



SOMETHING MOVING:

A Meditation on Maynard

Sept. 22-Oct. 15, 2023

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Set design by Milagros Ponce de León.

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**Large print playbills are
available. Please ask an usher.**

Ford's Theatre



Ford's Theatre explores the legacy of President Abraham Lincoln and celebrates 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.

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 *Grace*, *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.

Welcome

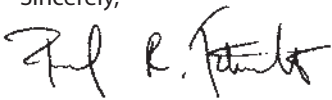
Welcome to Ford's Theatre and the first production of our 2023-2024 season! With a spotlight on community, courage and transformation, we start with a collective look at the past and present with the world premiere of Pearl Cleage's *Something Moving: A Meditation on Maynard*. We explore the enduring impact of Maynard Jackson, Atlanta's first Black mayor. As we mark the 50th anniversary of Maynard's 1973 election, we are honored to stage this timely piece as part of our ongoing Ford's Theatre Legacy Commissions initiative.

Cleage, beloved as an activist, author, Atlanta poet laureate and playwright (*Blues for an Alabama Sky*, *Flyin' West* and many more), takes inspiration from her experiences as Maynard's trusted speechwriter and Director of Communications. Maynard's historic 1973 election was an event that sparked transformation for the city of Atlanta in significant ways and had a major impact on how the South, specifically the Deep South, was perceived. It was a moment when unity, hope, dreams, change and excitement for active democracy were front and center, as many different communities in Atlanta came together to elect a leader who would usher in a transitional era—moving from protest to power. Maynard was a statesman, a nation builder and a giant of his political era who stood for unity: qualities of a leader whose very legacy continues to live on at Ford's Theatre.

We would like to thank the former First Daughter of Atlanta, Elizabeth Jackson Hodges, for her immeasurable support of this production. We know that her father would have been proud to see this work.

I want to thank you all for choosing to spend your time with us here at Ford's Theatre and witness this historic moment together. I hope to see you at the theatre again soon.

Sincerely,



Paul R. Tetreault
Director
Ford's Theatre Society

The Ford's Theatre Legacy Commissions

***Something Moving: A Meditation on Maynard* by Pearl Cleage is a play first developed through The Ford's Theatre Legacy Commissions.**

Ford's Theatre presents a new artistic initiative for BIPOC (Black, Indigenous and People of Color) playwrights that will broaden the American theatre canon. Established in 2021, The Ford's Theatre Legacy Commissions is an artistic incubator for stories about social justice and racial history, exploring underrepresented, lesser-known and unsung heroes in history who changed the course of civil rights and equality in American life.

The Commissions process includes extensive development through first readings, developmental workshops and world premiere productions in the next decade. The initiative is led by Senior Artistic Advisor Sheldon Epps, Director of Artistic Programming José Carrasquillo and The Ford's Theatre Legacy Commissions Advisor Sydné Mahone. Playwrights Pearl Cleage, Rickerby Hinds, Nambi E. Kelley, Dominic Taylor and Charlayne Woodard comprise the inaugural writers of The Ford's Theatre Legacy Commissions.

Learn more and stay up to date on the second *Ford's Theatre Legacy Commissions: A First Look* festival in January 2024 at bit.ly/FordsLegacyCommissions.

*The Ford's Theatre Legacy Commissions are generously supported by Lead Sponsor: **Boeing**.*

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Ford's Theatre Rules of Engagement

We are glad that you are joining us at Ford's Theatre today. This is an inclusive and interactive community. Whether you are here to visit our historic site or to see a show, we invite you to be your authentic self.

At Ford's Theatre:

- We are allowed to be **human**, in all the ways that make us unique.
- We are allowed to be human **together**. We encourage you to find moments of respectful connection and engagement with other members of the community.
- We are on **common ground**. We are all here to enjoy a shared experience and though our reactions and responses may vary, we will remain respectful.
- We are creating a **live theatrical experience** together; audible reactions and responses are welcome. The actors need you to engage with what you see but not to distract them from their performances.
- We also welcome the use of personal communication devices if they help you to better experience the show, but we encourage you to respect the actors' work and the other audience members around you. **Please note that the taking of photographs, video or sound recordings of the performance is not permitted.**

Let's create something beautiful together.



Become a volunteer usher!

Ford's Theatre is looking for people like you to help us welcome patrons to our shows!

Learn more about volunteer usher benefits and join us this season by visiting bit.ly/fords-volunteer-usher.

View from the stage of the President's Box at Ford's Theatre. © Maxwell MacKenzie.



A Meditation On Moments and Movements

By Faeda Chatard Carpenter, Production Dramaturg

*"I have only a minute.
Only sixty seconds in it,
Forced upon me—can't refuse it.
Didn't seek it, didn't choose it,
But it's up to me
to use it.
I must suffer if I lose it,
Give account if I abuse it.
Just a tiny little minute—
But eternity is in it."*

"I have only a minute..." So are the words attributed to the great minister, educator, scholar and activist Dr. Benjamin E. Mays—the legendary Morehouse College president and impactful mentor to the likes of Martin Luther King, Jr., Julian Bond and Maynard Holbrook Jackson, Jr.

Mays's oft-quoted poem is relatively tiny—yet it conveys epic sentiments. In only nine lines and 54 words, Mays's rhythmic recitation portends that the time for action is now, that *now* is ripe with the readiness to make a difference. Capturing the cognizance of temporality itself, Mays's poem reminds us of the movement of time, while commanding the time for movement.

Knowing what an influential mentor Dr. Mays was to Maynard Jackson, one is prompted to wonder if this poem's sentiments echoed in Jackson's subconscious when he decided to run against the staunch segregationist, Senator Herman Talmadge, in Georgia's 1968 senatorial race. Or when, just a few years later, Jackson redirected his energies and galvanized the city of Atlanta to seize their moment, leading to his history-making mayoral election in 1973.





After all, artful words—powerful prose and poetry, like Mays’s “minute”—can *move* us; poetic meditations can lift and propel us toward possibility. And that is exactly what we hope you experience with *Something Moving: A Meditation on Maynard*.

Pearl Cleage’s play, *Something Moving*, is rich with facts, historical accounts and information, yet it resists the limitations—in form and content—often placed on traditional “history plays.”

As Cleage has eloquently explained:

“It’s not a play with a conventional structure because it’s really a poem masquerading as a play...”

It’s really a song masquerading as an oral history...

It’s not a comprehensive history of America because it’s really a memory seated primarily in the heart...”

Reflecting upon her father’s invaluable skill of “translating complex political ideas into language that can be understood,” Cleage has spent her many years as an activist-artist honing her talents toward the same end. Whether it was during her time as a student at Howard University and Spelman College, during her time campaigning for Maynard Jackson’s initial mayoral run and serving as his speechwriter and Director of Communications, or during this time, when many of us know Pearl Cleage as the illustrious poet, novelist and playwright she is, Cleage’s oeuvre continues to exemplify the power of meaningful, translatable and poetic expressions.

Something Moving: A Meditation on Maynard is the latest of Cleage’s works to offer audiences an artistic and accessible invitation into a historical archive. While she covers Maynard Jackson’s momentous mayoral election and the annals of American History (with “The Big H”), Cleage grants her audiences a chance to not only learn about historical happenings and their reverberations, but to also *feel* them. As summarized by the play’s character, The Witness: “Some of my best friends are historians, but they like to focus on what happened. We’re going to talk about how it felt to be there.”

Compelling us to feel, Cleage activates an array of voices and viewpoints, gifting us with the stories of unnamed Citizens to help us understand the many different people that joined forces to make History. In so doing, *Something Moving* reminds us that extraordinary people are *ordinary* people who do *extra*-ordinary things. It implores us to be those same kinds of citizens; to recognize that the time for action is now, that *now* is ripe with the readiness to make a difference, that *now* is the time for movement.

It asks us: **What will we do with our minute?**

Learn more about *Something Moving* at www.fords.org/blog.





“In 1919, the Moreland Elementary School opened to serve the Inman Park and Candler Park neighborhoods. After 63 years, the school closed, but in 1982, the building became home to the Little Five Points Community Center, attracting important community groups and arts organizations, including the Horizon Theatre Company and the Euclid Arts Collective. The center has since become vital to the community around the Metro Atlanta area. ***Something Moving*** is set in one of its rehearsal rooms.” -Milagros Ponce de León

Love the show?

Share your thoughts on social media.

Photos can be taken before the show and after. No photos are allowed during the show or cast bows.

Please credit scenic designer Milagros Ponce de León and tag us using @FordsTheatre and #FordsSomethingMoving.

Equity, Diversity and Inclusion (EDI) at Ford's Theatre

Ford's Theatre is committed to creating an equitable, diverse, inclusive and accessible environment for all artists, staff, students, educators, scholars, theatregoers, tourists and volunteers working and visiting our campus and engaging virtually. With renewed commitment, we have reexamined our practices, reassessed our vision for the future and have taken forward steps for needed reinvention. We want to share the principles that continue to sustain and guide our institution:

Ford's Theatre Society condemns all forms of racism, white supremacy, hate speech, police brutality and acts of violence against Black, Indigenous, People of Color and members of the LGBTQ+ community. We wholeheartedly believe that Black lives matter and support the international cry for equity and social justice. Ford's Theatre Society is fully engaged and committed to dismantling racism, discrimination, exclusion and systemic and social oppression. We are actively working to be an anti-racist, equitable, diverse and inclusive institution.

Ford's Theatre Values

- **Courage:** Following Lincoln's example, we engage deeply with complex truths, explore new ideas and commit to evolving as an organization.
- **Empathy:** We cultivate the ability to see our shared humanity and act with compassion.
- **Equity:** We foster a community that amplifies underrepresented voices and provides equitable opportunities and access.
- **Inclusion:** We work to be an inclusive community based on respect. We celebrate commonalities and embrace differences.
- **Inspired Creativity:** We seek to inspire imagination and creative thinking as we collaborate with each other and our community.

Learn more about our EDI progress at bit.ly/3P55ngZ.

Land Acknowledgment

Ford's Theatre sits on some of the original homelands of the Piscataway and Nacotchtank peoples, who long lived, farmed and worked on this land. Ford's Theatre Society honors the continued traditions of both peoples, many of whom continue to live in a homeland together.

Ford's Theatre Underwriters

Performances of *Something Moving: A Meditation on Maynard* are made possible by generous corporate support from:

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Over the past decade, **Boeing** has invested approximately \$2 billion in communities around the globe. As part of our community engagement strategy, we support efforts that further STEM education for underserved students, assist military members, veterans and their families, promote environmental stewardship, advance racial equity and provide for communities in need—including disaster recovery and relief. Boeing employees also share their time and skills through mentorships, community service projects and volunteerism with nonprofit organizations worldwide.

-Ziad Ojakli, Executive Vice President, Government Operations

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The Home Depot and The Home Depot Foundation are proud to support the work of Ford's Theatre and in partnership with VetTix.org, to ensure active-duty Military, Veterans and their families are able to enjoy the productions.

-Ted Decker, Chair, President and Chief Executive Officer



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-Kevin Martin, Vice President, U.S. Public Policy

Ford's Theatre Underwriters (cont.)

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-Michael K. Wirth, Chairman and Chief Executive Officer



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-James D. Taiclet, Chairman, President and Chief Executive Officer

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-Scott Kirby, Chief Executive Officer

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

SOMETHING MOVING:

A Meditation on Maynard

Written By
Pearl Cleage

with

Kim Bey
Billie Krishawn

Doug Brown
Shubhangi Kuchibhotla
Tom Story

Alina Collins Maldonado
Susan Rome
Constance Swain

Derek Garza
Shaquille Stewart

Scenic Design
Milagros Ponce de León

Costume Design
Ivania Stack

Lighting Design
Jeanette Oi-Suk Yew

Sound Design
André J. Pluess

Projection Design
Shawn Duan

Hair and Makeup Design
Danna Rosedahl

Dramaturg
Faedra Chatard Carpenter

Dialects and Voice Director
Lisa Nathans

Production Stage Manager
Brandon Prendergast

Assistant Stage Manager
Julia Singer

Deputy Director and Director of Programming
Kristin Fox-Siegmund

Director
Seema Sueko

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Cast

Cast

The Witness.....	Billie Krishawn
Citizen 1	Kim Bey
Citizen 2	Constance Swain
Citizen 3	Doug Brown
Citizen 4	Shaquille Stewart
Citizen 5	Susan Rome
Citizen 6	Tom Story
Citizen 7	Alina Collins Maldonado
Citizen 8	Shubhangi Kuchibhotla
Citizen 9	Derek Garza

Setting: Now and 1973.

A theatre/auditorium in a former public high school, now an Arts Center in Atlanta, Georgia.

This performance of *Something Moving: A Meditation on Maynard* will be performed without an intermission.

WARNING: The photographing, videotaping and sound-recording of any performance is prohibited by law and union regulations. Please turn off all wireless phones, pagers and chiming watches prior to the beginning of the performance.

The actors and stage managers in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

Ford's Theatre is a member of the League of Resident Theatres, The Dramatists Guild and the National Alliance for Musical Theatre.



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CIRCLE

Tie your legacy to Lincoln's legacy. When you include Ford's Theatre Society in your estate planning, you help sustain Ford's Theatre. Help us ensure President Lincoln's vision for the nation is shared for generations to come.

For more information, contact (202) 434-9552 or legacy@fords.org.



Cast Photos



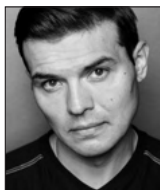
Kim Bey



Doug Brown



Alina Collins
Maldonado



Derek Garza



Billie Krishawn



Shubhangi
Kuchibhotla



Susan Rome



Shaquille Stewart



Tom Story



Constance Swain

Ford's at Your Fingertips

Experience behind-the-scenes digital access to
Something Moving: A Meditation on Maynard



Photo of Maynard Jackson by Bud Smith.

- Watch videos
- Enjoy photos
- Read stories from artists
- And much more!

Connect with Ford's Theatre

#FordsSomethingMoving



@FordsTheatreDC



@FordsTheatre

Cast Bios

Kim Bey

Ford's debut. Off-Broadway: Second Stage: *Zooman and the Sign*. Regional: Round House: *Nine Night, Sleep Deprivation Chamber*; Arena Stage: *Little Foxes, The Cherry Orchard*; Baltimore Center Stage: *Beneatha's Place*; Cincinnati Playhouse: *Having Our Say*; Cleveland Play House: *Quilters*; Delaware Theatre: *Wake Up Lou Riser*. D.C.-Area: Mosaic: *Marys Seacole*. Other: Utah Lyric Rep: *A Raisin in the Sun*; St. Louis Rep: *Having Our Say*. Training: Mason Gross School of the Arts/Rutgers University, Howard University, National Alliance of Acting Teachers.

Doug Brown

Ford's: *Fences, Jitney, Member of the Wedding*. Regional: Round House: *Nine Night, Two Trains Running, Trip to Bountiful, Cuckoo's Nest, A Lesson Before Dying*,

Crumbs from the Table of Joy, Pantomime; Signature: *Otabenga*; Cincinnati Playhouse: *Two Trains Running, Jitney, Trip to Bountiful*; Studio: *Ma Rainey's Black Bottom, Hambone, The Colored Museum, Spit Second, Spunk*; Milwaukee Rep: *Radio Golf, Gem of the Ocean*; Actors Theatre: *Jitney, Piano Lesson*; Syracuse: *Crucible, Jitney*. D.C.-Area: MetroStage: *Painted Rocks at Revolver Creek, Gin Game, The Island, Mooi Street Moves*; Woolly Mammoth: *Our Lady of 121 Street, Fuddy Meers, Last Orbit of Billy Mars, Homebody/Kabul, Day Room, Measure for Pleasure*; Folger: *Much Ado About Nothing*.

Alina Collins Maldonado

Ford's debut. Regional: Shakespeare: *Everybody, Much Ado About Nothing*. D.C.-Area: Woolly Mammoth: *BLKS*; Folger: *King John*; Kennedy Center: *Where Words Once Were, Digging Up Dessa*; GALA

it's only human
to believe in
the impact of
the arts

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Cast Bios (cont.)

Hispanic Theatre: *Jardín Salvaje, El Paso Blue, Mariela en el desierto, Los empeños de una casa*; 1st Stage: *Secret Things*; Imagination: *Smartest Girl in the World, Robin Hood*; Rep Stage: *The Heidi Chronicles, Hunting and Gathering*; Forum: *How We Got On, The Last Days of Judas Iscariot*. Training: Virginia Commonwealth University. www.alinacollinsmaldonado.com

Derek Garza

Ford's debut. Regional: Baltimore Center Stage: *The Swindlers; Our Town*. Yale Rep: *Between Two Knees*. Arena: *Mother Road*. Studio: *People, Places, and Things*. Other: Oregon Shakespeare Festival: *Othello, Romeo and Juliet, As You Like It*; Native Earth: *Almighty Voice and His Wife*; American Rep: *Othello*; Video Cabaret: *War Of 1812*. Television: ABC's *Betrayal*, NBC's *Chicago Fire, Jimortal* (Pilot). Film: *Power Book II: Ghost; Canal Street*. Training: MFA, Penn State University. www.derekgarza.com

Billie Krishawn

Ford's debut. Regional: Arena: *Angels in America*; Everyman: *JUMP*; Studio: *Until the Flood*. D.C.-Area: Mosaic: *The Till Trilogy* (Helen Hayes award); Olney: *The Joy That Carries You*; Kennedy Center: *HERstory*; Theater Alliance: *Blood at the Root* (Helen Hayes award); Constellation: *Melancholy Play* (Helen Hayes nom., Helen Hayes award); 1st Stage/Keegan: *Airness*; 1st Stage: *Civil War Christmas*; Syntetic: *Treasure Island*; Avant Bard: *Emilie*. Film: Amazon Prime's *Water in a Broken Glass*. Training: Drew University and Duke Ellington School of the Arts. Instagram: @AbsoluteReality. www.BillieKrishawn.com

Shubhangi Kuchibhotla

Ford's debut. Regional: Arena: *Right to be Forgotten* (World Premiere); Everyman: *Be Here Now*. D.C.-Area: Olney: *Dance Nation*; Imagination: *P.Nokio - A Hip-Hop Rap*

Musical; Constellation: *White Snake*; Her Majesty and Sons: *Twelfth Night*. Other: Theatre Raleigh: *Weight of Everything We Know* (World Premiere); Greater Boston Stage Company: *Miss Holmes Returns* (world premier); Theatre for the New City (NYC): *F*ckboy Frankenstein*; Chaos Collective: *Medusa*. Training: BFA Acting 2018, University of Maryland Baltimore County, Classical Kathak Dancer. Instagram: @shubhyk. www.kshubhangi.com

Susan Rome

Ford's debut. Regional: Arena: *Angels in America, Indecent* (Helen Hayes nom.), *Great Society, All The Way*; Baltimore Center Stage: *Our Town, The Folks At Home, Indecent, After The Revolution, Vanya and Sonia and Masha and Spike, Mud Blue Sky, An Enemy Of The People*; Signature: *Easy Women Smoking Loose Cigarettes*; Studio: *If I Forget* (Helen Hayes nom.), *Hand To God* (Helen Hayes nom.); Kansas City Rep: *Indecent*. D.C.-Area: Kennedy Center: *Gravid Water*; Folger: *Love's Labour's Lost*; Olney: *Diary Of Anne Frank, The Joy That Carries You* (Helen Hayes nom.); Theater J: Edward Albee's *Occupant, Roz And Ray, Last Night Of Ballyhoo, After The Revolution* (Helen Hayes nom.), *Brighton Beach Memoirs* (Helen Hayes award). Other: Mark Taper: *The Substance Of Fire*. Film: *Fishbowl, My One and Only, A Dirty Shame*. Television: *The Wire, We Own This City* (HBO), *House of Cards* (Netflix), *Burst the Silence*. www.susanrome.com

Shaquille Stewart

Ford's debut. D.C.-Area: 1st Stage: *Mlima's Tale, The Rainmaker*; Theater Alliance: *Do You Feel Anger?*; Ally Theatre Company: #poolparty; 4615 Theatre: *Infinite Tales, Museum 2040, Tempered*; Prince George's Shakespeare in the Parks Tour: *Macbeth*; National Players Tour 69: *Othello, Alice in Wonderland, The Great Gatsby*. Other: Sisters Freehold: *The Codeswitch* (director);

Cast Bios (cont.)

Chesapeake Shakespeare Company:
Complete Works of Shakespeare (Abridged);
Baltimore Shakespeare Factory: *A
Midsummer's Night Dream, Hamlet*.
Training: Morgan State University;
Montgomery College.

Tom Story

Ford's: *Glass Menagerie, 1776, Sabrina Fair,
A Christmas Carol, Our Town*. Regional:
Arena: *Oliver!*, *The Book Club Play*;
Shakespeare: *Henry V, Richard II, Design For
Living, Great Lakes*; Round House: *Angels In
America, Georgia McBride*; Kansas City Rep;
McCarter; Seattle Rep; Yale Rep. D.C.- Area:
Studio: *The Pillowman; A Number; Pop;
Moth; Terminus; At the Wedding* (upcoming).
Folger: *Henry IV, Part 1; As You Like It*. Woolly
Mammoth: *Shipwreck*. Other: Berkshire
Theatre Festival (12 Seasons); Barrington


Stage. Directing: Berkshire Theatre Festival:
Design For Living; Training: Duke University;
Juilliard. Awards: Seven Helen Hayes noms.,
Fox Foundation Fellowship.

Constance Swain

Ford's debut. Regional: Alliance Theatre:
Grimm Lives of the In-Betweens. Other:
Utah Shakes: *Cymbeline; Intimate
Apparel*. Arvada Center: *Stick Fly; The Liar*.
American Shakespeare Center: *As You
Like It; Caesar and Cleopatra; Willard
Suitcases; Comedy of Errors; Romeo and
Juliet; Winter's Tale; Antigone; Much Ado
About Nothing; Henry IV, Part 1 and 2;
Eurydice; Equivocation*. Training: University
of Houston PATP, Spelman College-Delta
Sigma Theta Sorority, Inc., British American
Drama Academy, SAFD certified combatant
and choreographer.



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VALET PARKING AVAILABLE

Production Bios

Pearl Cleage

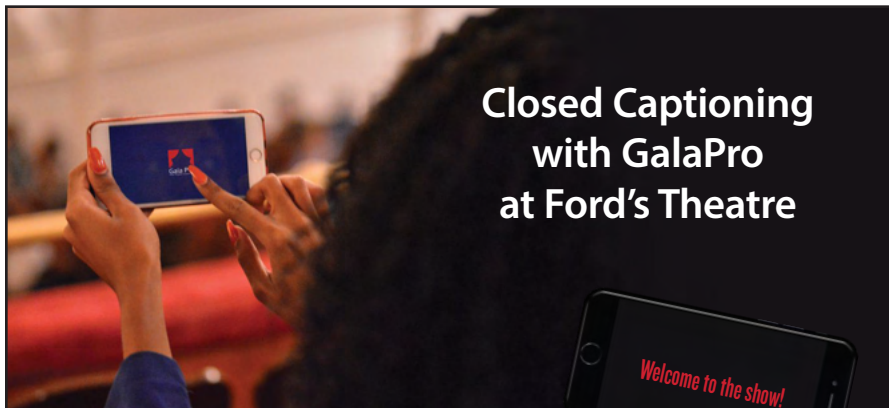
Playwright

Cleage is a playwright, novelist, poet and political activist. Cleage's plays and novels deal with themes of racism, sexism and feminism. Her plays, novels, poems and essays have been anthologized and are the subject of scholarly analysis. Her best-known plays, *Flyin' West* (1992) and *Blues for an Alabama Sky* (1995), have been performed in regional theatres across the United States. In 1996, *Blues for an Alabama Sky* was performed during the Atlanta Summer Olympic Games as part of the Cultural Olympiad. She is the Playwright in Residence at Atlanta's Alliance Theatre.

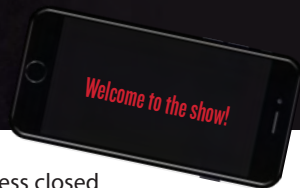
Seema Sueko

Director

Sueko is the 2022 recipient of the TCG Alan Schneider Director Award. Previously at Ford's, she directed *Silent Sky*. Currently, she is adapting the novel *Song of the Exile* by Hawaiian writer Kiana Davenport into a play with jazz music. She is President of the Board of Trustees of Stage Directors and Choreographers Foundation (SDCF), a caregiver for her parents, a member of Kokua Exchange TimeBank and learning about Solidarity Economy. She is represented by Max Grossman at A3 Artists Agency. More info at www.seemasueko.com.



Closed Captioning with GalaPro at Ford's Theatre



Through the mobile app, GalaPro, patrons may access closed captioning in real time during live performances. Available for all in-person performances of *Something Moving: A Meditation on Maynard* starting Sept. 27. Ask an usher for more information.

Download the App

Search for GalaPro on Google Play or the Apple Store.



Production Bios (cont.)

Milagros Ponce de León

Scenic Designer

Ford's: *Silent Sky, Into the Woods, Jefferson's Garden, Ragtime*. Regional: Signature: *Detroit '67*; Round House: *Quixote Nuevo*; Asolo Rep; Cincinnati Playhouse; Everyman Theatre; Ensemble Studio Theatre, NY; Children's Theatre of Charlotte. D.C.-Area: Selected Olney Theatre: *Kinky Boots, The Thanksgiving Play, In the Heights, Matilda*; Gala Hispanic: *Kumanana*; Imagination Stage, Kennedy Center Family Theatre, Theatre Alliance, Studio Theatre 2nd Stage. Awards: Five Helen Hayes noms.; Affiliations: Head of BFA Theatre Design and Technology (Penn State), Member of USA-829. Training: MFA Scenic Design and MFA Painting, University of Maryland; BFA Painting, Pontifical Catholic University of Peru.

Ivania Stack

Costume Designer

Ford's: *Trip to Bountiful, Silent Sky, Jefferson's Garden*. Regional: Arena, Round House, McCarter Theatre, Gulf Shore Playhouse, Asolo Repertory, Baltimore Center Stage, Everyman, Studio, The Wilma, Seattle Repertory, Philadelphia Theatre Company, TFANA, Signature; D.C.-Area: Olney, Woolly Mammoth (Company Member), Contemporary American Theatre Festival, Theater J, Imagination Stage, Synetic, Kennedy Center, Gala Hispanic Theatre, dog & pony dc. Training: MFA, University of Maryland College Park.

Jeanette Oi-Suk Yew

Lighting Designer

Yew is an award-winning designer for theatre, dance, opera, musicals, music performances and large-scale immersive installation. *The New York Times* described her designs as "clever" and "inventive." Broadway: *Kimberly Akimbo*. Off-Broadway:

Daryl Roth Theatre: *Gloria: A Life*. MTC: *Golden Shield*. The Public: *cullud wattah*. Ars Nova: *Oratorio for Living Things*. New York: LCT3: *The Nosebleed*. Regional: A.R.T.: *WILD: A Musical Becoming*. TheaterWorks: *Walden*. D.C.-Area: Shakespeare: *King Lear*. Other: Designing for immersive experiences like *Nevermore Park: Home of Flyboy* with artist Hebru Brantley. www.jeanetteyew.com

André J. Pluess

Sound Designer

Ford's: *Silent Sky*. Broadway: *Metamorphoses, I Am My Own Wife, 33 Variations, The Minutes* (upcoming), *The Clean House* (Lincoln Center). Regional: Arena: *Right to Be Forgotten, Indecent, Smart People, Arabian Nights, Equivocation, Legacy of Light, Passion Play*; Shakespeare: *Pericles, Cymbeline*. D.C.-Area: Round House: *Curious Incident of the Dog in the Night-Time*; Folger: *As You Like It*; Studio: *History of Kisses*. Pluess is a member of Lookingglass Theatre Company in Chicago.

Shawn Duan

Projection Designer

Ford's debut. Broadway: *Chinglish* (Longacre). New York: Second Stage: *Letters of Suresh* (Lortel Award), *Ma-Yi/The Public: The Chinese Lady* (Lortel nom.). Other NYC: Manhattan School of Music, MET Museum, New York City Opera, The Public. Regional: Oregon Shakespeare, Arena, Alliance, Berkeley Rep, Dallas Theater Center, Denver Center for the Performing Arts, Guthrie, MUNY, Pittsburgh Public Theater, Playmakers Rep, Seattle Rep, South Coast Rep, Trinity Rep, Virginia Stage Company, Yale Rep. Touring: *An Evening with Pacino* (U.S., international); HK Arts Festival, others. Film: VFX Supervisor for the indie feature *16 Bars*.

Production Bios (cont.)

Danna Rosedah

Hair and Make-Up Designer

Ford's: *Trip to Bountiful; My Lord, What a Night; Fences*. Regional: Actors Center of Louisville, 2017: *Angels in America*; Portland Center Stage, 1998-2017: *Oregon Trail, Little Shop of Horrors, A Streetcar Named Desire, Great Expectations, Ain't Misbehavin', Three Days of Rain, Cyrano, Dreamgirls, Somewhere in Time, Sweeney Todd, Shakespeare's Amazing Cymbeline, Anna Karenina, The Imaginary Invalid, Sunset Boulevard, A Night with Janis Joplin, The Chosen, Alfred Hitchcock's The 39 Steps, Snow Falling on Cedars, Ragtime, Grey Gardens, Apollo, Frost/Nixon*; Signature: *Bridges of Madison County*. D.C.-Area: Shakespeare: *Red Velvet*.

Faedra Chatard Carpenter

Dramaturg

Regional: Baltimore Center Stage: *Skeleton Crew; Pride and Prejudice; Twelfth Night; The Whipping Man; Ma Rainey's Black Bottom; Fabulation, or The Re-Education of Undine; Joe Turner's Come and Gone*. Arena: *Holiday Heart; Long Day's Journey Into Night; The Odyssey*. D.C.-Area: Mosaic: *The Till Trilogy; Fabulation, or The Re-Education of Undine; Queens Girl in Africa*. Kennedy Center: *Kimmy; The Wings of Ikarus Jackson; Locomotion*. Training: BA, Spelman College; MA, Washington University; PhD, Stanford University.

Lisa Nathans

Dialects and Voice Director

Nathans is an Associate Professor of Voice and Acting at University of Maryland's School of Theatre, Dance, and Performance Studies. She's coached voices and accents for Arena Stage, Kennedy Center, Shakespeare Theatre Company, Olney, Signature, Ford's, Folger, Guthrie (Minneapolis), 5th Avenue (Seattle), Theatricum Botanicum (LA). Training: BFA,

Boston University; MFA, Central School of Speech and Drama. Nathans is a designated Linklater voice teacher and a certified Colaiani Speech practitioner.

Brandon Prendergast

Production Stage Manager

Ford's: More than 25 productions including *Silent Sky, Twelve Angry Men, Come From Away, Fly, Parade*. New York: *The Green Bird* (Julie Taymor), *Les Enfants Terribles* (Susan Marshall), *Yemayá* (Twyla Tharp). Regional: Signature: *Spunk, Girlfriend, La Cage aux Folles*. D.C.-Area: Kennedy Center: 20 productions including *Side Show, Follies, Ragtime, Mame*; Shakespeare: 23 productions. International: *Knuffle Bunny: A Cautionary Musical* in Bahrain. Instructor: University of Mary Washington. Training: Mary Washington College.

Julia Singer

Assistant Stage Manager

Ford's: *Trip to Bountiful; My Lord, What a Night; Silent Sky; Fences; Twelve Angry Men; Born Yesterday; Jefferson's Garden; Death of a Salesman; Who's Afraid of Virginia Woolf; A Christmas Carol; Driving Miss Daisy*. Regional: Signature: *Into the Woods; She Loves Me*. D.C.-Area: Kennedy Center: *The Mortification of Fovea Munson; Acoustic Rooster's Barnyard Boogie; Starring Indigo Blume; Don't Let the Pigeon Drive the Bus; Me...Jane; Elephant and Piggie's: We are in a Play!* Folger: *Love's Labour's Lost; The Winter's Tale*. Other: The Juilliard School: *This Is Our Youth, Cymbeline, A Little Night Music, Frankie and Johnny in the Clair de Lune*.

Kristin Fox-Siegmund

Deputy Director and Director of Programming

Since joining Ford's in 2006, Fox-Siegmund has overseen the creation of the Center

Production Bios (cont.)

for Education and Leadership and the renovation of the historic theatre and museum, as well as the world premiere productions of *The Guard*, *The Widow Lincoln*, *Necessary Sacrifices*, *Liberty Smith*, *Meet John Doe* and *The Heavens Are Hung In Black*. Prior to Ford's, she spent 11 years at the Alley Theatre in Houston, Texas. Her tenure as Production Manager included premieres of Horton Foote's *The Carpetbagger's Children*, Ken Ludwig's *Be My Baby* and *Leading Ladies* and Edward Albee's *The Play About the Baby* and *The Goat, or Who Is Sylvia?*, as well as Michael Wilson's production of *A Christmas Carol*. She oversaw the design and relocation of the theatre's new production facilities in 2002 and the renovation of its Neuhaus Stage after the destruction of Tropical Storm

Allison in 2001. Other work includes Santa Fe Opera and Houston Grand Opera.

Paul R. Tetreault

Director

Since joining Ford's in 2004, Tetreault has enhanced the quality of the institution's artistic programming and expanded its mission to include a stronger focus on education. He led a \$50+ million capital campaign, the most extensive renovation to the theatre and museum since the building reopened to the public in 1968, and the creation of the Center for Education and Leadership, which seeks to further explore Lincoln's legacy. Tetreault served as Managing Director of the Alley Theatre for 10 years, producing more than 100 productions and working with artists such

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Students explore the Ford's Theatre Museum with Ford's Education staff. Photo by Gary Erskine.

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Ford's Theatre Society education programs engage learners of all ages in connecting the past with the present, developing their voices and building the skills needed to participate as responsible citizens in our democracy. Learning how history informs and impacts today, and the role of the individual in crafting our collective future, is woven into the fabric of our programs.

In continuing to explore Lincoln's legacy, we examine the power of public speaking and how cultivating a culture where listening to viewpoints familiar and new allows us to expand our understanding about the world.

Field Trips to Ford's Theatre

Ford's Theatre Society's education department welcomes students and teachers to take part in our in-person and virtual learning opportunities this season! To ensure local student accessibility to our nation's historical and cultural heritage, Ford's education programs are offered for free to D.C. public and charter schools and to Virginia and Maryland Title I schools with free bus transportation for those within the Capital Beltway. Schedule your school's historic site visit today and inquire about a guided tour by a member of our education staff.

Visit the **Teaching and Learning** page on our website or email us at education@fords.org for information on any of our offerings.

Education at Ford's Theatre

Bridging the Distance

Ford's Education continues to evolve our practices and resources to meet the needs of today's classroom. We have an extensive collection of virtual field trips, digital exhibitions and online teaching and learning resources.

Teachers, are you in search of lesson plans on investigating Lincoln's assassination or conducting a close reading of his first or second inaugural addresses? Are you seeking an activity that uses theatrical text or the visual arts to build empathy? Perhaps you are studying one of the myriad of plays Ford's has produced in the past. Peruse our catalog of online lesson plans to see which option best supports your needs.



Photo of fifth-graders watching *Inside the Petersen House* by Zachary Maertens.

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Visit our website to find out more about our Lincoln Online Oratory Project, Lincoln Oratory Festival and our National Oratory Fellows professional development programs.

Learn more at bit.ly/fords-edu-resources.

Ford's Theatre education programs are supported by Cornelia T. Bailey Foundation, Bloomberg Philanthropies, BP America, D.C. Commission on the Arts and Humanities, The Hearst Foundations, National Park Service, PwC, Southern Company and Visa Inc. with additional support from United Airlines.

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SOMETHING MOVING: A Meditation on Maynard

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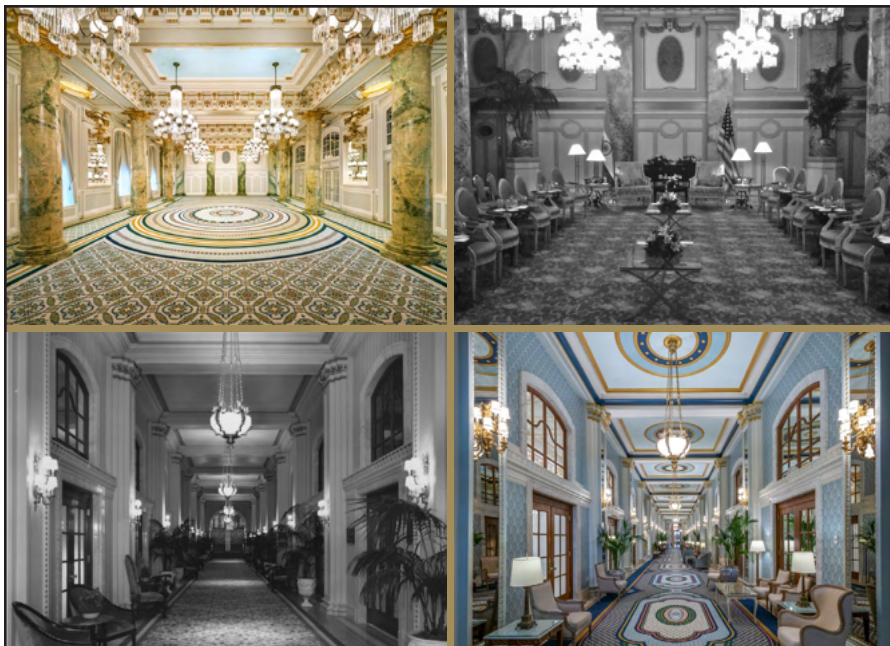
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Ford's Theatre Advisory Council

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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Up Next: Sensory-Friendly Events

Ford's For Me: A Sensory-Friendly Museum Experience

Saturday, October 21, 2023 at 9 a.m.

A Christmas Carol Sensory-Friendly Performance

Sunday, December 10, 2023 at 2 p.m.

Little Shop of Horrors Sensory-Friendly Performance

Saturday, May 4, 2024 at 2 p.m.

SF

These experiences of our theatre and museum are designed for people with sensory sensitivities, including autism. Adjustments to the environment may include less lighting; lower sound levels; designated take-a-break and quiet spaces; and allowances for audience talking, movement and use of digital devices. Printed materials will be available to prepare attendees for their visit.

Learn more at bit.ly/fords-accessibility and call (202) 347-4833 for tickets.

Ford's Theatre accessibility programs are supported by the **Liberty Mutual Foundation**.

The Lincoln Medal

The Lincoln Medal is an award given by Ford's Theatre Society to a person (or persons) who, through his or her body of work, accomplishments or personal attributes, exemplifies the lasting legacy and mettle of character embodied by the most beloved president in our nation's history, President Abraham Lincoln.

LINCOLN MEDAL RECIPIENTS

2023	Marlene A. Malek, Rita Moreno	2005	Robert A. Iger, Carl Lindner
2022	The Honorable James E. Clyburn, Clive J. Davis	2004	Laura Bush
2019	General Colin L. Powell (Ret.) and Alma J. Powell, Mark Russell	2003	Donald J. Carty
2018	Sheila C. Johnson, Jack Nicklaus	2002	The Honorable Walter J. Hickel, The Honorable Ronald H. Walker
2017	Peyton W. Manning, Ronald O. Perelman	2001	James Whitmore
2015	Diane Nash	1999	Tricia Lott
2014	The Honorable John D. Dingell, James Earl Jones	1998	The Honorable Hillary Rodham Clinton
2013	Dr. Condoleezza Rice, Bill Russell	1997	Robert G. Stanton
2012	Morgan Freeman, Elie Wiesel, Wayne R. Reynolds, Hon. Rex W. Tillerson	1995	Edward P. Faberman
2011	Lee Kuan Yew, Kareem Abdul-Jabbar, Julie Andrews	1994	Mrs. Fritz Hollings, Mrs. Alan Simpson
2010	Justice Albie Sachs, Archbishop Emeritus Desmond Tutu, Dr. John R. Sellers	1993	Lady Bird Johnson, Joseph Cates
2009	Aretha Franklin, George Lucas, Sir Sidney Poitier	1992	Barbara Bush
2008	Dr. Maya Angelou, Ruby Dee, Dr. Benjamin Carson, Jr. The Honorable Sandra Day O'Connor	1991	The Honorable William F. McSweeney
2007	The Honorable John Lewis, Dr. James M. McPherson	1990	The Honorable Sidney Yates
2006	Dr. David Herbert Donald, Doris Kearns Goodwin, Zoe Dell Lantis Nutter, Nicholas D. Chabreja	1989	Frankie Hewitt, Tommy Berra
		1988	The Honorable Stewart Udall
		1987	Nancy Reagan
		1986	Gerald Freed
		1985	Joy Dirksen Baker
		1984	Mrs. Thomas P. O'Neill, Jr.
		1983	Clyde Wheeler
		1982	The Honorable C. William Verity, Jr.
		1981	The Honorable Milton Young



Audience Services

Historic Site Visits

A visit to Ford's Theatre traces the story of Abraham Lincoln's presidency, assassination and legacy. Whether for a brief visit or for the full experience, Ford's will deepen your appreciation and understanding of America's 16th president. Admission is free; advance tickets have a convenience fee. The Ford's Theatre campus traditionally includes:

- **Museum:** Learn about Lincoln's presidency from his inauguration to his arrival at Ford's Theatre the night of April 14, 1865. See artifacts related to his presidency and assassination.
- **Theatre:** See the recreated historic theatre and learn the key facts of the assassination from National Park Service Rangers.
- **Petersen House:** Explore Lincoln's final moments in the house where Lincoln died.
- **Center for Education and Leadership:** See the Aftermath Exhibits exploring what happened following Lincoln's assassination, the hunt for John Wilkes Booth and the lasting impact of Lincoln's legacy.

Our visitation schedule varies. Parts of the campus may not be available at the time of your visit.

Box Office Hours

- When there is an evening performance: 8:30 a.m. to 8 p.m.
- When there is no evening performance: 8:30 a.m. to 5 p.m.
- When there is a *History on Foot* walking tour: 8:30 a.m. until the tour begins.

Groups

Groups (10 or more people) save on mainstage performance tickets, have priority access to the best seats in the house and have flexible payment options. Contact groups@fords.org or (202) 638-2367.

Accessibility



Accessible seating is offered in the rear orchestra.



Audio-described performances of *Something Moving: A Meditation on Maynard* are Wednesday, October 11 at 7:30 p.m. and Saturday, October 14 at 2 p.m.



A sign-interpreted performance of *Something Moving: A Meditation on Maynard* is scheduled for Thursday, October 12 at 7:30 p.m.



GalaPro will be available for all performances starting Wednesday, September 27. See page 21 for more on GalaPro.



An audio-enhancement system is available for all performances. Devices are available on a first-come, first-served basis. Please check with an usher.

Staff

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Heidi Fortune, Tyler Herman, Tamekia Jackson,
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Kirsten Noetzel, Victoria Reinsel,
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Production Supervisor..... Carey Lawless

Head Carpenter..... Andrew Fox

Head Flyman..... Mark Size

Props Head..... C. Marlow Seyffert

Costume Manager/Design Assistant..... Veronica Stevens

Costume Design Assistant..... Idara Ikpe

Wardrobe Supervisor..... Constance Harris

Hair and Make-Up Supervisor..... Danna Rosedahl

Head Electrician..... C.C. Gould

Sound Engineer..... Brian Keating

Assistant Stagehands..... Dre Jones, Lawrence Rascoop,

Autumn Smith

Resident Production Stage Manager..... Brandon Prendergast

Production Assistants..... Kyla S. Mermejo-Varga, Safiya Muthallif

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UP NEXT: NOV. 17-DEC. 31, 2023



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