




NECESSARY SACRIFICES

A Radio Play



A wide-angle photograph of the interior of Ford's Theatre. The stage is at the top left, featuring a red and white striped curtain, a large American flag, and a portrait of Abraham Lincoln. The audience seating is arranged in a semi-circle, with red carpeting on the floor and balconies. The architecture is ornate, with white columns and a high ceiling. A balcony with stage lights is visible at the top right.

Ford's Theatre is pleased to present
Necessary Sacrifices as a FREE radio play this
spring. This moving work truly embodies our
mission of exploring the American experience
and celebrating President Lincoln's legacy.

We hope you enjoy this special production and
will consider supporting our theatre, education
and history programs with a gift *today!*

This radio play and all our programs are made
possible through the generosity of individuals,
corporations and foundations.

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www.fords.org/donate.



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Pictured on Front Cover: Images of Abraham Lincoln and Frederick Douglass courtesy Library of Congress and National Portrait Gallery. Background photo by Carol M. Highsmith. Courtesy of the Library of Congress, LC-HS503- 559.

Dear Friend,

As we mark the one-year anniversary of the pandemic, we are as dedicated as ever to sharing President Abraham Lincoln's legacy. In this time of uncertainty and turmoil, we continue to look to Lincoln for inspiration, guidance and hope.

The events of the last 12 months have reinforced the role Ford's Theatre can play in cultivating empathy, nurturing dialogue and connecting the lessons of history to today. To that end, we are excited to share this version of *Necessary Sacrifices* with you.

Ford's Theatre commissioned and first premiered this play in 2012, to celebrate the opening of the Center for Education and Leadership. Last summer, as we launched a variety of digital programming, we revisited *Necessary Sacrifices* as part of our virtual play reading series and discussed it as part of our *Cabinet Conversations*. All of us at Ford's were again struck by the relevance and impact of this play, and we knew we had to find a way to share it with a broader audience.

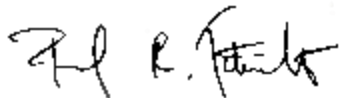
Today, we bring it to you as an audio drama in hopes of transporting you to the White House of the 1860s. There, you will witness profoundly important meetings between Frederick Douglass and Abraham Lincoln, as imagined by playwright Richard Hellesten after extensive research.

The two shared a complicated relationship. Douglass respected Lincoln but was highly critical of his slowness on taking key actions toward equality and emancipation. Lincoln, though morally opposed to slavery, was unsure how to legally end it and what to do once it was ended. The play shows how these two men came together and debated, disagreed and ultimately found common ground.

As our nation confronts deep political divisions, and we rise to answer calls for equity and justice for Black Americans, I hope this play inspires you to listen as Lincoln did and to agitate for change like Douglass.

Thank you for supporting this production and our mission. I hope to welcome you back to Ford's Theatre later this year!

Sincerely,

A handwritten signature in black ink, appearing to read "Paul R. Tetreault". The signature is stylized with a large, looped "P" and "T".

Paul R. Tetreault
Director

We're bringing history to you!

NECESSARY SACRIFICES

A Radio Play

by Richard Hellesen; directed by Psalmayene 24

Broadcast on WPFW 89.3 FM:

April 15, 2021, at 8 p.m. EDT and April 21, 2021, at 3 p.m. EDT

Register to listen for free at: www.fords.org/sacrifices-radio-play

Member Access: April 6-May 30, 2021

Public Access: April 12-May 30, 2021

Become a member at

www.fords.org/membership

Connect with Ford's Theatre: #FordsSacrifices #FordsFromHome



Ford's Theatre celebrates the legacy of President Abraham Lincoln and explores the American experience through theatre and education. A working theatre, historical monument, world-class museum and learning center, Ford's Theatre is the premier destination in Washington, D.C., to explore and celebrate Lincoln's ideals and leadership principles: courage, integrity, tolerance, equality and creative expression.

Ford's Theatre History

In 1861, theatre manager John T. Ford leased out the abandoned First Baptist Church on Tenth Street to create Ford's Theatre. Over the next few years, the venue became a popular stage for theatrical and musical productions. On April 14, 1865, Abraham Lincoln visited Ford's for a performance of *Our American Cousin*. At this performance, Lincoln was shot by John Wilkes Booth, a Confederate sympathizer and white supremacist. Lincoln died the next morning in the Petersen House, a boarding house located across the street. Ford's Theatre remained dark for more than 100 years, officially reopening in 1968 as a national historic site and working theatre. It is operated through a public-private partnership between the National Park Service and Ford's Theatre Society.

Ford's Theatre Today

Through its inspiring theatrical productions, live historic interpretation and engaging education programs, Ford's Theatre offers visitors the opportunity to immerse themselves in America's past while revealing meaningful connections to today.

As a working theatre, Ford's produces renowned plays, vibrant musicals and newly commissioned works that captivate and entertain while examining political and social issues related to Lincoln's legacy. With works from the Tony-nominated *Come From Away* and the nationally acclaimed *Big River* to the world premieres of *Meet John Doe*, *The Heavens Are Hung In Black*, *Liberty Smith*, *Necessary Sacrifices*, *The Widow Lincoln* and *The Guard*, Ford's Theatre is making its mark on the American theatre landscape. With the opening of the Aftermath Exhibits at the Center for Education and Leadership, Ford's Theatre has become a major center for learning, where people of all ages can examine Lincoln's multi-faceted legacy through exhibits, workshops and educational programs.

For more information on Ford's Theatre and Ford's Theatre Society, please visit www.fords.org.

Leadership through Dialogue

by Noelle Trent, PhD

President Abraham Lincoln and Frederick Douglass only met three times. Over the years, the relationship between the two men has been mischaracterized as being more familiar and even friendlier than Douglass depicts in [*The Life and Times of Frederick Douglass*](#), his final autobiography. The public perception of the men's relationship is rooted in American memory, and part of a larger desire to see these iconic American figures together. The celebration of Lincoln and Douglass is rooted in the Black community. [Negro History Week](#), the predecessor of Black History Month, was traditionally celebrated in many Black communities during the week of Lincoln's and Douglass's birthdays, February 12 and 14. The myth about the relationship between the two men is furthered by Mary Lincoln's gift of one of the President's canes to Douglass, which is on display at the [Frederick Douglass National Historic Site](#). *Necessary Sacrifices* brings to light an underappreciated aspect of the men's interaction: their inherent inequity.

The inequities between the two men exist beyond the president-and-constituent relationship. The inequity was more than one man was white and one was Black. Their inequity was captured in their status in this country. Lincoln's early life in the precarious and dangerous frontier may have had similarities to Douglass's early years on a plantation; however, Lincoln was a white male citizen of the United States. His status was clear and certain. Lincoln's civil and human rights were affirmed through legislation, judicial rulings, documentation and practice. Douglass, however, occupied a dangerous and ambiguous space. Born enslaved in Talbot County, Maryland, Douglass was legally identified as property. He escaped slavery in 1838, and only acquired his freedom when [Ellen and Anna Richardson](#) provided him his free papers after purchasing him from his owner in 1847. Douglass lived in a precarious limbo until the passage of the [13th, 14th and 15th amendments](#). He was not a citizen, and according to the Supreme Court decision in [Dred Scott v. Sandford](#), he and the millions like him could never become citizens of the United States. Supreme Court Chief Justice [Roger Taney](#) stated in the 1857 ruling that Blacks "had no rights which the white man was bound to respect."

When the two men met, they were carrying heavy and unequal weights. Lincoln was carrying the future of the country, a monumental task, and was willing to preserve the Union at any cost. Douglass was carrying his future and that of the Black community, their right to existence as human beings. Regardless of the outcome of the war, Lincoln could be reasonably assured that his status as a white man would be preserved, but Douglass knew that the outcome of the war could annihilate his very existence. The two men's burdensome weights grounded their encounters with each other: Douglass seeking presidential influence to secure

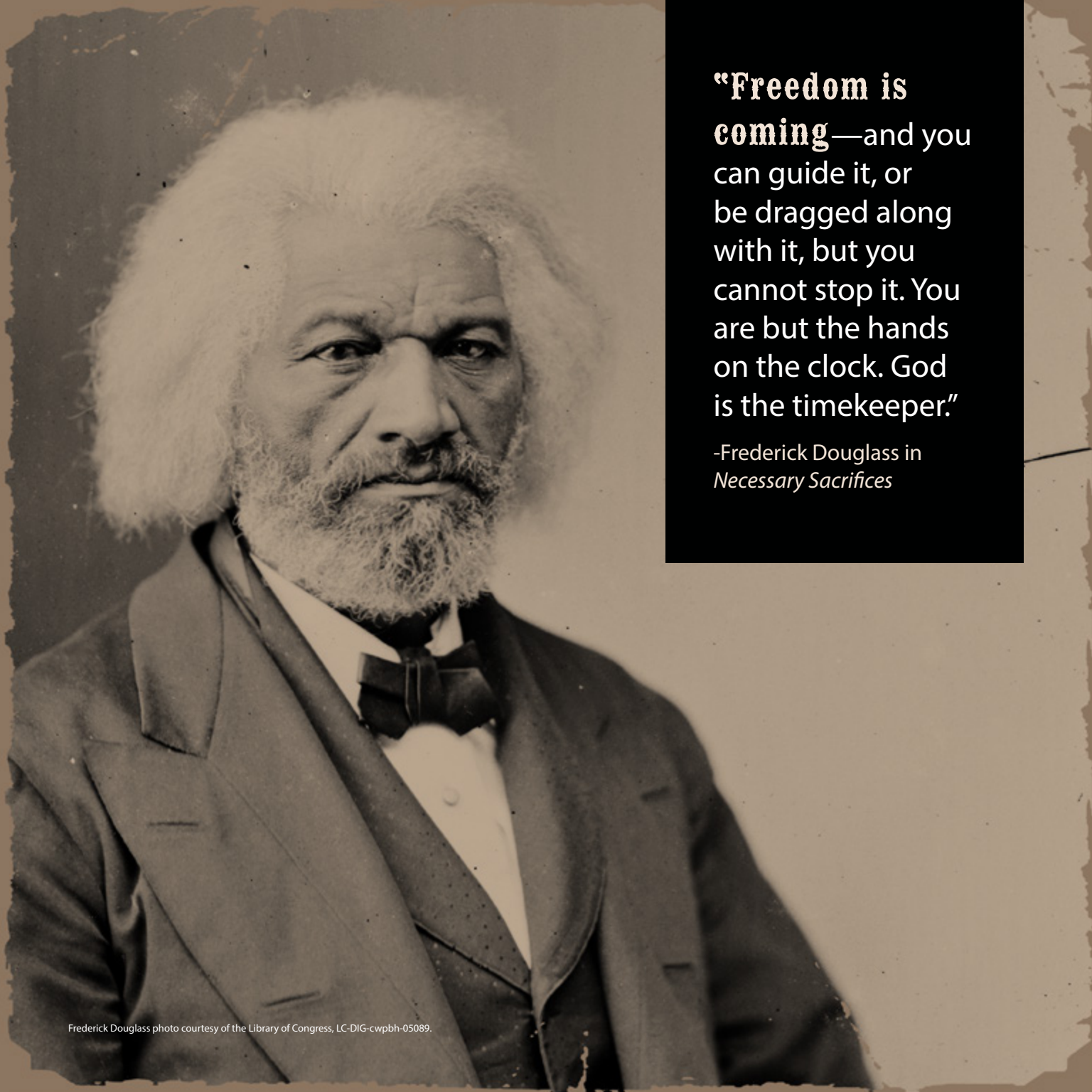
Leadership through Dialogue (continued)

equity for Black soldiers through equal pay and duty assignments; Lincoln navigating the vicissitudes of war and negotiating support among the Union and his allies. They shared an interest in a Union victory, but they diverged on the methods as well as what would happen to the Black community in the aftermath.

Lincoln, with his privileged social status and carrying the weight of the country's future, had no obligation to receive Douglass, actively listen to his complaint or treat him with any level of dignity. Douglass recounts in his autobiography that he was received by the president during his first visit to the White House and later invited back by Lincoln when he was considering his options regarding the Black population if the war shifted. Douglass perceived that Lincoln was engaged in the conversation and sought to better understand his argument. Lincoln ultimately remained dedicated to protecting the Union at all costs. During the unveiling of the [Freedmen's Monument](#) in Washington, D.C., on April 14, 1876, Douglass would [affirm his disagreement](#) with some of Lincoln's decisions as well as his respect for the late president's conduct toward him during those discussions.

Douglass's precarious social status and the weight of the Black community's future did not obligate him to advocate at the national level for freedom and justice. His work as a recruiter for the [Massachusetts 54th](#) was about the recruitment of Black soldiers, not their well-being and equity. Douglass made a choice to voice his concerns and step forward for his community, regardless of the consequences.

In this contemporary moment, our country is yet again navigating its complex and contentious legacy of race. For some, occupying a privileged position in American society removes the obligation to engage or listen to those whose very lives and existence are being threatened. For others, their individual concerns outweigh the concerns of their greater community. Lincoln did not let his privilege prohibit him from meaningfully engaging with those different from himself, and Douglass did not let his individual desire outweigh his commitment to his community. The continued presence of their social inequities did not prevent either man from engaging in meaningful and respectful dialogue. In our charged climate today, perhaps theirs is a lesson we can all learn.

A sepia-toned portrait of Frederick Douglass, an elderly man with a full white beard and hair, wearing a dark suit and a bow tie. He is looking directly at the camera with a serious expression. The background is a plain, light-colored wall.

**"Freedom is
coming—and you
can guide it, or
be dragged along
with it, but you
cannot stop it. You
are but the hands
on the clock. God
is the timekeeper."**

-Frederick Douglass in
Necessary Sacrifices

NECESSARY SACRIFICES

A Radio Play

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SIEMENS

Ford's Theatre Society
under the direction of Paul R. Tetreault
presents

NECESSARY SACRIFICES

A Radio Play

By
Richard Hellesen

with

Paul Morella

Craig Wallace

Production Stage Manager
Brandon Prendergast

Sound Design, Original Music and Audio Production by
John Gromada

Directed by
Psalmayene 24

The Ford's Theatre 2020-2021 season is sponsored by Chevron. *Necessary Sacrifices* is made possible with support from Lead Sponsors: ConocoPhillips and Lockheed Martin Corporation, and Sponsors: The Home Depot, KPMG LLP, Raytheon Technologies and Siemens Corporation.

Presented in Partnership with WPFW 89.3 FM

Cast List (In Order of Vocal Appearance)

Frederick DouglassCraig Wallace
Abraham Lincoln Paul Morella



WE PROUDLY SUPPORT FORD’S THEATRE SOCIETY

and its commitment to carrying forward the legacy of President Abraham Lincoln through education and theatre.

GENERAL DYNAMICS

Cast Bios

Paul Morella

Abraham Lincoln

Ford's Theatre debut. Regional: Arena: *All My Sons, Orpheus Descending*; Shakespeare: *King John, Julius Caesar*; Signature: *Angels in America, God of Carnage*; Round House: *Life X 3, Midwives, Snakebit*. D.C.-Area: Folger: *Richard III, Macbeth*; Studio: *If I Forget, Chimerica, North Shore Fish, Romeo and Juliet*; Woolly Mammoth: *Grace, Cherokee, After Ashley, Quills, Watbanaland, Christmas on Mars*; Olney: *A Christmas Carol* (2009-2020), *Awake and Sing, Clarence Darrow, Brooklyn Boy, Sight Unseen, Rabbit Hole*; Theater J: *Broken Glass, The Accident, Either Or*. Training: Washington and Lee University, Catholic University, M.F.A.

Craig Wallace

Frederick Douglass

Ford's (Associate Artist): *A Christmas Carol* Radio Play, *Fences, Twelve Angry Men, Death of a Salesman, A Christmas Carol, The Guard, Driving Miss Daisy, The Laramie Project, Our Town, Necessary Sacrifices, Sabrina Fair, Jitney*. Regional: Round House: *A Doll's House, Part 2*. Multiple productions with Shakespeare, Arena, Signature, Actors Theatre of Louisville. D.C.-Area: Mosaic, Folger, Woolly Mammoth, Olney. Other: Everyman, Shakespeare Theatre of New Jersey, Shakespeare Santa Cruz, Hangar Theatre, others. Training: Howard University, B.F.A.; Pennsylvania State University, M.F.A.; Royal National Theatre, London.

Production Bios

Richard Hellesen

Playwright

Ford's (Associate Artist): Author of *One Destiny, Necessary Sacrifices, The Road From Appomattox*, walking tour *Investigation: Detective McDevitt*; co-wrote the book for Frank Wildhorn's *Freedom's Song: Abraham Lincoln and the Civil War* and the script for the 2015 Ford's 150 commemoration, *Now He Belongs to the Ages*. Other Plays: *Kingdom; Once In Arden; Moonshadow*, a widely-produced musical adaptation of *A Christmas Carol* (with composer David DeBerry); adaptations of *Johnny Tremain, The Emperor's New Clothes* and *The Twelve Dancing Princesses*; with composer Michael Silversher he has written a musical version of *The Wind in the Willows*, 11 educational touring shows for South Coast Repertory, and an adaptation of the Lois Lowry novel *Gathering Blue*. Awards: National Theatre Conference, PEN USA West; Beverly Hills Theatre Guild, five finalists in the Actors Theatre of Louisville 10-Minute Play Contest, including *Dos Corazones* which appears in Best Ten-Minute Plays 2012. Other: Playwright in Residence at the William Inge Center for the Arts in 2009 and 2012. Member of the Dramatists Guild.

Production Bios (continued)

Psalmayene 24

Director

Ford's debut. D.C.-Area: Studio: *Flow* (upcoming), *Pass Over*; Mosaic: *Native Son*; Theater Alliance: *Word Becomes Flesh* (5 Helen Hayes Awards, including Outstanding Direction of a Play); Imagination Stage: *Cinderella: The Remix* (Helen Hayes nom.), *P.Nokio: A Hip-Hop Musical*, *Zomo the Rabbit: A Hip-Hop Creation Myth* (Helen Hayes nom.) Playwriting: Mosaic: *Dear Mapel* (upcoming), *Les Deux Noirs* (Charles MacArthur nom.); Solas Nua: *The Frederick Douglass Project*, co-written with Deirdre Kinahan (Charles MacArthur nom.)

John Gromada

Sound Design, Original Music and Audio Production

Ford's: *A Christmas Carol* Radio Play, *Twelve Angry Men*, *Born Yesterday*, *Jefferson's Garden*, *Death of a Salesman*, *The Glass Menagerie*, *The Laramie Project*, *Fly*, *Necessary Sacrifices*, *Sabrina Fair*. Broadway: *The Elephant Man*, *The Trip to Bountiful* (Tony nom.), *The Best Man* (Drama Desk Award), *Clybourne Park*, *Seminar*, *The Columnist*, *Next Fall*, *A Bronx Tale*, *Proof*, *Rabbit Hole*, *Twelve Angry Men*, *A Few Good Men*. New York: *Dada Woof Papa Hot*, *Incident at Vichy*, *Ripcord*, *Old Hats*, *My Name is Asher Lev*, *Measure for Measure* (Delacorte), *The Orphans' Home Cycle* (Drama Desk, Henry Hewes Awards), *The Screwtape Letters* (also National Tour), *Shipwrecked!* (Lucille Lortel Award), *The Skriker* (Drama Desk Award), *Machinal* (Obie Award). Television/Film: *The Trip to Bountiful*, *Showing Roots*. www.johngromada.com

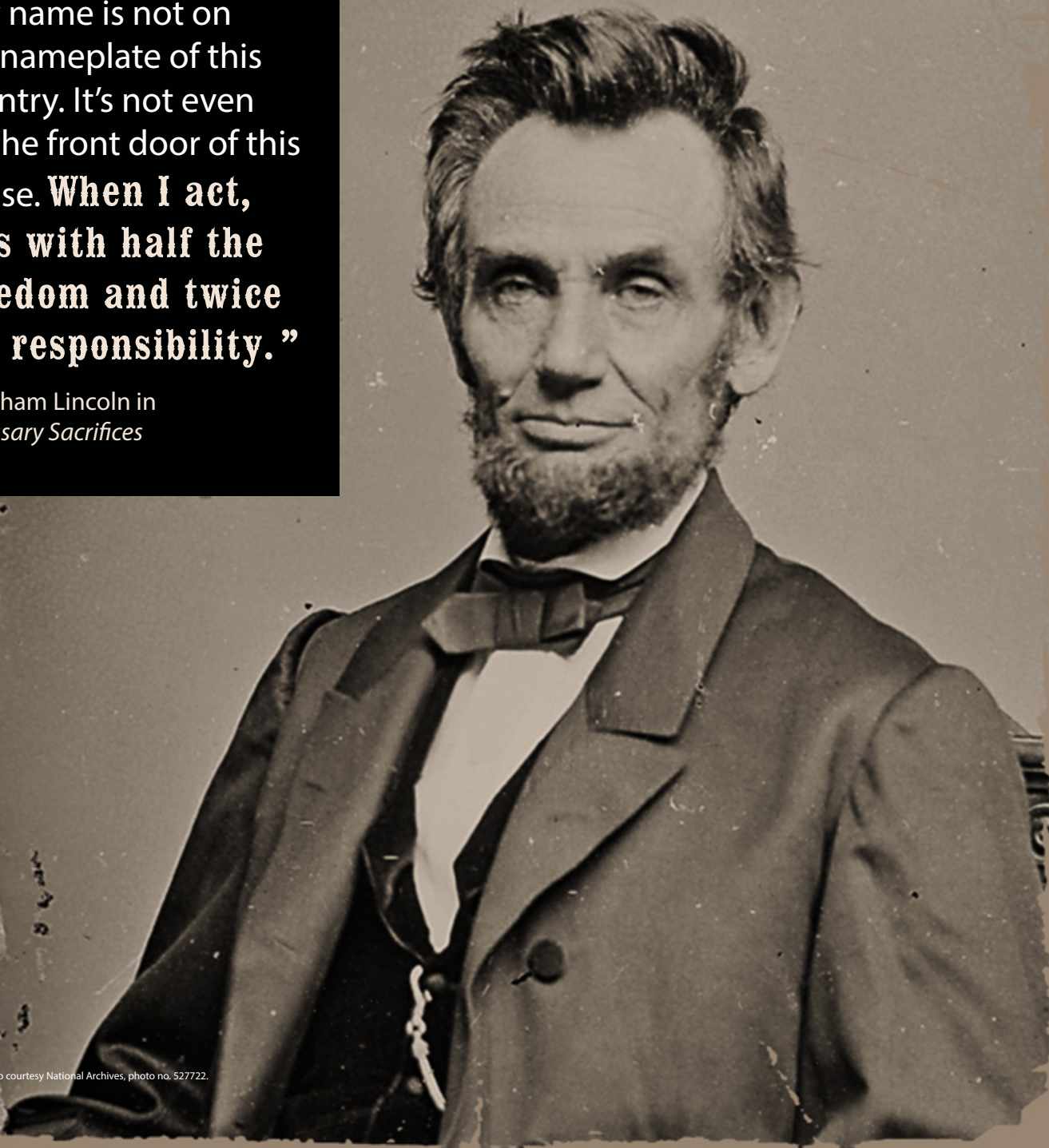
Brandon Prendergast

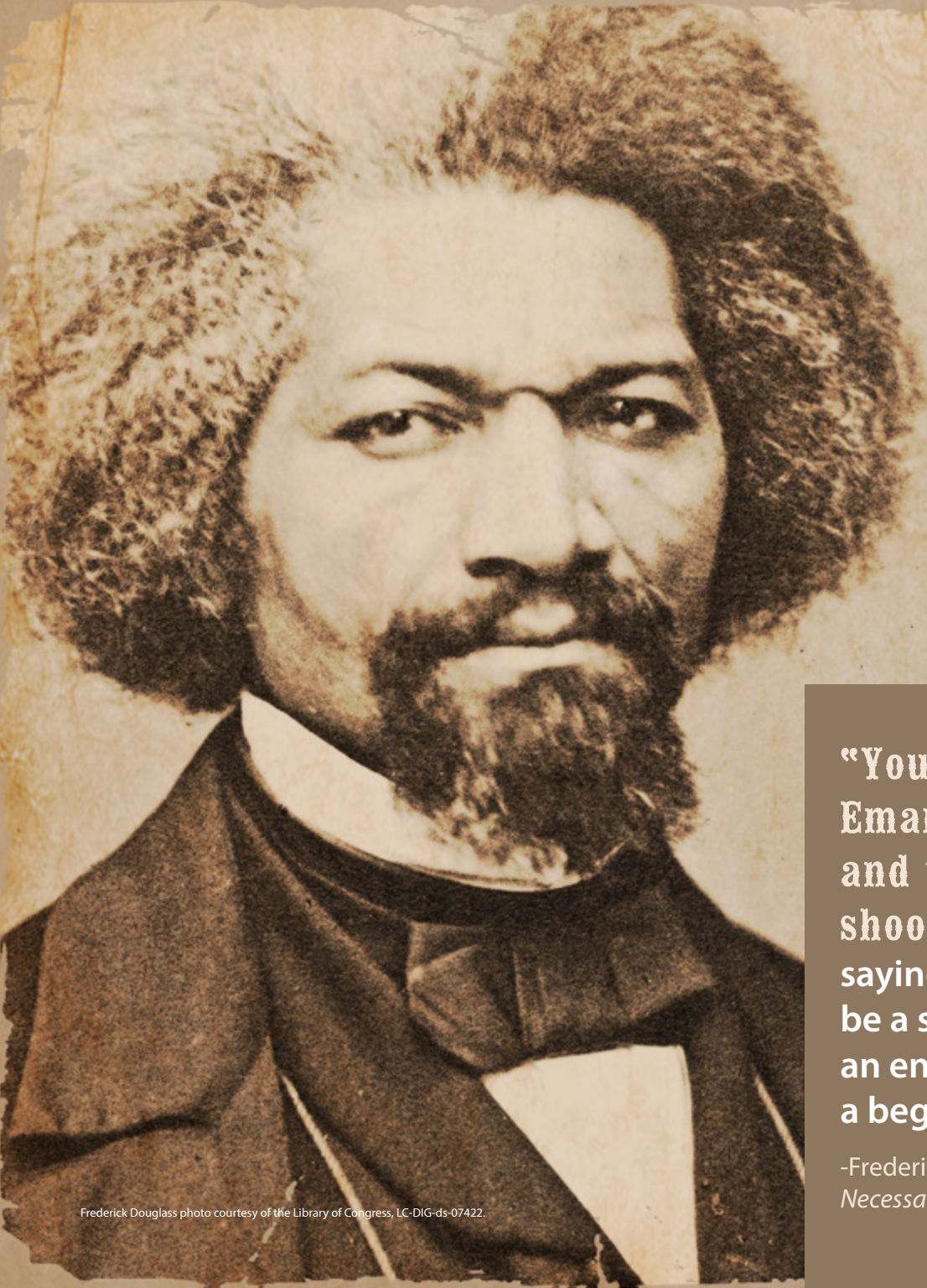
Production Stage Manager

Ford's: 26 productions including *Twelve Angry Men*, *Death of a Salesman*, *Come From Away*, *The Glass Menagerie*, *Driving Miss Daisy*, *The Laramie Project*, *Fly*, *Parade*. New York: *The Green Bird* (Julie Taymor), *Les Enfants Terribles* (Susan Marshall), *Yemayá* (Twyla Tharp). Regional: The Kennedy Center: 20 productions including *Side Show*, *Follies*, *Ragtime*, *Mame*; Shakespeare: 23 productions; Signature: *Spunk*, *Girlfriend*, *La Cage aux Folles*. International: *Knuffle Bunny: A Cautionary Musical in Bahrain*. Instructor: University of Mary Washington. Training: Mary Washington College.

"My name is not on the nameplate of this country. It's not even on the front door of this house. **When I act, it is with half the freedom and twice the responsibility.**"

-Abraham Lincoln in
Necessary Sacrifices





**“You proclaimed
Emancipation—
and the world
shook! All I am
saying is: don’t let it
be a sufficiency, and
an ending. Let it be
a beginning!”**

-Frederick Douglass in
Necessary Sacrifices

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The Abraham Lincoln National Council raises awareness around the world about the historic, artistic and cultural importance of Ford's Theatre and the preservation of Lincoln's legacy.

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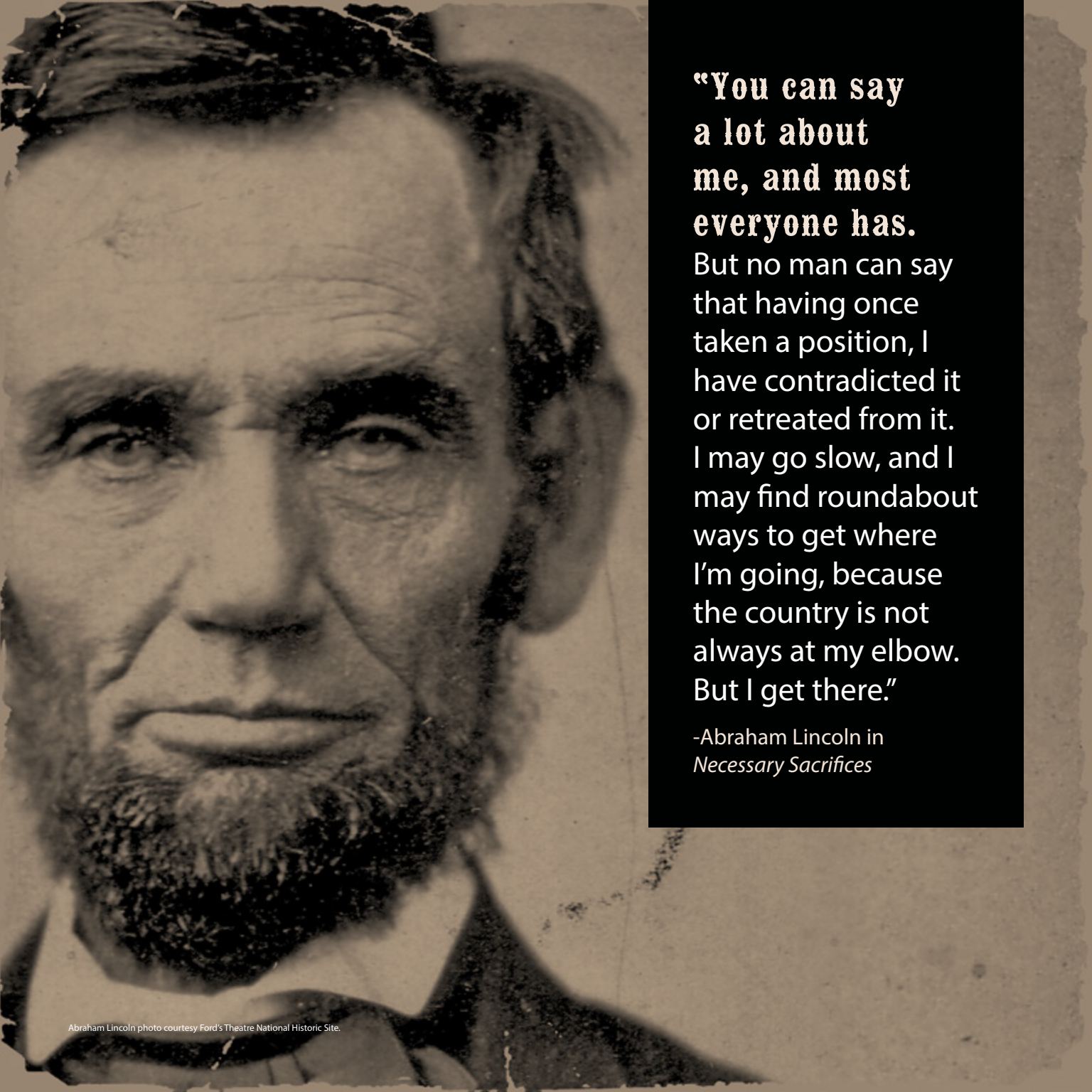
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The Ford's Theatre Advisory Council is composed of nationally recognized historians, writers and professionals who share a love of President Abraham Lincoln and the values he exemplified in his life and presidency. These accomplished individuals provide insight, expertise and invaluable suggestions to the leadership of Ford's Theatre as we continually seek to improve the excellence of our programming.

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**"You can say
a lot about
me, and most
everyone has.**

But no man can say
that having once
taken a position, I
have contradicted it
or retreated from it.
I may go slow, and I
may find roundabout
ways to get where
I'm going, because
the country is not
always at my elbow.
But I get there."

-Abraham Lincoln in
Necessary Sacrifices

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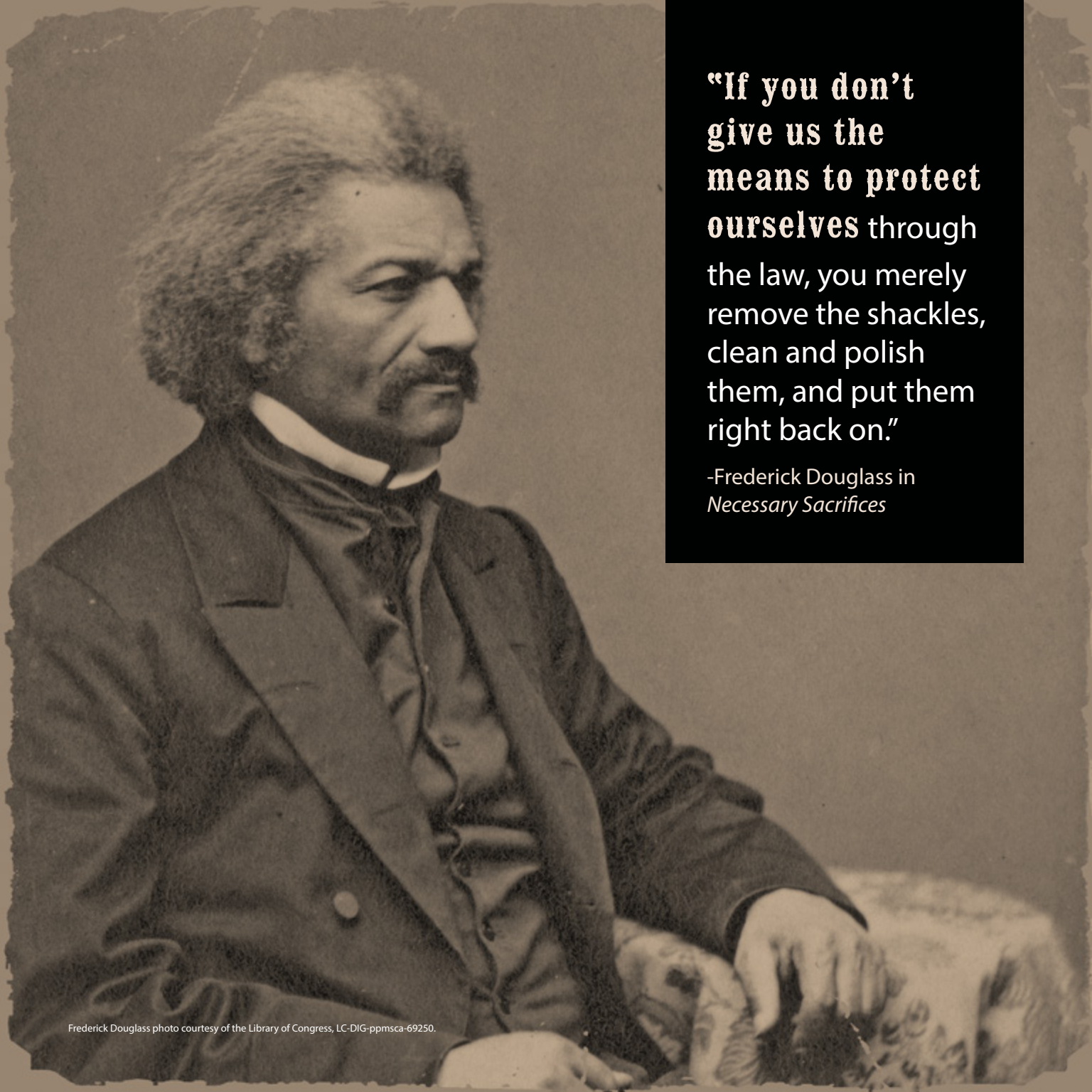
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**"If you don't
give us the
means to protect
ourselves through
the law, you merely
remove the shackles,
clean and polish
them, and put them
right back on."**

-Frederick Douglass in
Necessary Sacrifices

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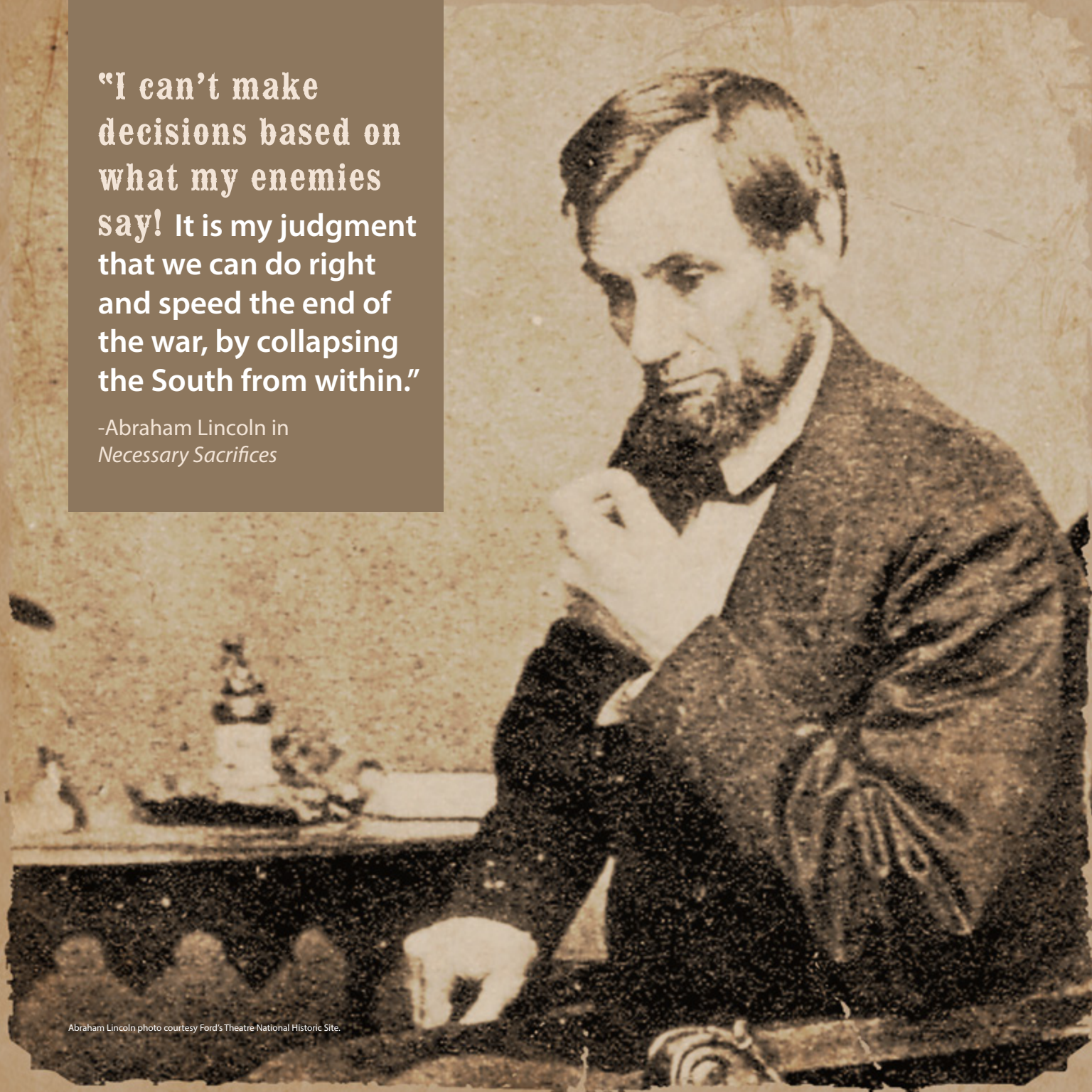
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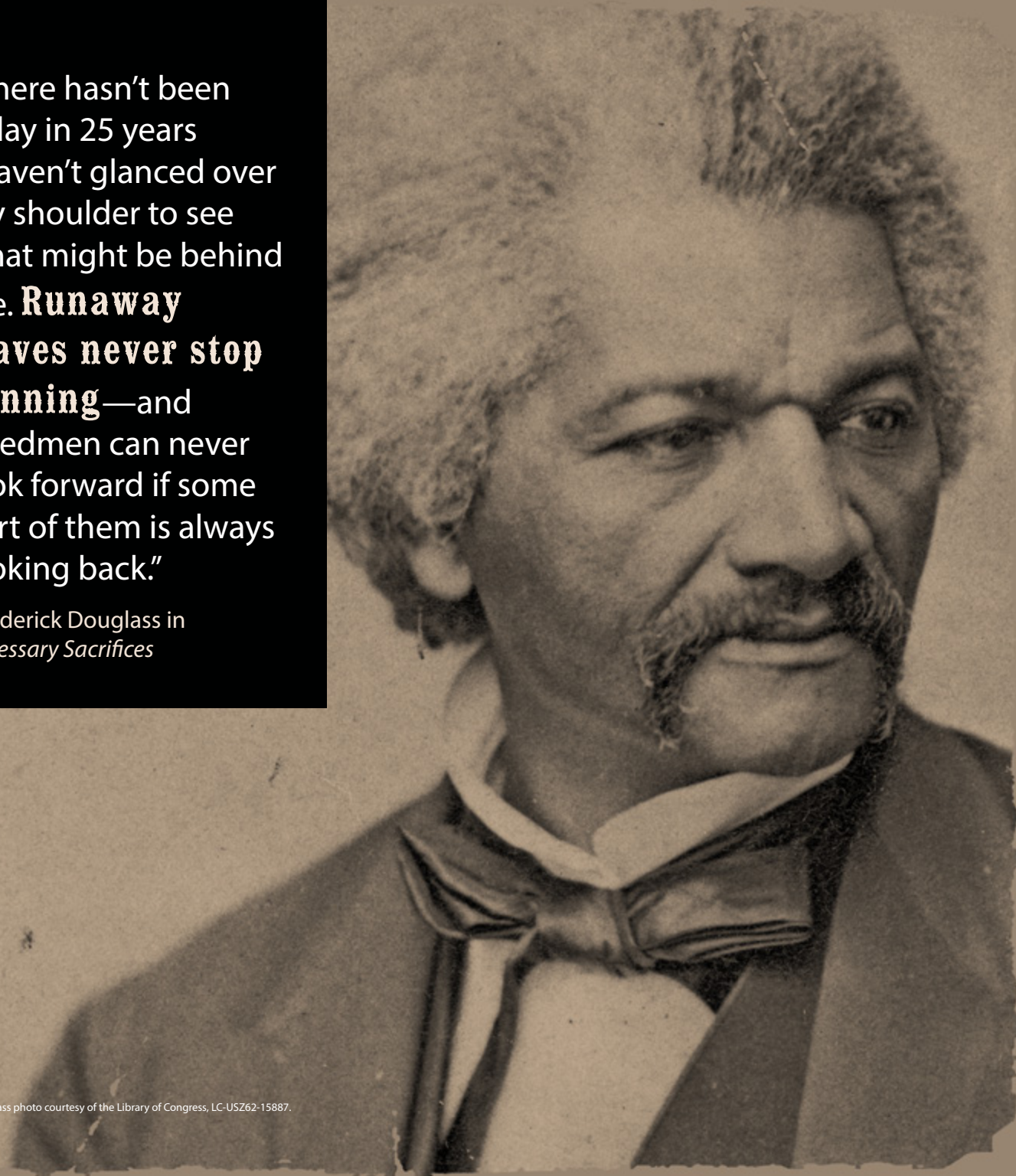
**"I can't make
decisions based on
what my enemies
say! It is my judgment
that we can do right
and speed the end of
the war, by collapsing
the South from within."**

-Abraham Lincoln in
Necessary Sacrifices



"There hasn't been
a day in 25 years
I haven't glanced over
my shoulder to see
what might be behind
me. **Runaway
slaves never stop
running**—and
freedmen can never
look forward if some
part of them is always
looking back."

-Frederick Douglass in
Necessary Sacrifices



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The Ford's Theatre Associate Artists are composed of highly skilled theatre artists, across all disciplines, who possess a profound commitment to promoting the values and ideals of Abraham Lincoln. They serve as ambassadors of Ford's Theatre by using their artistic craft to support the Ford's mission of celebrating the legacy of Abraham Lincoln and exploring the American experience through theatre and education.

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"Do you ever wonder
if perhaps the God
who gives us so
much—position,
prominence,
power to affect so
many others—also
gives us such
heartache, just
as a caution?"

-Abraham Lincoln in
Necessary Sacrifices



Abraham Lincoln photo courtesy Ford's Theatre National Historic Site.

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“We have been asked
to remember with
equal admiration
those who fought
for slavery, and
those who fought for
liberty and justice.
May my tongue
cleave to the roof
of my mouth if
ever I forget
the difference.”

-Frederick Douglass in
Necessary Sacrifices

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