A Christmas Carol
A Ghost Story of Christmas

November 17-December 31, 2023
Ford’s Theatre is here for visitors who walk through our historic site and museum, students engaging in virtual field trips from across the country and patrons experiencing a performance in the same theatre where President Abraham Lincoln himself found inspiration. It is a place where all people can revisit history, enjoy theatre, engage in thoughtful dialogue, embrace empathy and inspire the next generation of leaders.

Support our mission to explore Lincoln’s legacy and celebrate the American experience through theatre and education by making a year-end gift today! **And when you make a donation by December 31, the impact of your gift will be DOUBLED, thanks to the generosity of our Abraham Lincoln National Council members.**

You can make a difference today. Visit [www.fords.org/donate](http://www.fords.org/donate) or scan the QR code to the left to make a gift now that will go twice as far to continue Ford’s important work of keeping President Lincoln’s legacy alive.
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Large print playbills available. Please ask an usher.
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](http://www.fords.org).
Welcome to Ford’s Theatre and our annual holiday tradition of *A Christmas Carol*. We are pleased to share with you the return of this classic tale of hope, charity and second chances. For more than 40 years, we have brought Dickens’s story to life for audiences of all ages, and it continues to inspire and uplift us all. Through Ebenezer Scrooge, we take a journey of transformation and redemption and experience the joyous and celebratory spirit of the holidays.

This year marks the 14th consecutive season of our company charity collection. Every year, the company of *A Christmas Carol* collects donations for a Washington, D.C.-area charity. Through their efforts and our audiences’ generosity, nearly $1 million has been raised for local charities. This holiday, donations will benefit Hope and a Home.

Following *A Christmas Carol*, please join us for the second edition of *A First Look*—a free, three-day play festival showcasing works from the Ford’s Theatre Legacy Commissions. *A First Look* lineup will include Charlayne Woodard’s *A Designer of Note, A Woman of Style*, an exploration of the life and work of fashion designer Ann Lowe, and Nambi E. Kelley’s *Sister X* about the unknown role of women who worked closely with Malcolm X. I also hope you will join us for the much-anticipated spring musical, *Little Shop of Horrors*—the rollicking, roof-raising, doo-wop musical about a timid florist and a certain carnivorous plant from outer space.

Thank you for sharing your holiday season with us here at Ford’s. I hope to see you at the theatre again soon.

Happy Holidays!

Paul R. Tetreault
Director
Ford’s Theatre Society
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](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 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.

Up Next at Ford’s: Winter/Spring 2024

The Second Ford’s Theatre Legacy Commissions: A First Look

January 26 - 28, 2024

Sister X by Nambi E. Kelley

A Designer of Note, A Woman of Style
by Charlayne Woodard

March 15 - May 18, 2024

Little Shop of Horrors

Music by Alan Menken; Lyrics and Book by Howard Ashman; Music Direction by William Yanesh; Choreography by Ashleigh King; Directed by Kevin McAllister

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Craig Wallace has played Ebenezer Scrooge on our historic stage since 2016. In 2020, during the COVID-19 pandemic, Craig voiced Scrooge on a radio play collaboration of A Christmas Carol between Ford’s Theatre and WAMU 88.5, Washington, D.C.’s NPR affiliate. To mark the eighth year of Craig’s indispensable presence in Ford’s Theatre’s beloved holiday classic, our very own Director of Artistic Programming José Carrasquillo asked Craig a few questions. The resulting exchange below has been edited for clarity and conciseness.

JOSÉ CARRASQUILLO (Director of Artistic Programming): When were you first exposed to Charles Dickens’s A Christmas Carol? What was your impression of it?

CRAIG WALLACE (Ebenezer Scrooge): The 1951 film version of Scrooge starring Alistair Sim. The film used to air on television every Christmas when I was a child, and it was my mother’s favorite version. It became mine too. I loved watching it. It always meant Christmastime was here!

CARRASQUILLO: When you were first approached to play the role of Scrooge, what were your immediate thoughts?

WALLACE: As an actor, I thought, “What an excellent opportunity to take on an iconic character.” That initial thought was followed by a wonderful feeling of having a person of color playing the role.

CARRASQUILLO: You have been playing Scrooge at Ford’s since 2016. Has there been an evolution through the years in how you approach playing him?

WALLACE: Scrooge’s journey is his journey and that doesn’t change. The challenge (and fun) is to approach each year’s rehearsal process as if it’s the very first time we are doing the play. I keep track of my choices and try to play those differently every year.

CARRASQUILLO: As an actor, is there a specific character trait in Scrooge that you look forward to exploring?

WALLACE: I’m always looking to deepen Scrooge’s desire and need to keep himself isolated. The more I can lean into him “wishing to be left alone,” the wider the contrast is between the man young Scrooge was and the man he became. When this character trait is fully realized, I believe there’s an unmeasurable dramatic payoff. For me, this moment is distilled when Scrooge sees his grave towards the end of the play. In that moment, he realizes what being alone truly means.

CARRASQUILLO: Why do you think people from all walks of life continue to find a connection to Dickens’s story?
WALLACE: Christmastime is a universal celebration of peace on earth and goodwill toward all. We want it for ourselves and our loved ones. That holiday spirit is a joyous feeling, and we get to experience it anew when others feel it as well. I think the connection to the story is that Scrooge's redemption warms our hearts.

CARRASQUILLO: In the play, Scrooge gets to look back at past experiences. Could you speak of the impact that these moments have on him?

WALLACE: Those past moments represent vulnerability and, in many instances, pain. Scrooge has come to learn that things like love, trust and vulnerability are weak and prefers to keep himself protected, so he can remain in control.

CARRASQUILLO: You are one of our region's foremost classical actors with many Shakespearean credits under your belt. Does Scrooge bear a passing resemblance to any character in the Shakespeare canon?

WALLACE: I can't think of a one-on-one comparison, but Scrooge, like so many kings, thinks that he can control the universe and that things like fate and karma don't apply to him. That, of course, is a foolish notion, but it might be something that Scrooge shares with some of the Bard's heavies.

CARRASQUILLO: What do you look forward to exploring in this year's production?

WALLACE: As I said earlier, my goal is for it to feel like the first time, so that audiences engage with a fresh theatrical experience. Back in 2016, I was that nervous, freaked actor facing an iconic role. Those feelings are long gone. The idea that together we are building it… not rebuilding it, keeps me coming back for more.

“No. Spirit! Oh, no, no, no! Spirit! Hear me! I am not the man I was. I will not be the man I must have been. Tell me I may sponge away the writing on this grave. Why show me these things if I am beyond all hope…”

-Ebenezer Scrooge in Charles Dickens's *A Christmas Carol*

Explore more stories behind the scenes of *A Christmas Carol* at Ford's Theatre at [www.fords.org](http://www.fords.org).
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-Chris Winfrey, Chairman and Chief Executive Officer

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-Ted Decker, Chair, President and Chief Executive Officer

The **National Retail Federation** is proud to partner with Ford’s Theatre and join its celebration of the American experience through theatre and education. NRF advocates for the retail industry, the nation’s largest private-sector employer, which contributes $2.6 trillion to annual GDP and supports one in four U.S. jobs — 42 million working Americans. As the world’s largest retail trade association, NRF empowers the industry that powers our economy.

-Matthew Shay, President and Chief Executive Officer

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-Barbara Humpton, Chief Executive Officer, Siemens USA
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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

A Christmas Carol
A Ghost Story of Christmas

By
Charles Dickens
Adapted by
Michael Wilson

with

Jonathan Atkinson
John Floyd
Kailey Gross
Emily Kester
Stephen F. Schmidt
Michael Bunce
Kristen Garaffo
Ayanna Hardy
Joe Mallon
Chris Stinson
Jessica Bennett
Kimberly Gilbert
Tyler Herman
Justine “Icy” Moral
Tom Story
Debora Crabbe
Tori Gomez
Troy Hopper
Christopher Mueller
Craig Wallace

Scenic Design
Lee Savage

Costume Design
Alejo Vietti

Lighting Design
Rui Rita

Original Music and Sound Design
Josh Schmidt

Wig Design
Charles G. LaPointe

Choral Direction
Jay Crowder

Dialects and Vocal Director
Rachel Hirshorn-Johnston

Associate Directors
Craig A. Horness
Erika Scott

Production Stage Managers
Craig A. Horness*
Brandon Prendergast*

Assistant Stage Manager
Taryn Friend*

Deputy Director and Director of Programming
Kristin Fox-Siegmund

Original Staging Recreated by
José Carrasquillo

Original Direction by
Michael Baron

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Cast

Bob Cratchit ................................................................. Jonathan Atkinson*
Solictor #2/Undertaker .................................................. Michael Bunce*
Fred/Young Scrooge ........................................................ John Floyd*
Belle ............................................................................. Kristen Garaffo*
Fruit Vendor/Ghost of Christmas Present ...................... Kimberly Gilbert*
Mrs. Fred’s Sister/Beggar Woman ................................... Tori Gomez*
Mrs. Fred ........................................................................... Joe Mallon*
Mrs. Dilber/Mrs. Fezziwig ................................................ Ayanna Hardy*
Solicitor #1 ...................................................................... Tyler Herman*
Mrs. Cratchit ..................................................................... Emily Kester*
Clock Vendor .................................................................. Joe Mallon*
Doll Vendor/Ghost of Christmas Past/Ghost of Christmas Future ................................................................. Justine “Icy” Moral*
Jacob Marley/Old Joe .................................................... Stephen F. Schmidt*
Topper/Young Marley .................................................... Chris Stinson*
Mr. Fezziwig ..................................................................... Tom Story*
Ebenezer Scrooge ............................................................. Craig Wallace*
Martha Cratchit .............................................................. Ainsley Zauel/Taylor Esquerra
Tiny Tim/School Kid ....................................................... Harrison Morford/Harlan Killebrew
Fan/Want .............................................................................. Adrianna Weir/True Kelly
Peter Cratchit/School Kid .................................................. Kieran Tyan/Elmer Killebrew
Turkey Boy/Ignorance/Boy Scrooge ................................. William Morford/Nicolas Cabrera
Belinda Cratchit/Rich Daughter/School Kid .................. Somaya Litmon/Riglee Bryson
Understudies ................................................................... Jessica Bennett*, Debora Crabbe*,
.......................................................................................... Troy Hopper*, Christopher Mueller*

Dance Captain ...................................................................... Justine “Icy” Moral*

Setting: Mid-19th-Century London

Understudies
Jonathan Atkinson (for Stephen F. Schmidt), Michael Bunce (for Craig Wallace), Jessica Bennett and Debora Crabbe (for Kristen Garaffo, Tori Gomez, Kaiyla Gross, Ayanna Hardy), Tori Gomez (for Justine “Icy” Moral), Kaiyla Gross (for Emily Kester), Ayanna Hardy (for Kimberly Gilbert), Tyler Herman and Troy Hopper (for John Floyd), Troy Hopper and Christopher Mueller (for Tyler Herman, Joe Mallon, Chris Stinson, Tom Story), Christopher Mueller (for Michael Bunce), Chris Stinson (for Jonathan Atkinson).

Understudies never substitute for listed players unless a specific announcement is made at the time of performance.

This performance of A Christmas Carol will be performed with one 15-minute intermission.

Originally produced by the Alley Theatre, Houston, TX.

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.

*Member 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 National Alliance for Musical Theatre.
Cast Photos (cont.)

Riglee Bryson
Nicolas Cabrera
Taylor Esguerra

True Kelly
Elmer Killebrew
Harlan Killebrew

Somaya Litmon
Harrison Morford
William Morford

Kieran Tyan
Adrianna Weir
Ainsley Zauel
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Jonathan Atkinson

Michael Bunce
Ford’s (Associate Artist): 110 in the Shade, Our Town, 1776, Liberty Smith, A Christmas Carol, Meet John Doe, One Destiny. Regional: Signature: La Cage aux Folles, Beaches, Sweeney Todd, Urinetown, Pacific Overtures; Geva: Camelot. D.C.-Area: Kennedy Center: Regina with Patti LuPone, My Fair Lady in Concert; Rep Stage: The Fantasticks; Olney: South Pacific, 1776, Anything Goes. Other:


Jessica Bennett
Debora Crabbe  

John Floyd  

Kristen Garaffo  

Kimberly Gilbert  

Tori Gomez  

Kaiyla Gross  

Ayanna Hardy  

Tyler Herman  
Ford’s: A Christmas Carol. Regional: Shakespeare: Servant of Two Masters. D.C.-Area: Theater J: Trayf; Kennedy Center: Shear Madness; Trinity Rep: Death of a Salesman; Beowulf: 1000 Years of Baggage; Imagination:
Cast Bios (cont.)


Troy Hopper

Emily Kester
If you love D.C. landmarks and history—and since you’re at Ford’s Theatre, you probably do—you’ll love this story of the trailblazing Anna Julia Cooper when she was principal of D.C.’s historic M Street High School.

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**Joe Mallon**


**Justine “Icy” Moral**

Christopher Mueller

Stephen F. Schmidt
Ford’s (Associate Artist): Guys and Dolls; A Christmas Carol; Ragtime (Helen Hayes Award); Hello, Dolly! (Helen Hayes Award); 1776; Parade; One Destiny. Regional: Signature: Urinetown (Helen Hayes Award); Arena: Great Society, All The Way, Death of a Salesman, Noises Off. D.C.-Area: Olney: Kinky Boots; Mosaic: Native Son; Kennedy Center: Roald Dahl’s Willy Wonka (Helen Hayes Award); Woolly: The Rocky Horror Show (Helen Hayes Award). Television: House of Cards, The Wire, Homicide. Film: J. Edgar, My One and Only, La Bamba.

Chris Stinson

Tom Story

Craig Wallace
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RODGERS & HAMMERSTEIN’S

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(ENCHANTED EDITION)

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BOOK AND LYRICS BY
OSCAR HAMMERSTEIN II
ADAPTED FOR THE STAGE BY
TOM BRIGGS
FROM THE TELEPLAY BY
ROBERT L. FREEDMAN

DIRECTED BY
KEVIN S. McALLISTER
MUSIC DIRECTED BY
CEDRIC D. LYLES
CHOREOGRAPHED BY
SHALYCE HEMBY

CENTERSTAGE.ORG
Michael Wilson
Adapter

Wilson directed the premiere of his popular adaptation at Houston’s Alley Theatre in 1990, where it ran happily for 24 years. This season, he returns to Hartford Stage (Artistic Director, 1998-2011) to revive his celebrated staging for its 23rd run, which is the first run since it was shuttered due to the pandemic. Arena Stage Artistic Director Hana Sharif’s acclaimed production of the adaptation has run for two seasons at Repertory Theatre of St. Louis. Dramatists publishes and licenses the play. Wilson is delighted to have Michael Baron’s staging back at Ford’s, where his adaptation has been lovingly produced and played—on stage or over radio waves—for 20 uninterrupted years. After directing The Trip to Bountiful with a standout D.C. company led by Nancy Robinette, Wilson dreams of more Ford’s in his future.

Michael Baron
Original Director

Ford’s: The Civil War (Associate Director).
Selected Credits: Lyric Theatre of Oklahoma: The Prom, Carousel, Head Over Heels, Master Class, Frost/Nixon, Titanic, Bright Star, Fun Home, Assassins, Fiddler on the Roof, Dreamgirls, Big Fish, Oklahoma!, A Little Night Music, Les Misérables, Spring Awakening, Ragtime, Oliver!; ZACH Theatre: Cinderella, Peter and the Starcatcher; Olney: ASL-integrated The Music Man; Adventure: Big River, James and the Giant Peach. Training: MFA, Trinity Repertory; BA, Wake Forest. Awards: Two-time Helen Hayes Award winner and Oklahoma Governor’s Arts Award. Currently the Producing Artistic Director of Lyric Theatre of Oklahoma - The Official State Theatre of Oklahoma.
José Carrasquillo
**Director**

Shea Sullivan
**Choreographer**

Lee Savage
**Scenic Designer**

Alejo Vietti
**Costume Designer**
Ford’s: A Christmas Carol, Meet John Doe. Broadway: Holiday Inn, Beautiful: The Carole King Musical (West End—Olivier nom., National tour, Japan and Australia), and Allegiance (Drama Desk nom.). Off-Broadway: Titanique (Lucille Lortel Award). As well as works for Radio City Rockettes, Roundabout, Manhattan Theatre Club, NYC Opera and City Center Encores among others. He has extensively worked in regional theatres across the U.S., commercial projects, operas, and for the Ringling Bros. and Barnum & Bailey Circus. Awards: Recipient of the 2010 TDF Irene Sharaff Young Master Award. Instagram: @alejo_vietti_costume_design

Rui Rita
**Lighting Designer**
Horton Foote’s *The Orphans’ Home Cycle*; TFANA: Engaged (Obie Award); Manhattan Theatre Club: *Nightingale, Moonlight and Magnolias*; Lincoln Center: *The Carpetbagger’s Children, Far East.*

**Josh Schmidt**  
Composer and Sound Designer  
www.fortytwofootforward.com

**Charles G. LaPointe**  
Wig Designer  
LaPointe is an award-winning designer who maintains a highly successful career on stages throughout the United States and abroad. Numerous Broadway, Touring, Regional, West End and International productions including: *Hamilton* (Make-Up Artists and Hair Stylist Guild Award), *MJ, Ain’t Too Proud, Beetlejuice, The Cher Show* (Drama Desk Award), *SpongeBob SquarePants* (Drama Desk Award), *Jersey Boys.* Television: *The Wiz Live!* (Emmy Award nom.); *Jesus Christ Superstar Live!* (Emmy Award nom./Make-Up Artists and Hair Stylist Guild Award).
Jay Crowder  
Choral Director  

Rachel Hirshorn-Johnston  
Dialects and Vocal Director  
Hirshorn-Johnston is the Assc. Professor of Voice and Speech and Head of Acting and Directing at Texas Tech and an Assc. Teacher of Fitzmaurice Voicework®. She coaches regionally in professional theatre, with private clients (corporate, government) on presentation skills and dialect modification, performs regularly around the country and internationally and is an active member of VASTA, PAVA and AEA. Training: MFA Acting and Directing, UMKC; BFA Acting, UMBC.

Erika Scott  
Associate Director  
Ford’s: Artistic Programming Manager. Recent credits: Assistant Director: Ford’s: The Trip to Bountiful, A Christmas Carol; Mosaic Theater: In His Hands; First Stage: Brothers Size. Acting: Anacostia Arts Center: Lady in Brown in for colored girls who have considered suicide/when the rainbow is enuf.

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**Sunday in the Park with George; Miss Saigon; Spin; Hairspray; The Visit; Kiss of the Spider Woman; The Witches of Eastwick. Kennedy Center: 50th Anniversary Concert; Barrio Grrrl!; Unleashed!; Oliverio; Bud, Not Buddy.**

**Kristin Fox-Siegmund**  
*Deputy Director and Director of Programming*  
Since joining Ford’s in 2006, Fox-Siegmund has overseen the creation of the Center 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 as Edward Albee, Tony Kushner, Trevor Nunn, Nicky Silver, Frank Wildhorn and August Wilson, among others. He has held senior management positions with Crossroads Theatre Company, New Jersey; Berkeley Repertory Theatre, California; and Circle Repertory Company, New York City. He served as Director of Finance at Madison Square Garden and as a vice president with C.W. Shaver and Company, Inc., a New York management and fundraising consulting firm. He has served as a panelist for the National Endowment for the Arts and has taught and guest lectured at Brooklyn College, Columbia University, New York University, the University of Houston and Rice University. He is a graduate of Emerson College and received his MFA from the City University of New York-Brooklyn College. He serves on the Board of the Downtown DC BID.

The Ford’s Theatre Associate Artists

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.

Clint Allen
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David Budries
Michael Bunce
Ashley D. Buster
Jeff Calhoun
Felicia Curry
Peter Flynn
Richard Hellesen
Wade Laboissonniere
Gregory Maheu
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Milagros Ponce de León
Mark Ramont
Stephen Rayne
Rui Rita
Kim Scharnberg
Stephen F. Schmidt
Kimberly Schraf
Holly Twyford
Craig Wallace
Ford’s Education—History Comes To Life for Every Generation

Ford’s Theatre Society’s 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 we cultivate 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.

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, Verdun Perry, PwC, Southern Company and Visa Inc. with additional support from United Airlines.
Education at Ford’s Theatre

Teacher Professional Development

Applications are now open for our Teacher Professional Development opportunities at Ford’s Theatre!

Our programs are designed to keep pace with the ever-changing classroom landscape. Immerse yourself in innovative, place-based learning experiences that bring history, social studies and English Language Arts learning to life.

- **Civil War Washington, July 7–12, 2024:** In this institute, connect with peers to illuminate new perspectives and under-told stories, explore historic sites and collect a wealth of resources. Gain tools to help students grapple with histories whose legacies matter today.

- **Set In Stone, July 21–26, 2024:** Our monument landscape is changing. Examine how people have sculpted the narrative of United States history through monuments and memorials in our nation’s capital.

- **National Oratory Fellows:** A new cohort of fellows begins the August prior to each school year, becoming part of a national network of supportive and like-minded educators. Drawing on Abraham Lincoln’s legacy and example as a powerful orator, you will work closely with our teaching artists and staff to learn the art and science behind compelling and effective public speaking.

Save the Date for Ford’s Annual Oratory Festival

**February 6–7, 2024**

There is nothing quite like listening to young people who have harnessed the power of public speaking, sharing powerful words from great orators like Abraham Lincoln, Martin Luther King, Jr., Mary McLeod Bethune and others. In collaboration with Teaching Artists, local students hone their oratory skills using the Ford’s Approach—a method that seamlessly blends theatrical techniques, public speaking and ensemble-building skills. This unique method empowers each student’s voice to shine brilliantly in unison with their peers.

On February 6 and 7, 2024, D.C. metro area classrooms will come to Ford’s Theatre to delight and inspire audiences in our annual Oratory Festival performances bringing historical speeches to life. This free event is open to friends, family and community members.

Visit the Teaching and Learning page on [www.fords.org](http://www.fords.org) or email us at education@fords.org for information on any of our offerings.
CAPTURE THE HOLIDAY SPIRIT AT

Willard InterContinental

Celebrate the holiday season with loved ones at one of Washington, D.C.’s most iconic hotels. Join us to experience genuine service and allow us to welcome you to our reimagined spaces. Vibrant and filled with new life, we are committed to delivering a memorable experience.
The Board of Trustees of Ford’s Theatre Society is the governing body with complete responsibility for the Society and all interests pertaining thereto.

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<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Chairman</td>
<td>Phebe N. Novakovic</td>
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<tr>
<td>Vice Chairman</td>
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<td>Ayesha K. Molino</td>
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<td>Treasurer</td>
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<td>Chair Emeritus</td>
<td>Iris Weinshall</td>
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<td>Chair Emeritus</td>
<td>Eric A. Spiegel</td>
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The Abraham Lincoln National Council raises awareness locally, nationally and internationally about the historic, artistic and cultural importance of Ford’s Theatre.

<table>
<thead>
<tr>
<th>Name</th>
<th>State or Country</th>
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<tr>
<td>Rima Al-Sabah</td>
<td>Kuwait</td>
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<td>Eva Al-Thani</td>
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<td>Lisa Arsey</td>
<td>D.C.</td>
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<td>Steven G. Barry</td>
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<td>Andy Blocker</td>
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<td>Abigail P. Blunt</td>
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<td>Dianne Cleaver</td>
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<td>Sandy Curnyn</td>
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<td>Hon. Alphonso Jackson</td>
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<td>The Honorable and</td>
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<td>Mrs. Rex W. Tillerson,</td>
<td>D.C.</td>
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<td>Alibaba Group</td>
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<td>Susan K. Neely</td>
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<td>Bank of America</td>
<td>Larry Di Rita</td>
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<td>Best Buy</td>
<td>Parker Brugge</td>
<td>2009</td>
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<td>Citi</td>
<td>Candida P. Wolff</td>
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<td>Comcast NBCUniversal</td>
<td>Mitch Rose</td>
<td>2004</td>
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<tr>
<td>CTIA</td>
<td>Kelly Cole</td>
<td>2017</td>
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<tr>
<td>Delta Air Lines</td>
<td>Heather Wingate</td>
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<td>Eli Lilly and Company</td>
<td>Shawn O’Neal</td>
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<td>Ford Motor Company</td>
<td>Christopher Smith</td>
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<td>Greenberg Traurig, LLP</td>
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<td>Johnson &amp; Johnson</td>
<td>Jane Adams</td>
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<td>KEKST CNC</td>
<td>Brian Bartlett</td>
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<td>Nareit Foundation</td>
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<td>Michael Flannigan</td>
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<td>Salt River Project</td>
<td>Renée Eastman</td>
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<td>Shell Oil Company</td>
<td>Brian P. Malnak</td>
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<td>Toyota Motor North America</td>
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<td>Wells Fargo</td>
<td>Shawna Fix</td>
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<td>Clyde’s Restaurant Group</td>
<td>Mackay Communications LLC</td>
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<td>Four Seasons Hotel Washington</td>
<td>O’Melveny &amp; Myers, LLP</td>
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<td>United Airlines</td>
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<td>Willard InterContinental</td>
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<td>Washington, D.C.</td>
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Guests can expect the unexpected from Chopped Champion, Chef Anthony Jones’ innovative, seasonal menu. Inspired by the freshest products along with cutting-edge execution.

From our expertly curated hand-crafted cocktail menu to our prohibition style menu — there is something here that will satiate your thirst.
Ford’s Theatre Society is pleased to recognize all individuals making cumulative annual contributions of $250 or more. The list below includes gifts received October 1, 2022 - September 30, 2023. To request additional information, please contact us at donate@fords.org or call (202) 434-9545.

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Bruce and Melissa Dell
John Driscoll
Sage and Sally Eastman
The Erickson Family
Mr. L.J. Flood and Mrs. P.L. Flood
Thomas Fontana in memory of
Sagan Lewis
Kristin Fox-Siegmund
Ms. Barbara Fugate and
Mr. Kazuo Yaginuma
Ms. Ana I. Garcia
Brian and Erica George
Erin Germany and Edward Meyers

$500 to $999
Anonymous (3)
Leon and Robyn Andris
Ken Bartels and Jane Condon
Ted and Dora Sue Black
Barbara Bonessa and Alan Perkins
Sandy Boyar
Blain and Peg Butner
Ms. Kathleen Carey

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Ford’s Theatre is grateful for the support of these organizations that allows us to pursue our mission and provide a high-quality cultural experience. Ford’s Theatre gratefully acknowledges these corporations, foundations and government entities for their generous support. The list below includes gifts received October 1, 2022 – September 30, 2023.

**$50,000 and Above**
- D.C. Commission on the Arts and Humanities
- Federal Emergency Management Agency
- The Hearst Foundations
- Institute of Museum and Library Services
- National Capital Arts and Cultural Affairs Program/U.S. Commission of Fine Arts
- National Park Service
- Share Fund
- The Shubert Foundation, Inc.

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- Cornelia T. Bailey Foundation
- The Morris and Gwendolyn Cafritz Foundation
- Mars Foundation
- Nancy Peery Marriott Foundation
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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.

Dr. Terry Alford  
Gigi Bolt  
Dr. Michael Burlingame  
Dr. Catherine Clinton  
Dr. Ken Foote  
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James L. Swanson  
Dr. Jonathan W. White
The Lincoln Medal is an award given by Ford’s Theatre Society to an individual who, through their 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
2022  The Honorable James E. Clyburn, Clive J. Davis
2019  General Colin L. Powell (Ret.) and Alma J. Powell, Mark Russell
2018  Sheila C. Johnson, Jack Nicklaus
2017  Peyton W. Manning, Ronald O. Perelman
2015  Diane Nash
2014  The Honorable John D. Dingell, James Earl Jones
2013  Dr. Condoleezza Rice, Bill Russell
2012  Morgan Freeman, Elie Wiesel, Wayne R. Reynolds, Hon. Rex W. Tillerson
2011  Lee Kuan Yew, Kareem Abdul-Jabbar, Julie Andrews
2010  Justice Albie Sachs, Archbishop Emeritus Desmond Tutu, Dr. John R. Sellers
2009  Aretha Franklin, George Lucas, Sir Sidney Poitier
2008  Dr. Maya Angelou, Ruby Dee, Dr. Benjamin Carson, Jr. The Honorable Sandra Day O’Connor
2007  The Honorable John Lewis, Dr. James M. McPherson
2006  Dr. David Herbert Donald, Doris Kearns Goodwin, Zoe Dell Lantis Nutter, Nicholas D. Chabraja
2005  Robert A. Iger, Carl Lindner
2004  Laura Bush
2003  Donald J. Carty
2002  The Honorable Walter J. Hickel, The Honorable Ronald H. Walker
2001  James Whitmore
1999  Tricia Lott
1998  The Honorable Hillary Rodham Clinton
1997  Robert G. Stanton
1995  Edward P. Faberman
1994  Mrs. Fritz Hollings, Mrs. Alan Simpson
1993  Lady Bird Johnson, Joseph Cates
1992  Barbara Bush
1991  The Honorable William F. McSweeney
1990  The Honorable Sidney Yates
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
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 both the rear orchestra and the balcony sections.

GalaPro closed captioning will be available for all performances starting Friday, November 17. Search for GalaPro on the Google Play or Apple Store and download the app.

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

Audio-described performances of *A Christmas Carol* are scheduled for Wednesday, December 6 at 7:30 p.m. and Saturday, December 16 at 2 p.m.

A sign-interpreted performance of *A Christmas Carol* is scheduled for Thursday, December 14 at 7:30 p.m.

A sensory-friendly performance of *A Christmas Carol* is scheduled for Sunday, December 10 at 2 p.m. Additional funding generously provided by Chevron.

**Upcoming:** *Little Shop of Horrors* will have a sensory-friendly performance on Saturday, May 4, 2024 at 2 p.m.

Learn more about accessible performances at bit.ly/fords-accessibility. Ford’s Theatre accessibility programs are supported by the Liberty Mutual Foundation.
COMMUNICATIONS AND MARKETING
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Communications Manager ................................................................. Daniella Ignacio
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PRODUCTION
Production Supervisor ........................................................................ Carely 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 Rascop,
Autumn Smith
Resident Production Stage Manager ...................................................... Brandon Prendergast
Production Assistants ........................................................................... Kyla S. Mermejo-Varga, Safiya Muthaliff

NATIONAL PARK SERVICE
Secretary of the Interior ........................................................................ Hon. Deb Haaland
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National Capital Area Director .............................................................. Kym Hall
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WE PROUDLY SUPPORT FORD’S THEATRE

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

GENERAL DYNAMICS
Since 2009, the company of *A Christmas Carol* has embraced the play’s message of charity and hope by devoting their time and energy to raising money for Washington charities. Thanks to our audience’s generous support, they have raised nearly one million dollars for local charities dedicated to serving the city’s many populations in need. **We could reach one million dollars in support this year—will you join us?**

This year, in the spirit of *A Christmas Carol*, the company is seeking donations to **Hope and a Home**. Their mission is to empower low-income families with children in D.C. to create stable homes of their own and to make lasting changes in their lives. Learn more about them at [www.hopeandahome.org](http://www.hopeandahome.org).

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**PLEASE DONATE TODAY**

Scan the code to the left, or visit [my.fords.org/donate/q/acc-charity](http://my.fords.org/donate/q/acc-charity)