

L.A. THEATRE WORKS

SUSAN ALBERT LOEWENBERG, PRODUCING DIRECTOR

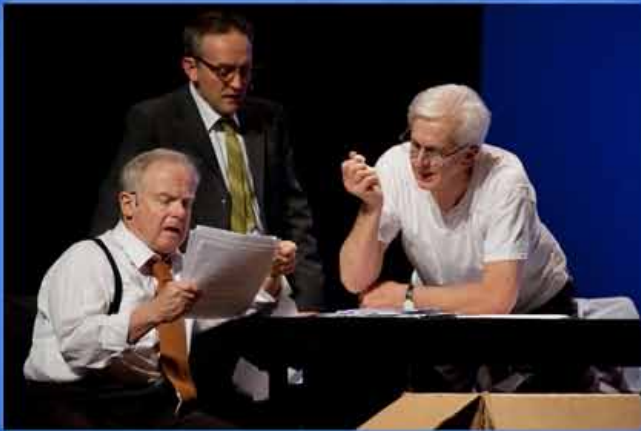
PRESENTS:



TOP SECRET

**THE BATTLE
FOR THE PENTAGON PAPERS**

A DOCU-DRAMA BY GEOFFREY COWAN & LEROY AARONS





NEWS RELEASE

FOR IMMEDIATE RELEASE

Press Contacts:

In U.S.: Lucy Pollak lucy@lucypr.com (818) 887-1499

In China: Alison Friedman alison@pingpongarts.org (+86) 139 1138 7264

Top Secret: The Battle for The Pentagon Papers

***L.A. Theatre Works tours China with docu-drama
by Geoffrey Cowan and Leroy Aarons***

LOS ANGELES, CA – October 26, 2011 – **L.A. Theatre Works** has been invited to bring **Geoffrey Cowan and Leroy Aarons'** riveting historical drama, ***Top Secret: The Battle for The Pentagon Papers***, to China for two weeks of performances, **November 22 through December 4.**

Multiple award-winning director **Stephen Sachs** directs a cast of stage, screen and television veterans including **Henry Clarke, JD Cullum, James Gleason, Nicholas Hormann, Amy Pietz, Russell Soder, Josh Stamberg, Peter Van Norden, Steve Vinovich** and **Tom Virtue.**

In conjunction with scheduled performances in Shanghai, Guangzhou, and Beijing, L.A. Theatre Works, accompanied by author and former Voice of America Director **Geoffrey Cowan**, will offer workshops, and lead panel discussions with participation from China's leading law and journalism schools, as well as with the general public.

Top Secret: The Battle for The Pentagon Papers is an inside look at *The Washington Post's* decision to publish a study labeled "top secret" that documented the history of the U.S. involvement in Vietnam. The subsequent trial tested the parameters of American democracy, pitting the public's right to know against the government's need for secrecy. The epic legal battle between the government and the press went to the nation's highest court – arguably the most important Supreme Court case ever on freedom of the press.

"*Top Secret* is a gripping story with all the elements of great drama. It has heroes, villains, lots of action, suspense and even humor. But it also depicts a pivotal moment in American history and in journalism," explains LATW producing artistic director Susan Loewenberg.

"Docu-dramas offer audiences a unique way to understand their own world as well as the lives of those who lived before them," notes playwright Geoffrey Cowan. "Dramas based on fact have a long and proud tradition in Western Culture – the most famous bard of the genre was William Shakespeare."

In 1966, United States Secretary of Defense Robert McNamara commissioned a study on the history of U.S. involvement in the Vietnam War. The document, which came to be known as The Pentagon Papers, contained more than two million words, including some that would prove politically embarrassing about Administration efforts to manipulate military information and the media. Only seven copies of the Papers existed: five resided in the Pentagon; Secretary McNamara had one; and one was at The RAND Corporation in Santa Monica, California. In 1971, Daniel Ellsberg, who worked at RAND, copied the Papers and gave four thousand of the seven thousand pages to Neil Sheehan at the *New York Times*, which printed the first three installments of the story before the government won a restraining order. Eager to get a piece of this remarkable story, *The Washington Post*, not covered by the initial injunction against *The Times*, obtained a copy of The Papers and had one day to read the documents and make a decision about publishing more of the sensitive material.

MORE-MORE-MORE

Top Secret: The Battle for The Pentagon Papers is based on a wide range of sources including interviews with participants and documents obtained through the Freedom of Information Act. It follows the debate played out at *Washington Post* editor Ben Bradlee's home as his staff sorts through the documents and tries to decide if publishing The Papers will violate national security – and as the lawyers and publisher decide if publishing will risk criminal action and possibly huge financial consequences. The play includes their momentous decision and the legal wrangling that followed. The government's relationship to the media and the citizenry's right to information are critically explored against the canvas of the Vietnam War and the secretive Nixon White House. Unknown to the press and other government officials at the time, President Richard Nixon and his national security advisor, Henry Kissinger, were terrified that publication of secret documents would disrupt their plans for a visit to China. The plans for this visit were kept so confidential that even the Secretary of State and the Secretary of Defense had been kept in the dark. Interested readers and viewers can find a vast array of background material at the play's website, www.topsecretplay.org.

For three decades, L.A. Theatre Works has been the leading radio theater company in the United States, committed to using innovative technologies to preserve and promote significant works of dramatic literature and bringing live theater into the homes of millions. The company's public radio series, featuring stage plays performed by America's top actors augmented by interviews with the artists and others, can be heard in over 100 markets nationwide and can also be streamed on demand at www.latw.org. Over 9,000 libraries carry LATW's plays on audio, and recordings and teaching materials are used by over 3,000 middle and high schools across the country.

L.A. Theatre Works' China Tour is produced and managed by **Ping Pong Productions**, whose mission is to promote cultural diplomacy through the performing arts. For more information, visit www.pingpongarts.org.

L.A. Theatre Works will perform at the **Shanghai International Contemporary Theater Festival** from **November 22-27**; at **Guangzhou Sun Yatsen University**, co-produced with Caixin Media, on **November 29**; at **Peking University Centennial Hall** on **December 2**; and at **Beijing Tianqiao Acrobatics Theater** on **December 3 and 4**.

Nov. 22-27 Shanghai Ticket Purchases:

Booking Hotline: (+86 [21](tel:+862164730123))-6473 0123, ([+86 21](tel:+862164734567))-6473 4567

Shanghai Online Booking: sdac.taobao.com

Nov. 29 Guangzhou Sun Yat-sen University: Contact Ms. Liu Chen ([+86](tel:+8613802989682)) 138 0298 9682

Dec. 2-4 Beijing Ticket Purchases:

Booking Hotline: 400-818-3333

Beijing Online Booking: <http://www.t3.com.cn/>

Peking University December 2 performance: <http://www.pku-hall.com/NYCXXZZ.aspx?id=929>

###



LETTER FROM CHINA

Dispatches by Evan Osnos.

« 2011, Through the Smog | Main | Putin's Surprise Critics: the Chinese Masses »

DECEMBER 9, 2011

THE PENTAGON PAPERS, THE PRESS, AND BEIJING

Posted by Evan Osnos



In the annals of Chinese journalism, this has been a revealing couple of weeks. The Committee to Protect Journalists released [its annual report](#) on Thursday, and, for the first time in several years, China has ceded its claim as the world's largest jailer of journalists. That was followed by a glum caveat: "That it was supplanted in 2011 was a reflection of the high numbers in Iran rather than a significant drop in China." As in previous years, China is said to have imprisoned twenty-seven journalists; the largest share, seventeen of them, are editors and writers who focus on nation's Tibetan and Uighur minorities.

To make matters worse, the new head of the state-run China Central Television, the former newspaper editor Hu Zhanfan, was found to have proclaimed in July that journalists' foremost responsibility is to "be a good mouthpiece." But where comments like that might have gone unchallenged four or five years ago, China has turned out to have millions of mouthpieces—just not in a way that Hu imagines. His comments ignited a bonfire of criticism on Chinese social-media sites, and before long he was being compared to Joseph Goebbels. (In [one widely circulated case](#), a Chinese commentator compared images of a national state-news broadcast to Nazi-era footage. [David Bandurski of the China Media Project analyzed it and others.](#))

Against that backdrop, it can be surprising to hear that Chinese journalists are some of the most inspirational and idealistic people I

encounter. Of all the subcultures that have been revitalized and challenged and prodded by the advent of the Internet in China, perhaps none has been jolted so productively as the press. That was on my mind last week when news broke of a bleak development: A travelling production of the historical docudrama "[Top Secret: The Battle for the Pentagon Papers](#)," had run into trouble in Beijing.

It was the final days of an unprecedented China tour: L.A. Theatre Works, led by producing director Susan Loewenberg, had brought to China the drama by Geoffrey Cowan and Leroy Aarons, which tells the story of the *Washington Post's* decision to publish the secret history of the U.S. involvement in Vietnam. Drawing on archives, testimony, and documents, the play unspools the story of how a scrappy pre-Watergate *Post* went to trial in 1971 to defend the public's right to know against the government's appeals for secrecy. Its arrival could hardly have been better timed. China is in the throes of debating the lines around censorship, secrecy, and the public domain, and the shows had no trouble finding an audience. It played to spirited crowds in Shanghai, Guangzhou, and Beijing—until midway through a performance on Friday, December 2nd, at Peking University. That's when producer Alison Friedman, of Ping Pong Productions, received a text message from the hosts that a post-show panel had to be cancelled to prevent "unforeseen consequences spreading beyond the theater," according to [the Times](#). The crowd sighed and filtered out into the night.

The following evening, I showed up for a performance and to join another prospective panel. I was not optimistic. And, yet, the crowd was. Though news had spread of the cancellation the previous night, ticket-holders showed up in droves, representing a range of China's scrappiest news organizations. The audience was overwhelmingly Chinese—and overwhelmingly full. Unlike the previous night, this time it was off the campus of Peking University, away from jittery administrators, and the performance unfolded without trouble. Afterward the panel took the stage to answer questions and marvel at the sheer fact of its own existence. As the playwright Geoffrey Cowan (a former director of Voice of America) put it, the play's very presence in the Chinese capital was a measure of a place in flux.

I had to agree. Watching a young Ben Bradlee stalk around an unheated theatre in Beijing, huddling with a heroic Katharine Graham and ordering his military correspondent George Wilson once more into the documents, made it hard to sleep that night. It was thrilling.

Next stop: Tehran?

Chinese Allow Play on Pentagon Papers, but Not a Talk About It

By ANDREW JACOBS

Published: December 2, 2011

BEIJING — As far as dramatic timing goes, the text message from the powers that be announcing the sudden cancellation of a post-performance discussion of “[Top Secret: Battle for the Pentagon Papers](#)” was, well, perfectly timed.



Shiho Fukada for The New York Times
From left, Josh Stamberg, Amy Pletz and Peter Van Norden in “Top Secret,” at Peking University. The play, from L.A. Theater Works, is performed in English.

Connect With Us on Twitter

Follow
@NYTimestheater
for theater news and reviews from Broadway and beyond.



The message, sent to the cellphone of the play’s producer on Friday night, warned of “unforeseen consequences spreading beyond the theater,” should the audience at Peking University be allowed to openly discuss the work, which delves into delicate matters like press freedom, power-hungry political leaders and the Nixon administration’s desire to quash information it deemed embarrassing.

“It was rather ironic but it drove home the issues in the play,” the producer, Alison Friedman, said moments after the house lights came up, and the crowd, many of them students at Peking, China’s most prestigious university, drifted away. “I can’t say we were surprised.”

Perhaps the bigger surprise was that this spare, fast-paced docudrama, performed in English and financed partly by the American Embassy, was even staged in a country whose skittish cultural czars regularly block movies, books and plays they find objectionable.

In late August, for example, the authorities canceled “Dr. Sun Yat-sen,” a sumptuous new opera about that Chinese revolutionary that was weeks away from opening at the National Center for Performing Arts. Officials described the action as a “postponement,” but they told its producers that the opera was politically problematic.

Susan Albert Loewenberg, the producing director of L.A. Theater Works, which shepherded “Top Secret” to China through a thicket of logistical, financial and bureaucratic obstacles, said there were many times during the two-and-a-half-year odyssey when she thought the production was dead.

“Frankly, I’m amazed we got this far,” she said. “Then again, we still have two nights to go.”

If the journey of “Top Secret” holds any lessons for Western theater producers seeking to reach Chinese audiences, it is this: Have a seasoned guide, avoid the country’s most high-profile performance spaces and be prepared for countless frustrations and disappointments. American companies that had supported L.A. Theater Works in the past refused to back its China production; permits did not materialize until the last moment; and an earlier panel discussion planned for Guangzhou was also scotched.

RECOMMEND

TWITTER

LINKEDIN

SIGN IN TO E-MAIL

PRINT

REPRINTS

SHARE



But the rewards, as Ms. Loewenberg and Geoffrey Cowan, an author of the play, tell it, have been immense. During its 10-day run “Top Secret” has played to sold-out audiences in Shanghai and Guangzhou, with many performances punctuated by shouts of approval from the audience and standing ovations.

Perhaps most gratifying for the producers was that those audiences were almost entirely Chinese and young, many of whom learned about the production through weibo, the Twitter-like microblog service that has revolutionized the way Chinese communicate with one another — including expressions of displeasure over government malfeasance.

“It was a refreshing contrast to the U.S., where you’re always playing to 60-year-olds and struggling to reach younger audiences,” Ms. Loewenberg said.

Communist Party officials could be forgiven for viewing the play through their gimlet eyes as an unalloyed slice of American propaganda, even if the creators of “Top Secret” had no such intentions. Written by Mr. Cowan and Leroy Aarons, who died in 2004, it was first produced by L.A. Theater Works in 1991 as a radio play. Spanning several days, it dramatizes the showdown between the White House and The Washington Post as that paper balanced the threat of criminal prosecution against its desire to burnish its journalistic chops by publishing the Pentagon’s secret history of United States’ involvement in the Vietnam War.

The story begins on June 17, 1971, after a federal court has enjoined The New York Times — which had already published three installments based on the documents — from publishing any more. The Post promptly gets its hands on copies of the papers, and what follows is an exploration of the role of the press in keeping a secretive and manipulative government in check.

After a judge rules in the paper’s favor, a reporter gives a rousing valedictory about press freedom as a hedge against tyranny as John Lennon’s rousing anthem “Power to the People” bathes the house.

“I’ve played in a lot of theaters, but to have 1,400 people in China cheering for the little guy is subversive,” said Josh Stamberg, who plays Ben Bradlee, the Post’s hard-charging editor.

To get as far as it has, L.A. Theater Works relied on Ms. Friedman, whose company, Ping Pong Productions, specializes in taking international performing arts to China and Chinese troupes to the West. After nearly a decade living and working here, she has learned how to navigate a maze of permits and egos, when to massage cultural bureaucrats and, perhaps most important, whom to call when roadblocks suddenly appear.

Even though the unmistakable message of “Top Secret” is the importance of a free press and an independent judiciary in the face of a bullying government, the producers gingerly pitched their production as a Vietnam War-era contretemps between President Nixon and the press.

“They put the play in the ‘American history’ box,” Ms. Friedman said of the many officials who gave the production a green light. “We also chose low-profile partners. We didn’t want the government to think too heavily about the play.”

In the end it was low-level bureaucrats who stood in their way, especially when it came to the troupe’s final performances in Beijing, which end on Sunday. Although arranged months in advance, the Peking University show did not receive its required permit until the day before showtime.

Even then, the producers were stunned to learn they could not sell tickets. The permit, they were told, also limited the audience to 1,000, ensuring the theater was less than half full.

Although she had been told to steer clear of “sensitive topics,” Ms. Friedman said she was assured that the post-performance discussion would go ahead as planned, as it had in Shanghai. It was just after intermission when she received the disappointing text message. Later, as the cast was taking its bow and she was announcing the cancellation of the discussion, she could hear a university official exhorting a technician to kill her microphone.

It was too late. A sigh rose through the members of the crowd, but as they filed out of the theater, few expressed surprise.

“I thought the play was very meaningful,” Yin Wenhong, 27, a book editor, said with some hesitation as she left the building. “It would be nice if our government could open their minds and learn something from this play.”

WORLD NOW

AFRICA | AMERICAS | ASIA | EUROPE | MIDDLE EAST

Pentagon Papers still causing controversy 40 years on (in China)

December 3, 2011 | 1:18 pm



REPORTING FROM BEIJING -- A play about the struggle between a free press and government is one thing. A discussion about that play is yet another order of magnitude, as the producers of L.A. Theatre Works' "Top Secret: The Battle for the Pentagon Papers" discovered this weekend in Beijing.

Midway through a performance Friday night at the prestigious Peking University, producer Alison Friedman received a text message informing her that a talk after the performance would be canceled for fear of "unforeseen consequences."

Friedman had little choice but to oblige. "I suppose we could have tried to push and play dumb and have them running onstage, grabbing our mikes," she said. "But I just announced it was canceled and we went on our merry way."

Actually, the biggest surprise was that the Chinese government, not what you would call a notable supporter of free speech, had actually agreed to stage a play about the U.S. government's deception concerning the Vietnam War and the U.S. media's courtroom battles in 1971 to publish a top-secret Pentagon study of the war.

"It speaks very well of China that they have embraced this tour. That is the real story," said "Top Secret" playwright Geoffrey Cowan, former dean of USC's Annenberg School of Communications and Journalism and president of the Annenberg Foundation Trust at Sunnylands.

L.A. Theatre Works first produced "Top Secret" as a radio play in 1991 and brought it to the stage in 2008, when, in the midst of the Iraq war, the debate about national security and the public's right to know was as relevant as ever.

Susan Loewenberg, L.A. Theatre Works' artistic director, said she'd wanted to stage a play in China and wanted one that would be relevant to the Chinese.

"I knew it would be precarious to bring a story about freedom of the press to China, but I knew the Chinese would get it immediately and I didn't want to bring over something that would be meaningless," she said.

In 2009, Loewenberg was introduced to Friedman, whose Ping Pong Productions brings cultural attractions to China. They had coffee at, of all places, the Watergate in Washington and planned what has materialized as a 10-day run for "Top Secret" in China.

"Actually, there was nobody on my board, nobody in the foundation world, no one thought that this would ever happen," Loewenberg said, adding that an exception was a U.S. diplomat who thought it might be "just anti-American enough" to fly in China.

Although another post-theater discussion at Guangzhou's Sun Yatsen University was canceled, it was permitted in at the Shanghai Dramatic Arts Center and Saturday night at Beijing's Tianqiao Acrobatics Theater.

"Universities are more sensitive places than commercial theaters," Friedman said. Caixin Media, China's maverick news organization, co-sponsored the performance in Guangzhou and is also running an essay contest on its website about the play.

Peking University proved the most difficult venue—in part because of fighting between two government agencies that each claimed responsibility for the permits and limited ticket sales.

The question for Chinese censors, of course, is whether the play is advocating a U.S.-style free media in a country where independent reporting is not easily tolerated by the government. Friedman denied it, saying the play is a cultural exchange designed to show "a side of American culture that is not well-known here in all its nuanced, messy complexity."

"We had no idea just how relevant it would be," she said.

After the performance Friday night at Peking University, some in the audience appeared to be confused. Was a discussion really canceled, one attendee wrote on Weibo, the Twitter-like microblog, or is it "just their artistic satire about the lack of freedom of speech in China?"

A government official who attended the play said he was impressed by the "toughness of Americans."

"It shows the difference between a developed and a still-developing country. It is not just a matter of superhighways," said the man, who gave his surname as Liu. "This play gives us food for thought."

East Asia and Pacific

December 05, 2011

American Play Centered on Free Speech Tours China

Stephanie Ho | Beijing



Tweet 14 Like +1 0



Photo: Jason Xie

"The Washington Post's lawyer confronts the US government lawyer ahead of the trial," Guangzhou performance

Top Secret: The Battle for the Pentagon Papers is not a new play, but it just completed its premiere tour in China.

When should the government exercise its right to protect state secrets? When do a nation's citizens have the right to be told their government has been misleading them? These are some of the big picture issues that are raised by the play that revisits a pivotal episode in U.S. history that occurred in Washington some forty years ago.



Playwright Geoffrey Cowan - a former VOA director and a professor at the University of Southern California - says he first had the idea for the play while he was teaching law students about free speech in the late 1970s.

"This play actually started in a classroom, when I was at UCLA and taught a mass media law class about the First Amendment," he explained. "And, there

Geoffrey Cowan, playwright of *Top Secret* at the Peking University theater before the play

was this dramatic story in the fight between the press and the government about whether to publish the Pentagon Papers."

The Pentagon Papers were a highly classified U.S. government study in the 1960's that detailed Washington's decision-making process in the run-up to the Vietnam War. *Top Secret* focuses on a landmark 1971 lawsuit that pitted the U.S. government against the *Washington Post* newspaper, which had obtained some of the Pentagon Papers and decided to publish the information, despite a similar injunction against the *New York Times* for exactly the same thing.



An actress plays Katherine Graham, president of the *Washington Post*, during the court proceeding during the Guangzhou performance (Photo Jason Xie)

One of the main characters in the play is Katherine Graham, the *Washington Post's* president at the time. In the play, the newspaper's executive editor, Ben Bradlee, relays her decision to the reporters.

"We publish!" Bradlee informed them

The Los Angeles Theater Works performed *Top Secret* in Shanghai, Guangzhou and Beijing. Producer Susan Loewenberg spent more than two years working to bring the drama to China.



Susan Loewenberg, executive producer of LA Theater Works is in the lobby of Peking University's theater before a performance of *Top Secret: the Battle for the Pentagon Papers*, December 2, 2011

"It was wonderful the other night in Guangzhou. When Kay Graham makes the decision to publish, they broke out in applause," she said. "And when the court, when the verdict came down from the judge in favor of the *Washington Post*, they broke out in applause again."



"Nixon and Kissinger discuss the Pentagon Papers," during the Guangzhou performance (Photo Jason Xie)

Loewenberg says Chinese audiences were especially interested in seeing how the play poked some fun at U.S. president Richard Nixon and his National Security adviser Henry Kissinger.

"What I think they did not really quite get is we lampoon Kissinger and Nixon, and we go behind the scenes in the Oval Office, because as you know, Nixon taped - as all presidents have since that time - taped those private conversations," she noted.

Playwright Cowan says one interesting question he answered in one of the post-play discussions in Shanghai was: should there be different free speech rules for developing versus developed countries. He points out that the United States was a developing country in 1791, when it adopted the first Constitutional amendment, that guarantees free speech.

"We were a relatively poor country, against the rich British and the rich French, but we decided this was right for us," Cowan said. "And, secondly, I said let's forget about China and the U.S., and let's think about South Africa - let's take a different country that is struggling with these issues, and do we think that they should have these freedoms or not?"



Washington Post journalists look through the Pentagon Papers for the first time, during the Guangzhou performance (Photo Jason Xie)

The play centers around a specific event in recent American history, but raises larger themes that could have resonance in China, where the government is seen as secretive. Cowan says he hopes audience members will draw their own conclusions.

"I loved the idea of the play being in China, because these themes are so important to people in China," Cowan said. "This is a country that is struggling with its own institutional base and I think they may see something here that may or may not have relevance to them, but that they will find interesting and gripping."

At a recent performance at Peking University, one 26-year-old - who refused to give her name - says she was most impressed by the courage shown by the journalists at the time.

She says she thinks the themes raised by the play are universal and are something China can learn from.

Another audience member, software engineer Wang, 29, says he felt Katherine Graham made a brave decision to publish the Pentagon Papers.

Wang says the play shows that American people can express their views freely and can take part in what he sees as an ongoing debate between the U.S. Government and media on how to define freedom of the press.

The *Top Secret* audience members in Shanghai and Beijing took part in post-performance discussions, although similar talks were canceled at Peking University and at Sun Yat Sen University in Guangzhou. At Peking University, authorities say they canceled the discussion because they wanted to avoid any occurrences that were outside the scope of the performance.



From social media network **Weibo**. Comments from young listeners:

Weibo comment 11/23/2011: Top Secret I watched tonight is very inspiring. I never knew that docudrama could be so interesting, thanks to the producer and director. After watching it, I feel that there are two things missing in our plays, brain and conscience. The First Amendment is a big step for Human rights; being able to restrain and reflect under the law shows the dignified side of human nature. I am envious of those Americans who can write plays like this. The performance of the actors is amazing too...

“I thought the play was very meaningful. It would be nice if our government could open their minds and learn something from this play.”
– *Yin Wenhong, Beijing*

“The profound meaning of this drama goes back to the role and moral ground of which media stands for... Top Secret is such a wonderful performance especially when I was sitting at the second row. The actors were very professional and I just love the leading actor. I like this drama. I think the main reason why Chinese government has the power to strictly control the freedom of speech is the non-independence of legal system...”
– *Unnamed Online Commentator, China*

Weibo comment: Why the American actors enable to act the President of the United States? They are so lucky!

Weibo comment: Tonight I went to see the “Top Secret” and before I go, I thought I would leave early and feel sleepy during the show due to my limited English vocabulary. Instead, the combination of Chinese subtitle and the excellent acting skill of those American performers, my heart was deeply impressed. Even though without the complicated story and beautiful stage background, this was the best play I have ever seen. I got touched by the cultural connotation behind the show and it has the affection to bring peace to the country. It also helps to balance the development of the government and the media law.

“The play is so excellent that I can not keep my heart calm in these days. I admit that you have made a profound influence in my life.”
– *Chinese Graduate Student, Shanghai Dramatic Arts Center*

“[The evening after the post-show cancellation at Peking] I showed up for a performance and to join another prospective panel. I was not optimistic. And, yet, the crowd was. Though news had spread of the cancellation the previous night, ticket-holders showed up in droves, representing a range of China’s scrappiest news organizations. The audience was overwhelmingly Chinese—and overwhelmingly full.”

– *Evan Osnos, The New Yorker*