of unanswered dialogue, suggesting the central figure’s isolation and difficulty in communicating his lived experience to others. *Remember This* ends with a return to the purposefully nameless figure of the Man, asking the audience pointed questions: “What can we do? What can you do? What can I do?”

In choosing this frame, Young and Goldman emphasize a question animating much of Karski’s journey: How can we properly understand the Holocaust today?

Born to a tolerant Catholic family with many Jewish friends, fluent in multiple languages and trained as a diplomat, Karski was uniquely positioned to bear witness to what he called “the tragedy of the Jews.” As a member of the resistance, he carried out life-threatening operations, visiting the Warsaw Ghetto and, most shockingly,
the death camps. Though it is difficult to verify precisely what Karski saw, to his perpetual credit, he was not silent, meeting in 1943 with high-ranking government officials in the West, including American Supreme Court Justice Felix Frankfurter and President Franklin Delano Roosevelt.

However, as Young and Goldman tragically recount, this was not enough. Karski spoke the truth at a time when millions of lives could still have been saved. But the
reality of what he witnessed was so unfathomable that it was difficult for others to fully accept. In the years following the war, as the scale of the suffering became gradually apparent, governments claimed that the Nazis’ genocidal plan was a secret. But this is not quite true. Karski told them. They listened, and did not believe.

“The Holocaust is a subject which it is difficult to understand at the level of individual experience,” writes the playwright Peter Weiss in the preface to his 1965 play, *The Investigation*. “It must be collectivized, as it were.” As Weiss implies, by depicting the Holocaust in traditional terms, theatre artists inevitably shrink the almost incomprehensible crimes of the Nazis down to a human scale. It is a problem of scale, mirroring the one Karski confronted when trying to convince governments to recognize the truth behind his words. Even more troubling, in an Aristotelian sense, by
catharsizing these stories, we purge them and, in some sense, consign them to the past. As Weiss suggests, the Holocaust is only understandable when seen as part of a larger picture, extending to our own participation in political processes.

This is one of Jan Karski’s lessons, the reason why this play is not merely about a remarkable man and his life,
and also why its form extends beyond the individual to initiate a dialogue with the collective. Remember this, Karski tells us, but he also poses a series of questions. How can atrocities like this can happen? What are we currently being told but not able to believe? What great crimes are happening now to which we are turning a blind eye?

There are no simple answers to these questions. But the asking of them, the act of holding the mirror up to nature, has always been fundamental to theatre, and, one might say, to human civilization.
CLASSES
at Shakespeare Theatre Company

FALL CLASSES BEGIN
IN PERSON AND ONLINE

November 1

Click to explore our lineup!
CAST BIOGRAPHY

DAVID STRATHAIRN*

Jan Karski

Theatre credits include:
American Conservatory Theater:
Scorched by Wajdi Mouawad,
Underneath the Lintel by Glenn Berger | Theater of War productions. FILM:
Chloe Zhao’s Nomadland (Golden Lion at Venice Film Festival; Oscar and Golden Globe Awards for Best Picture); George Clooney’s Good Night, and Good Luck (Academy Award nomination for Best Actor); Stephen Spielberg’s Lincoln; John Sayles’ Matewan, Eight Men Out, and City of Hope; Doug Magee’s Beyond the Call.

*Member of Actors Equity Association,
The Professional Union of Actors and Stage Managers
DEREK GOLDMAN

Director, Co-Author

Derek Goldman is the Chair of Georgetown University’s Department of Performing Arts and Director of the Theater & Performance Studies Program, as well as Co-Founding Director of the Laboratory for Global Performance and Politics, with the mission to harness the power of performance to humanize global politics. He is an award-winning stage director, playwright/adapter, scholar, producer, and developer of new work, whose work has been seen around the country, off-Broadway, and internationally. His work has been seen at theaters such as Steppenwolf Theatre Company, Lincoln Center Theater, Arena Stage, Baltimore Center Stage, Folger Theatre, Round House Theatre, Everyman Theatre, Mosaic Theater Company, Theater J, Synetic Theater, the Kennedy Center, Ford’s Theatre, McCarter Theatre Center, Segal Centre (Montreal), Olney Theatre Center (where he is an Artistic Associate), and others. He is the author of more than 30 professionally produced plays and adaptations, including work published by Samuel French, and he has directed over 100 productions. His engagement with global performance in recent years has taken his work to Sudan, Cambodia, Bangladesh, China, Poland, South Africa, Australia, Peru, Bulgaria, Armenia,
Chile, the Czech Republic, Italy, Spain, France, and throughout the UK, among other places. He is a member of the Board of Directors of Theatre Communications Group (TCG); Vice-President of UNESCO’s International Theatre Institute, and Founding Director of the global Network of Higher Education in the Performing Arts. He holds a PhD in Performance Studies from Northwestern University and he recently received the President’s Award for Distinguished Scholar-Teachers at Georgetown.

CLARK YOUNG
Co-Author
STC: The Taming of the Shrew (2009 Free for All), The Servant of Two Masters | NEW YORK: Remember This: The Lesson of Jan Karski (as My Report to the World) at the Museum of Jewish Heritage | INTERNATIONAL: Remember This: The Lesson of Jan Karski at Queen Mary University, London; with Teatr IMKA in Warsaw, Poland. REGIONAL: Ford’s Theatre: Fly, The 25th Annual Putnam County Spelling Bee | Woolly Mammoth Theatre Company: Full Circle | Studio Theatre: Astro Boy and the God of Comics, Songs of the Dragon Flying to Heaven | Company One: Astro Boy and the God of Comics | Synetic Theater: Kafka’s Metamorphosis, Lysistrata | National Symphony Orchestra: georgeWASHINGTON. FILM: Remember This: The Lesson of Jan Karksi. TEACHING: Georgetown University (Acting, Directing), Bronx

MISHA KACHMAN
Scenic Designer

NEW YORK: Off-Broadway: The Originalist.
IVANIA STACK
Costume Designer


ZACH BLANE
Lighting Designer


REGIONAL: Djembe (Apollo Theatre), Pasadena Playhouse, Two River Theater, Maltz Jupiter Theatre, Olney Theatre Center, Barrington Stage Company, Bucks County Playhouse, Dorset Theatre Festival, Cape Playhouse. TELEVISION: Wicked in Concert (PBS, dir. Baayork Lee). UPCOMING: National Tour of May We All (written by Florida Georgia Line) | Instagram: @zachblane. ZachBlane.com

ROC LEE
Original Music and Sound Design


EMMA JASTER
Movement

Young Robin Hood | Baltimore Center Stage: Stones in His Pockets | Opera Lafayette: Radamisto. FILM: Breathing Free. OTHER: International exchange: Theater Zar Poland, DaLiangShan International Theater Festival China, UTheater Taiwan. Artist residencies: NYC: HERE Arts, BAX, Fresh Ground Pepper | San Francisco: ODC, Studio210. Artist Fellowships: DCCAH, Asian Cultural Council, Amherst College. Teaching: IDEO, MoMA, Cornell Tech, University of Louisville, Georgetown University. Training: Kuttiyattam Sanskrit Theater (India), LaMama Director’s Symposium (Italy), Lecoq School for Physical Theater (France), performance from age 6 with mime father, Mark Jaster (Happenstance Theater). PERSONAL: Emma is a core member of the Laboratory for Global Performance and Politics at Georgetown University and has been part of the Karski artistic team since 2015.

ANDREW NEAL*
Production Stage Manager
TOURS: Aladdin, Jersey Boys, Chicago, Wicked.
PERSONAL: Much love KP!!
JOSEPH SMELSER*
Assistant Stage Manager

STC: Resident Stage Manager; 35 productions including *The Amen Corner* (2021 Remount); *Timon of Athens; Peter Pan and Wendy; The Oresteia; The Panties, The Partner and The Profit; The Comedy of Errors; Camelot; Hamlet; The School for Lies; The Secret Garden* (also at 5th Avenue Theatre and Theater Under the Stars); *The Critic* and *The Real Inspector Hound* (also at Guthrie Theater); *Kiss Me, Kate; Man of La Mancha; The Tempest; A Funny Thing Happened on the Way to the Forum; A Midsummer Night’s Dream; Strange Interlude.*


THE OFFICE performing arts + film
Visionary creative producer; dynamic programming team; and incubator for social impact projects. THE OFFICE performing arts + film develops, produces,
and presents art that makes a difference. Based in New York and London, THE OFFICE works in ongoing partnerships with festivals, venues, and institutions to create cultural programming that is unique and mission-specific. We do this to provide platforms for artists across all disciplines, who strive in their practice to illuminate and advance causes that move them, and to bring their work to the public. As producers we help artists we love to realize their vision by taking projects through all stages of creation: from concept, creative development, fundraising, and commissioning to tour planning, company management, and performance. We are honored to have produced work around the world with William Kentridge, Carrie Mae Weems, Angelique Kidjo, Theater of War, Rithy Pahn, and many others. Our mission in all this is to create spaces for art to do the things it’s so good at doing, in our individual lives and our collective life in society as a whole: to uplift and inspire, to explain and reveal, to entertain, to challenge and hold to account, and to act as a catalyst for change. THE OFFICE is thrilled and delighted to be working with The Lab for Global Performance and Politics to bring this production to the stage. theofficearts.com

*Member of Actors Equity Association, The Professional Union of Actors and Stage Managers

The designers at this theatre are represented by United Scenic Artists, Local USA 829, of the International Alliance of Theatrical Stage Employees.
I live in the District & Love it!

Judi Seiden
202.547.4419
judi@judiseiden.com
An Interview with Clark Young, Derek Goldman, and David Strathairn

The following is from a 2021 interview between Deborah Tannen, *Remember This* co-creators Clark Young and Derek Goldman, and David Strathairn, who portrays Karski. The excerpt below from the book *Remember This: The Lesson of Jan Karski* (Georgetown University Press, 2021) has been slightly edited for inclusion in *ASIDES Mobile*. 
Deborah: You all created *Remember This* as a play based on Karski’s words, right? Are all the words in the play and in the film his words?

Clark: Almost entirely, through adaptations of either his memoir or biographies about Karski as well as oral histories and transcripts from the United States Holocaust Memorial Museum. One of the incredible things about looking through the archives is that, you know, once Karski decides to speak about his experiences again after thirty-five years of self-imposed silence, we then found archives of Karski speaking every five to ten years until his death in 2000. And so you really get to witness the way he coached himself to talk about this, and how he learned to apply his life and trauma to the events of that particular time period. How he continued to talk about Holocaust denial and crimes against humanity
through a lens that young people could receive and use.

**Deborah:** It’s such a fascinating point. That in a way, you’re continuing his work of reshaping the lessons of his life for not just new generations but for new generations of students.

**Derek:** The Holocaust is a too little-known history by young people. And part of the work of this piece is to make people aware of that history. But I think even more than that, for us, it’s about engendering dialogue in young people today about what they’re bearing witness to, and what it means to carry on Karski’s legacy of individual responsibility, of moral courage, of being good to your neighbor. Karski says: “Don’t make distinctions.” The curriculum we created based on the play is designed to reach students in their own lives and to connect Karski’s legacy with issues that they are passionate about.
Deborah: Karski started working for the Polish Underground after they had been invaded by the Germans. The fact that he agreed to [tell the Allies what was happening to the Jews] is such a huge thing to get your head around. In the early parts of the play, we see that he didn’t share the anti-Semitic assumptions that were prevalent at that time. That’s such a fascinating side of his psychology, of this story. We think of it as a Holocaust story, whereas it really wasn’t originally, from his point of view. He was doing a job for his country.

David: This is a play that hinges on some very basic and vital questions we ask ourselves and each other. And to offer these questions, seeking real answers from the audience, is a very different neurology of performance. You touched on a couple of really potent, pivotal moments that we
put into the piece. One is the scene when Karski’s mother sends him outside and tells him to watch out for the kids throwing dead rats over the roof, tormenting young Jewish kids in the Sukkah where they pray. She tells him, “Go watch, like a good Catholic boy. If somebody comes, tell me, and I will take care of them.” That moment, I think, is very significant. It informs another pivotal moment: his decision, years later, to meet with Jewish leaders in that nightmarish scene in “an old house on the outskirts of Warsaw,” just before he goes to London to report to the Allied nations. These moments reveal his innate empathic nature. In that nightmarish scene in Warsaw, he agrees to bear witness on behalf of the Jewish people. I’m continually trying to find these handles to carry me forward into the psychology of the man. Those two moments are very, very significant to me.
Deborah Tannen is a university professor at Georgetown University. Among her twenty-six books, *You Just Don’t Understand: Women and Men in Conversation* was on the *New York Times* best-seller list for nearly four years, was number one for eight months, and is translated into 31 languages. Her books *You Were Always Mom’s Favorite!* and *You’re Wearing THAT?* were also *New York Times* best sellers. Her most recent is the memoir *Finding My Father: His Century-Long Journey from World War I Warsaw and My Quest to Follow*. She has also published poems, short stories, and personal essays. Her play *An Act of Devotion* is included in *The Best American Short Plays 1993–1994*. 
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EPILOGUE

Want to learn more about Jan Karski and his legacy as “Humanity’s Hero?”

Bearing Witness: The Legacy of Jan Karski Today is a course at Georgetown University that focuses on Remember This and asks undergraduates to understand how they may bear witness to history and, following Karski’s example, “shake the conscience of the world.” Taught by the playwrights of Remember This: The Lesson of Jan Karski, Professor Derek Goldman and Clark Young, along with Ijeoma Njaka, Senior Program Associate for Equity, the instructors share recommendations drawn from the course syllabus and suggested further readings.

READ

1 W.E.B. Du Bois, scholar, educational reformer, and
activist, traveled to Poland in 1947, witnessing the horrific aftermath of the Holocaust. There, in the Warsaw Ghetto, he learned of acts of valor and resistance, where Jewish inmates fought valiantly for their lives in an uprising. In 1952, the magazine *Jewish Life* published “The Negro & the Warsaw Ghetto,” Du Bois’ essay about race, cultural identity, and political resistance.

The novelist Jonathan Safran Foer turns to environmental activism in *We are the Weather: Saving the Planet Begins at Breakfast* (2019). His argument is that if we believe in the unbelievable and realize that our smallest efforts can ripple outward into meaningful change, we can combat climate change. Asking a series of questions concerning political and personal inaction, he turns to Karski’s testimony before
the U.S. Supreme Court and Justice Felix Frankfurter’s incredulity in the atrocities committed by the Nazis. It was this failure to believe that the worst thing imaginable could be eclipsed by the unimaginable that led to extended political inaction. For Foer, we must believe both in the direst global predictions and the equally inconceivable belief in our own capacity to make a difference to save the planet.

Georgetown University faculty members Ijeoma Njaka and Duncan Peacock recently published “Addressing Trauma as a Pathway to Social Change” (2021) in Stanford Social Innovation Review, discussing the role of arts in social change and the ongoing emotional trauma of activists, including “using the arts and storytelling” to address and heal intergenerational trauma.
4 Jan Karski’s *Story of a Secret State: My Report to the World* (2014) stands as one of the most poignant and inspiring memoirs of World War II and the Holocaust. With elements of a spy thriller, documenting his experiences in the Polish Underground, and as one of the first accounts of the systematic slaughter of Jewish people by the German Nazis, this volume is a remarkable testimony of one man’s courage and a nation’s struggle for resistance against overwhelming oppression. With a foreword by former Secretary of State Madeleine Albright; published by the Georgetown University Press.

**WATCH**

Over 11 years in the making, the epic and acclaimed documentary *Shoah* (1985) features interviews with Holocaust survivors, witnesses,
bystanders, and even perpetrators. Rather than using any historical footage, director Claude Lanzmann filmed over 350 hours’ worth of interviews across 14 countries, cutting the ambitious project to 9½ hours without additional narration that revisits the sites of the Holocaust and asks that interviewees and audiences remember this history. In a 1985 interview with *The New York Times*, Lanzmann explained: “I wanted to show the absolute character of the Jewish tragedy. I wanted to show how the Jews were taken and how they were alone, abandoned by the world. That is the tragedy.” The film was released as part of the Criterion Collection in 2013.
UP NEXT:

A NEW MUSICAL
INSPIRED BY THE MUSIC OF
BRITNEY SPEARS

ONCE UPON A
ONE MORE TIME

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KEONE AND MARI MADRID

NOVEMBER 30–JANUARY 2

ORDER TODAY!
DO YOU THINK YOU’RE READY FOR Once Upon a One More Time? We’re ready now!

Once Upon a One More Time, a Broadway-bound musical inspired by the songs of Britney Spears is heading to Sidney Harman Hall this November. Rolling Stone Magazine, The New York Times, The Washington Post, and more have declared that this is the must-see musical of the season.

Join Cinderella and her princess pals in a practically Shakespearean journey of self-discovery and reclaiming their own happily ever after set to some of Britney’s most iconic tunes. Our favorite princesses are ready to take the quill in their own hands and rewrite their own stories—one where Cinderella doesn’t need a fella, and Snow White doesn’t need that apple to bite. This time, they’re breaking the
glass slipper and they’re not saying “Oops... I did it again,” but instead asking “Do you want a piece of me?”

Once Upon a One More Time is directed and choreographed by married dancing-duo Mari and Keone Madrid, who most recently served as the choreographers of the Disney animated short Us Again and Justin Bieber’s music video for his smash hit “Love Yourself.”
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Simon Godwin joined Shakespeare Theatre Company as Artistic Director in September 2019. He has served as Associate Director of the National Theatre of London, the Royal Court Theatre, the Bristol Old Vic, and the Royal and Derngate Theatres (Northampton). While at the Royal Court, Simon directed seven world premieres, including Routes, If You Don’t Let Us Dream, We Won’t Let You Sleep, NSFW, The Witness, Goodbye to All That, The Acid Test, and Wanderlust. He made his debut at the National Theatre with Strange Interlude followed by Man and Superman, and went on to direct The Beaux’ Stratagem, Twelfth Night, a celebrated production of Antony and Cleopatra with Ralph Fiennes and Sophie Okonedo, and the world premiere of Simon Wood’s Hansard. Most recently, he returned to the National Theatre to direct Romeo & Juliet, an original film for television (Sky Arts in UK/PBS in US) starring Josh O’Connor and Jessie Buckley. Simon has also directed at the Royal Shakespeare Company, including productions of Timon of Athens with Kathryn Hunter in the titular role, which was reimagined in early 2020 for Theatre for a New
Audience in New York City and Shakespeare Theatre Company, an acclaimed *Hamlet*, which toured to the Kennedy Center, and *The Two Gentlemen of Verona*. In 2019, Simon made his Tokyo debut, directing a Japanese cast in *Hamlet* for Theatre Cocoon. Other productions include *The Little Mermaid, Krapp’s Last Tape/A Kind of Alaska, Faith Healer, Far Away, Everyman, Habeas Corpus*, and *Relatively Speaking*. In 2012 Simon was awarded the inaugural Evening Standard/Burberry Award for an Emerging Director.

**CHRIS JENNINGS**

*Executive Director*

STC: Joined the Company in 2004. **ADMINISTRATION:**

General Manager: Trinity Repertory Company (1999–2004), Theatre for a New Audience (1997–1999); Associate Managing Director: Yale Repertory Theatre; Assistant to the Executive Producer: Manhattan Theater Club; Founder/Producing Director: Texas Young Playwrights Festival; Manager: Dougherty Arts Center. **MEMBERSHIPS:**

Currently serves on the Board of the Downtown DC BID, THE ARC, the Penn Quarter Neighborhood Association, theatreWashington, and is a member of the League of Resident Theatres (served on AEA and SSDC Negotiating Committees); has served as a panelist for the NEA, D.C. Commission on the Arts and Humanities, Mid Atlantic Arts.

ALAN PAUL
Associate Artistic Director

STC: All the Devils Are Here; Peter Pan and Wendy; The Comedy of Errors (Helen Hayes Award nomination, Best Director); Camelot; Romeo and Juliet; Kiss Me, Kate; Man of La Mancha (Helen Hayes Award nomination, Best Director); A Funny Thing Happened on the Way to the Forum (Helen Hayes Award, Best Director); The Boys From Syracuse; The Winter’s Tale; Twelfth Night. Recent highlights include Cabaret at Olney Theatre Center (Helen Hayes Award nomination, Best Director); Spring Awakening at Round House Theatre; The Pajama Game at Arena Stage; Kiss Me, Kate at 5th Avenue Theatre (Seattle); Silence! The Musical (Helen Hayes Award nomination, Best Director) and The Rocky Horror Show at Studio Theatre; and I Am My Own Wife at Signature Theatre. Classical credits include the world premiere of Penny at Washington National Opera (Kennedy Center), Butterfly/Saigon (Strathmore), Fire and Air (Kennedy Center), The Pirates of Penzance at Palm Beach Opera, and numerous collaborations with The National Symphony Orchestra. In 2013,
Alan was the only American finalist for the European Opera Directing Prize in Vienna, Austria. Alan has taught at UMD’s Opera Studio and Washington National Opera’s Young Artist Program.

DR. DREW LICHTENBERG
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1995. Karski taught at Georgetown University for over 40 years in the School of Foreign Services after defending his doctoral dissertation *Material Towards a Documentary History of the Fall of Eastern Europe (1938-1948)* in 1952.

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