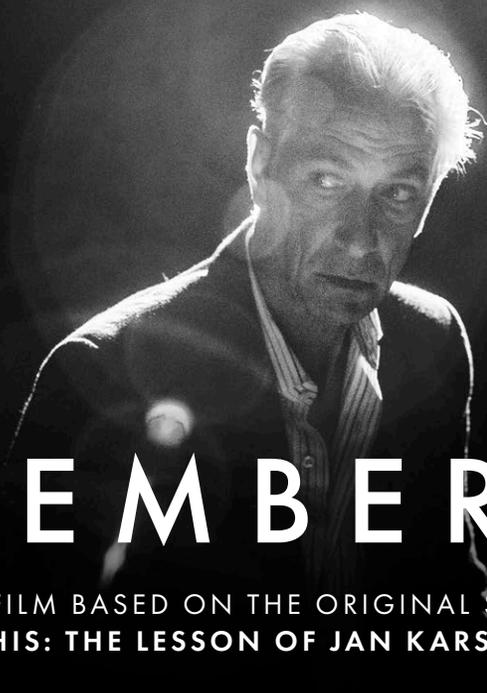


ABRAMORAMA



GREAT PERFORMANCES



REMEMBER THIS

A FEATURE FILM BASED ON THE ORIGINAL STAGE PRODUCTION
REMEMBER THIS: THE LESSON OF JAN KARSKI AND A TRUE STORY

REMEMBER THIS stars David Strathairn as Jan Karski; Directorial film debut by Jeff Hutchens and Derek Goldman; Produced by Eva Anisko. Running Time: 95 Minutes in Black-and-White, 2022



Press Contact: Steven Beeman, Stevenmbeman@falcoink.com

Film Contact: Eva Anisko, EAnisko@me.com

LINK TO STILLS, POSTER, HEADSHOTS

www.RememberThisKarskiFilm.com

FILM TAGS: #RememberThis #KarskiFilm • **FACEBOOK:** <https://www.facebook.com/RememberThisKarski>

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LOGLINE

THE TRUE STORY
OF JAN KARSKI
WHO TOLD OF
HUMANITY'S
GREATEST
CRIMES WHILE
THERE WAS
STILL TIME TO
STOP THEM.





SYNOPSIS

In a virtuoso solo performance, Academy Award-nominee David Strathairn (**NOMADLAND**, **GOOD NIGHT, AND GOOD LUCK**, **LINCOLN**) portrays Jan Karski in this genre-defying true story of a reluctant World War II hero and Holocaust witness. After surviving the devastation of the Blitzkrieg, Karski swears allegiance to the Polish Underground and risks his life to carry the first eyewitness reports of war-torn Poland to the Western world, and ultimately, the Oval Office. Escaping a Gestapo prison, bearing witness to the despair of the Warsaw ghetto and confronted by the inhumanity of a death camp, Karski endures unspeakable mental anguish and physical torture to stand tall in the halls of power and speak the truth. Strathairn captures the complexity and legacy of this self-described “insignificant, little man” whose timely story of moral courage and individual responsibility can still shake the conscience of the world.

The film takes a bold, elegant and expressionistic approach to cinematically transform the original stage play on which **REMEMBER THIS** is based and to provide an intensity and intimate theatricality rarely experienced on screen. A minimalist visual aesthetic and the simplicity of the space—a table and two chairs, shot in black-and-white—captures Strathairn’s dynamic one-man performance in all of its nuance and power, as he not only becomes Jan Karski, but channels over thirty characters from Karski’s extraordinary life. Filmed in the shooting style of a continuous shot, the audience is drawn into Karski’s world and memories, and invited to experience the journey along with him as though Jan Karski is speaking directly to all of us across time, space and history.

DIRECTORS STATEMENT

DEREK GOLDMAN

In 2014, I was invited to develop a theatrical project as part of the Centennial celebration of Jan Karski at Georgetown University. I had been at Georgetown for a decade as Artistic Director and Professor, and I had co-founded The Laboratory for Global Performance and Politics, with a mission to humanize global politics through the power of performance. Georgetown had been home to Karski as a beloved and legendary professor for decades. I had passed by the Karski commemorative bench on campus hundreds of times, and yet, even as a longtime Holocaust educator, I was only familiar with the outlines of Karski's story. Working alongside my former student and co-writer Clark Young, I began to learn how profoundly Karski's life and legacy embodied The Lab's mission.

When I reached out to David Strathairn, with whom I had collaborated previously, he enthusiastically agreed to participate. David's deep, egoless commitment to finding the soul of this self-described "insignificant little man" quickly became the heart of our project, through its development in residencies and workshops in Warsaw, New York, and Washington DC alongside professional actors, and both American and Polish students. Only in 2019 did we fully reimagine our production as a solo performance, allowing David to embody Karski and all other characters from his story. Our process benefited immensely from spending time with so many people who knew Karski well, including dozens of his former students and colleagues whose memories of him inspired our work.

When our team was invited to perform the production in London as part of the 75th-anniversary commemoration of the Liberation of Auschwitz, we met producer Eva Anisko and began to discuss the possibilities of a film. In the midst of the COVID-19 pandemic, our scheduled performances were

postponed, and the timeline for making the film accelerated. Eva connected us with director and cinematographer Jeff Hutchens. There was immediate synergy about how we might all collaborate to translate the play to a new medium. Already the theatrical production was highly cinematic in its spare and distilled form, its relationship to time, and its expressionism. Jeff brought a brilliant photographic eye and a vision of how the film might use a black-and-white landscape to stay faithful to the theatricality of the staging while providing the audience with more intimate and intense access to the psychic space of Karski's mind and memory. It has been a beautiful collaboration.

At each turn these past eight years, new aspects of Karski's legacy emerge as urgently relevant. This relevance has been brought home by the opportunity we have had to share Karski's story with many hundreds of students, including through our curriculum Bearing Witness: The Legacy of Jan Karski Today, and it has been inspiring to experience the learn about the contemporary resonance of this story through students' eyes as they grapple with the immediacy of the questions Karski poses in our own lives now. One of our great hopes for the film is that it will make Karski's legacy accessible to many more audiences, especially young people around the world, than the live performance ever could.

Karski bore witness to the worst of humanity and revealed firsthand what happens when nationalism and populism turn to extremism. Despite feeling a failure, he devoted his life to teaching young people, and sought to enlighten the world about what he had witnessed and attempted to expose. 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.



JEFF HUTCHENS

When I first met David Strathairn as Jan Karski, he was a distant figure framed wide by a static rehearsal camera. I was sitting far from the stage, my laptop buffering reference clips sent by our wonderful producer Eva Anisko. Even in that most basic of forms, I saw the cinematic potential of David's nuanced portrayal of Karski within the theatrical experience meticulously crafted by Derek Goldman and Clark Young.

One of the greatest joys for me in the filmmaking process is the thousand micro-decisions you make along the way towards creating a specific cinematic language. No doubt there is much moral ambiguity in our world and many shades of gray, but this struck me as a story of binary morality, of true black and white – and I wanted to reflect that with a monochromatic aesthetic. As a director and cinematographer, I truly believe in the power of a single, unflinching, and emotionally responsive camera. Akin to the theatrical experience of Karski's story I felt like the audience should never have a chance to leave the intensity of what is unfolding in front of them. This is not a time for cutaways or alternate angles which can provide escape valves against the buildup of emotional intensity. This should be like a train – once you board there is no way off as you barrel down the track. One camera. One focal length. Always dynamically responding to – but never looking away from – Karski.

I was drawn to the elegant minimalism of the theatrical experience – one table and two chairs. Yet they become a professor's lectern, a devastated Warsaw, a Nazi train, the Oval Office. Powerfully simple. And as I was breaking down the script, I saw in Karski's journey three distinct lighting schemata in line with that elegant minimalism. A white world with the hope for moral clarity and justice. Clear, well-defined. A gray world with recessed memories touched by tragedy. Distant, but affected. And a black world lost in the surreal chaos of evil. Corrupted, dissociative. Even as we kept to one focal length – 50mm to create the normal human field of vision – I wanted to subtly shift the experience of those worlds. So as the Blitzkrieg bombs first drop and we enter the darkness, I switched from a pristine modern lens to a highly flawed vintage lens, further corrupting the sensory experience with its imperfect focus, flares, and response to light.

I'm incredibly thankful for the generosity of everyone involved in the creation of this film and the way in which Derek and I collaborated to marry the strengths of our two languages – theater and film. Both mediums are powerful on their own, but in combination, the whole is surely greater than the sum of its parts. And thanks to David's arresting performance, we will continue to be reminded of Karski's message of moral courage and individual responsibility – as relevant then as it is now.



PHOTO BY
CAROL HARRISON

ABOUT 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. His report was ignored.

After the war, Karski earned his Ph.D. at Georgetown University, where he taught in the School of Foreign

Service for 40 years. Karski was made an honorary citizen of Israel and was awarded the distinction “Righteous Among the Nations” by Yad Vashem. Karski died in Washington, DC, in July 2000.

“We must tell our children about how this evil was allowed to happen, because so many people succumbed to their darkest instincts, because so many others stood silent. But let us also tell our children about the Righteous Among the Nations, among them was Jan Karski... who told the truth, all the way to President Roosevelt himself.” – President Barack Obama, awarding Karski the Presidential Medal of Freedom



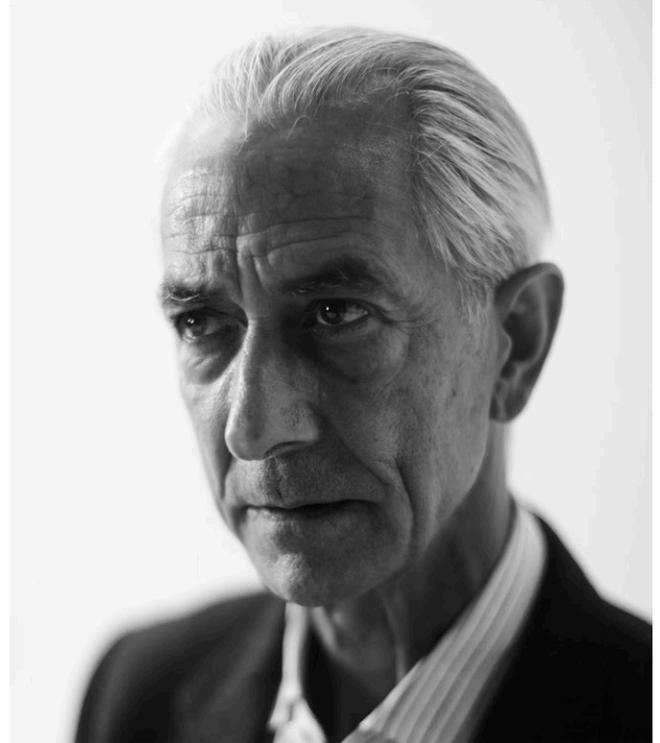
TEAM



DAVID STRATHAIRN

JAN KARSKI

David Strathairn is a widely acclaimed actor known for his leading roles on stage and screen. Since its inception in 2009 he has been a member of the acting core of Theater of War, a social impact project which presents dramatic readings of seminal plays, inviting audiences to share perspectives and experiences, helping to foster a deeper understanding of vital complex human issues. Other projects of which Strathairn is most proud of being a part of include: George Clooney's film **GOOD NIGHT AND GOOD LUCK** about Edward R. Murrow's confrontation, and ultimate victory against Senator Joseph McCarthy; Chloé Zhao's **NOMADLAND**, which won the Golden Lion at the Venice Film Festival and Academy Award for Best Picture; Spielberg's **LINCOLN** starring Daniel Day Lewis; John Sayles' films **MATEWAN**, **EIGHT MEN OUT**, and **CITY OF HOPE**; Doug Magee's **BEYOND THE CALL**, about the tragic consequences of PTSD; and the plays **SCORCHED** by Wajdi Mouawad and **UNDERNEATH THE LINTEL** by Glenn Berger at ACT in San Francisco.



JEFF HUTCHENS

DIRECTOR AND DIRECTOR
OF PHOTOGRAPHY

Director and Cinematographer Jeff Hutchens grew up across the U.S., China, South Africa, and the Philippines. After ten years on the road as an award-winning magazine photojournalist (*Time*; *The New York Times Magazine*; *National Geographic*). Jeff switched mediums and brought his innovative visual aesthetic to filmmaking. He has worked in over 60 countries, exploring social and cultural issues around the world with a long-form blend of intimate naturalism and surrealist noir. His cinematography credits include feature documentaries (**AMERICAN PAIN**; **THE ARMOR OF LIGHT**) and numerous top ranked documentary series for Netflix (**CRIME SCENE: THE VANISHING AT THE CECIL HOTEL**; **CRIME SCENE: THE TIMES SQUARE KILLER**), Showtime (**MURDER IN THE BAYOU**; **BURIED**; **DARK NET**; **THE FOURTH ESTATE**), HBO (**SOUTHERN RITES**), and CNN (**THIS IS LIFE WITH LISA LING**; **CHASING LIFE WITH SANJAY GUPTA**). He is based in New York City.



DEREK GOLDMAN

DIRECTOR AND WRITER

Derek Goldman is Artistic and Executive Director and co-Founder of the Laboratory for Global Performance and Politics at Georgetown University, with the mission to humanize global politics through the power of performance. He is an award-winning stage director, playwright/adaptor, scholar, producer, and developer of new work, whose work has been seen throughout the US, off-Broadway, and internationally at leading venues such as Shakespeare Theater Company, Steppenwolf, Lincoln Center, Kennedy Center, Arena Stage, Baltimore CenterStage, Folger, Ford's Theater, Chicago Shakespeare, and many others. He is Chair of Georgetown University's Department of Performing Arts and Director of the Theater & Performance Studies Program as well as Professor of Culture, Politics & Global Performance in GU's School of Foreign Service. Goldman is the author of more than 30 professionally produced plays and adaptations 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, Japan, 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 Ph.D. in Performance Studies from Northwestern University, and he received the President's Award for Distinguished Scholar-Teachers at Georgetown and the Provost's Award for Innovation in Teaching for his work as creator of **IN YOUR SHOES**, an internationally-recognized groundbreaking model for using performance to counter polarization.



EVA ANISKO

PRODUCER AND
EXECUTIVE PRODUCER

Eva Anisko is an Emmy Award-winning producer with experience spearheading documentaries, news and public affairs television series, and multi-platform programming, including PBS series: **BLUEPRINT AMERICA**, Emmy Award-winning **EXPOSÉ: AMERICA'S INVESTIGATIVE REPORTS** and the sustainable design series, **DESIGN: E2**, narrated by Brad Pitt. Eva produced Abigail Disney's directorial debut, **THE ARMOR OF LIGHT**, the Emmy-winning feature documentary (2015 Tribeca Film Festival), which follows an Evangelical minister and the mother of a teenage shooting victim who ask, is it possible to be both pro-gun and pro-life? Eva partnered with Academy Award-nominated director Gini Reticker (*Pray the Devil Back to Hell*), Tribeca Digital Studios and American Express to produce **BUFFALO RETURNS**, a short film that profiles Native American Natural Foods co-founders, who with the help of the buffalo and through their growing business, rebuild their community on the Pine Ridge Reservation and bring hope and prosperity to the Lakota people. Other films include: **SKY BURIAL** (2013 Napa Valley Film Festival, Best Short Documentary); Emmy-nominated film **IN THE FOOTSTEPS OF MARCO POLO**; **BEYOND THE MOTOR CITY** and **A PLACE IN TIME**, an experiential feature documentary directed by Angelina Jolie that interweaves over 30 locations worldwide at the exact same moment (2007 Tribeca Film Festival). Eva received her bachelor of arts from Georgetown University and master of education from Harvard University.



ALEXANDER HYDE

CO-PRODUCER

Born and raised in a small town in rural England, Alex has spent the past ten years producing award-winning films that document the American experience. From the Emmy-nominated **SPRINGSTEEN ON BROADWAY** (Netflix, 2018), and Emmy award-winning **THE ARMOR OF LIGHT** (PBS, 2015) to the recent Sundance-selected **THE AMERICAN DREAM AND OTHER FAIRYTALES** (2021), he has worked across genres and covered everything from music legends to sport to pressing social issues. Alongside **REMEMBER THIS** he is currently producing **THE LINCOLN PROJECT** – a five-part documentary series for Showtime directed by Karim Amer and Fisher Stevens which tells the story of a Super PAC formed by Republican operatives rebelling against Donald Trump and the party they helped shape. His forthcoming directorial debut, **THE INTERRUPTION**, follows an American self-help guru preaching the gospel of individualism in mainland China.



CLARK YOUNG

WRITER

Clark Young is a writer and teacher based in Brooklyn. He co-created every iteration of **REMEMBER THIS: THE LESSON OF JAN KARSKI** from Warsaw and New York City to London and Washington DC. A Georgetown University graduate, Clark was awarded the Terrance Davis Medal for Excellence in Theater and Performance Studies. He went on to gain his master's degree at NYU Tisch School of the Arts, where he was also recognized for academic excellence in the field of Performance Studies. He has since taught theater at Georgetown and Bronx Lighthouse College Prep Academy. As an actor, he has appeared in over twenty professional productions. Clark is currently workshopping his new play, **.406 BELOW**, about cryonics, baseball, family, and immortality.



BRANDON BRAY

EDITOR

Brandon Bray is a commercial and documentary director, and editor. *SHOOT Magazine* named Bray as one of the best new directors of 2017 in their New Directors' Showcase. He has worked on various campaigns for Facebook, Verizon, *The New York Times*, Ford, DuPont, and UPS. Brandon's award-winning work has gathered over 40 industry accolades over the past five years, including Webby Awards, ONE Club Pencils, and Vimeo Staff Picks. He was given the NAMIC Vision Award for work with the Pulitzer Center on Crisis Reporting, and named a D.C., Commission on the Arts and Humanities Fellow. Bray's recent short film, **EROSION**, picked up Best Documentary Short at the Lower East Side Film Festival in New York City, and screened at SIFF Seattle International Film Festival. Brandon lives in Washington DC with his wife and two girls.



ROC LEE

MUSIC AND SOUND DESIGN

Roc Lee is a Helen Hayes Award-winning DC-based Composer/Sound Designer for theater, film, and video games. Roc creates satisfying and tactile audio experiences for discerning artists so audiences can feel transported to a different world. Roc has created sound designs for the Kennedy Center, Arena Stage, Shakespeare Theatre, and various other venues in the DC area. Credits include: **SNOWCHILD, THE PRICE, THE YEAR OF MAGICAL THINKING, MOTHER COURAGE** at Arena Stage; **THE GREAT LEAP; SMALL MOUTH SOUNDS** at Roundhouse Theatre; **ADMISSIONS, CURVE OF DEPARTURE** at Studio Theatre; **CROSSING MNISOSE** at Portland Centerstage; **KID PRINCE AND PABLO, THE WATSONS GO TO BIRMINGHAM 1963** at Kennedy Center TYA; **FAIRVIEW, DESCRIBE THE NIGHT** at Woolly Mammoth Theatre; **THE LATHE OF HEAVEN** at Spooky Action Theater. Current game projects include *Sword Reverie*, a VR Anime JRPG, and *Saber Punks*, a cyberpunk multi-player VR fighting game.



ABOUT
**SOBREMESA
MEDIA**

New York and London-based and founded in 2011 by Emmy-Award winning filmmaker Eva Anisko (**THE ARMOR OF LIGHT**), Sobremesa Media produces documentary and independent films, television series and multi-platform programming that explore cultural, political and historical content by focusing on the human experience. Involved in every stage of production from story conception to outreach campaigns, Sobremesa Media (meaning 'about the table') brings diverse viewpoints and people to the table to share ideas and build bridges of understanding towards a common good. We value the collaborative process, including working with Wyclef Jean to score a film (**A PLACE IN TIME**), Brad Pitt to narrate a sustainable design series (**DESIGN:E2**), scientist E.O. Wilson to create a campaign for American Prairie Foundation, Columbia University's Teacher's College to develop companion curriculum, The Rockefeller Foundation to underwrite programming, PBS's *Independent Lens*, *Bill Moyers Journal*, *NOW*, *NewsHour*, and Sundance Channel, ART France, and festival and corporate partners Tribeca Enterprises and American Express, among others.

ABOUT
ABRAMORAMA

Abramorama is the preeminent global media distribution and marketing company for nonfiction and music films. An innovator in the focused, personalized form of film distribution, marketing, promotion, and live and event cinema, Abramorama provides customized services to filmmakers, networks, digital services, and IP owners, across all platforms and in all territories. In its over 20 years of operation, Abramorama has been the trusted film partner to many of the most respected global brands in entertainment, including The Beatles, Dolly Parton, Metallica, Pearl Jam, Stevie Nicks, Neil Young, Laurie Anderson, Jimi Hendrix, Green Day, National Geographic, Discovery, AARP, MSNBC, Apple, Amazon, Netflix, HBO, Showtime, Hulu, Universal Music Group, Atlantic Records, Warner Music Group, Sony, Concord Music Group, and many others. Through a powerful global network of cinemas, digital media outlets, and affinity marketing partners, Abramorama strategically implements a unified distribution and audience activation plan for each title. For more info visit: www.abramorama.com

ABOUT
**THE LAB FOR
GLOBAL POLITICS
& PERFORMANCE**

Founded in 2012 as a joint initiative of Georgetown University's School of Foreign Service and Department of Performing Arts, The Laboratory for Global Performance and Politics humanizes global politics through performance. With highly visible original productions, partnerships, and initiatives, The Lab cultivates a distinctive global community of collaborators that includes students, emerging and established artists, educators, policy leaders, and activists. Our work harnesses narrative, memory, and acts of witnessing with the aim of sparking transformation and change.

ABOUT
**GREAT
PERFORMANCES**

Throughout its 50-year history on PBS, *Great Performances* has provided an unparalleled showcase of the best in all genres of the performing arts, serving as America's most prestigious and enduring broadcaster of cultural programming. Showcasing a diverse range of artists from around the world, the series has earned 67 Emmy Awards and six Peabody Awards. The *Great Performances* website hosts exclusive videos, interviews, photos, full episodes and more. The series is produced by The WNET Group. *Great Performances* is available for streaming concurrent with broadcast on PBS.org and the PBS Video App, available on iOS, Android, Roku streaming devices, Apple TV, Android TV, Amazon Fire TV, Samsung Smart TV, Chromecast and VIZIO.



FILM CREDITS

ABRAMORAMA
and
PBS/GREAT PERFORMANCES
present

a SOBREMESA MEDIA production

in association with
THE LABORATORY FOR GLOBAL PERFORMANCE & POLITICS

based on the original stage production
REMEMBER THIS: THE LESSON OF JAN KARSKI

DAVID STRATHAIRN *as Jan Karski*

Directed by
JEFF HUTCHENS *and* DEREK GOLDMAN

Produced by
EVA ANISKO

Executive Producers
EVA ANISKO
MICHAEL ANISKO
DAN LOGAN

Written by
CLARK YOUNG *and* DEREK GOLDMAN

Director of Photography
JEFF HUTCHENS

Co-Producer
ALEXANDER HYDE

Co-Executive Producer
HARLENE FREEZER

Editor
BRANDON BRAY

Music and Sound Design
ROC LEE

CREW

Assistant Director
ALEXANDER HYDE

Camera Operator
SCOTT BUCKLER

1st Camera Assistant
FILIPP PENSON

Technocrane Operator
MELISSA GAGLIARDI

Gaffer
T.J. ALSTON

Best Boy
PETE MILMOE

2nd Best Boy
KEAGAN FULLER

Key Grip
BILL HILFERTY

2nd Grip
COREY JACOBS

3rd Grip
BRYAN LANDES

Sound Recordist
AARON CHANDLER

Boom Operator
WALID ALHAMDY

Scenic Design
MISHA KACHMAN

Costume Design
IVANIA STACK

Movement
EMMA JASTER

Stage Manager
MICHAEL DONNAY

Field Production Assistant
TIMOTHY DALY

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ALISTAIR MACKAY

Trailer Editor
BRANDON BRAY

Re-Recording Mixer
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Supervising Foley Editor
ROLAND VAJS

Foley Artist
NUNO BENTO

Foley Mixer
JOAO GALVAO

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POSTWORKS NY

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JEVON JOHNSON

Chief Audio Engineer
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CLIP FROM SHOAH BY CLAUDE LANZMANN (1985) COURTESY OF WHY NOT PRODUCTIONS
"KARSKI: HOW ONE MAN TRIED TO STOP THE HOLOCAUST" BY E. THOMAS WOOD & STANISŁAW M. JANKOWSKI
INTERVIEWS OF JAN KARSKI (1995) ARE FROM THE ARCHIVE OF THE USC SHOAH FOUNDATION

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ORIGINAL STAGE PRODUCTION

REMEMBER THIS: THE LESSON OF JAN KARSKI

Directed by
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Written by
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Jan Karski
DAVID STRATHAIRN

Scenic Design
MISHA KACHMAN

Costume Design
IVANIA STACK

Lighting Design
ZACH BLANE

Movement Direction
EMMA JASTER

Sound Design/Composer
ROC LEE

Production Stage Manager
MICHAEL DONNAY

Project Manager
MADELEINE KELLEY

Produced by
THE LABORATORY FOR GLOBAL PERFORMANCE & POLITICS

THE LABORATORY FOR GLOBAL PERFORMANCE & POLITICS

Artistic & Executive Director; Co-Founder
DEREK GOLDMAN

Co-Founding Director
AMB. CYNTHIA SCHNEIDER

General Manager; Associate Producer
ERSIAN FRANCOIS

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"ALL I CAN SAY IS THAT I SAW IT,
AND IT IS THE TRUTH."

- JAN KARSKI

