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of
HORRORS

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Cover: Illustration by Carolina Dulcey. Table of Contents: Set design by Paige Hathaway. Photo by Carolina Dulcey.

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

Ford's Theatre



Photo © Maxwell MacKenzie.

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

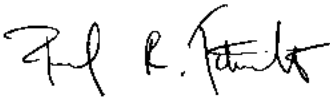
Welcome to Ford's Theatre and our production of *Little Shop of Horrors*! In my 20 years as Director, very few shows, outside of our annual *A Christmas Carol*, have been produced on our historic stage more than once. *Little Shop of Horrors* is one of those exceptions.

This confection of a musical is an exciting blend of sci-fi, horror, comedy and love story, set to rock, doo-wop and Motown-infused tunes. The first hit musical of the genius writing team of Howard Ashman and Alan Menken, this roof-raising show has become a cult favorite in the American musical theatre canon. Full of heart and humor, *Little Shop* champions the underdog, while simultaneously offering a cautionary reminder to be careful what you wish for. We hope you enjoy our take on this delightful horror comedy.

As a working theatre, museum, historic site and learning center, there is always more to explore at Ford's Theatre. Spring is a busy time at Ford's, as we welcome students and visitors from around the world. On April 14, we'll mark the anniversary of President Abraham Lincoln's assassination. I encourage you to visit the museum before the show and during intermission or consider returning to see *One Destiny* or participating in our History on Foot tour *Investigation: Detective McDevitt*—two programs that explore Lincoln's assassination.

Thank you for joining us as we honor President Abraham Lincoln's love of the performing arts! I hope to see you again soon!

Sincerely,



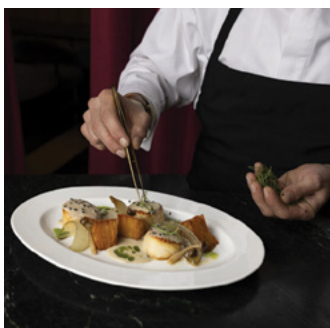
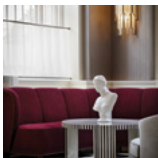
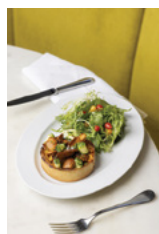
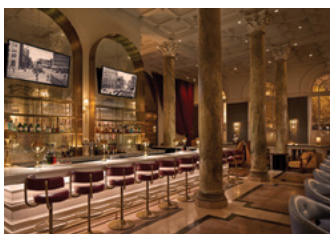
Paul R. Tetreault
Director
Ford's Theatre Society

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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/FordsEDI.

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.



Set model designed by Paige Hathaway. Photo by Carolina Dulcey.

*“The set is inspired by the artwork of Gerd Winner and the 1990 *Dick Tracy* film (particularly the matte paintings by Michael Lloyd) and their graphic, colorful grittiness. We use a very bold yellow, green and red pulp-y color scheme that makes the world feel slightly surreal and heightened.”*

-Paige Hathaway, Scenic Designer

Love the show?

Share your thoughts on social media.

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

Please credit scenic designer Paige Hathaway by tagging her on Instagram @paigehathawaydesign, tagging @FordsTheatre and using #FordsLittleShop.

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 fords.org/work-with-us.

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

Audrey II's Journey From Sci-Fi Literature to B-movie Cult Classic, to Off-Broadway Hit, to Musical Theatre History!

By José Carrasquillo, Director of Artistic Programming

In his lifetime, English writer H.G. Wells' prolific output is unmatched. In the nonfiction arena, he wrote essays on politics, history and science. He was also known for writing biographies, commentaries, over 50 novels and many more short stories. His science fiction novels, including *The War of the Worlds* (written and serialized in magazines from 1895 to 1897), became so popular and esteemed that Wells is often referred to as the father of science fiction. *The War of the Worlds* is one of the earliest examples of fiction exploring conflicts between the inhabitants of planet Earth and extraterrestrial beings. But back in 1894, Wells wrote a curious short story titled *The Flowering of the Strange Orchid*.

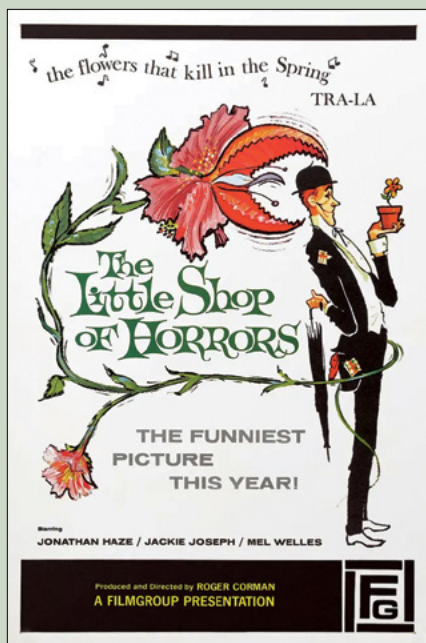
On *The Flowering of the Strange Orchid*, from Port of Planets Publishing:

"When an unassuming and amateur botanist stumbles upon a strange and exotic orchid at an auction, his curiosity is piqued. He sees the orchid as a unique treasure to be nurtured and admired. But as the orchid grows and flourishes, its peculiar characteristics become increasingly apparent. Soon, it becomes clear that the orchid is unlike anything the botanist has ever encountered. Its otherworldly beauty masks a hidden danger, and the plant's true nature gradually reveals itself."

In 1956, Wells' story inspired science fiction writer Arthur C. Clarke to write an updated take on the carnivorous plant's story. This time, the story was titled *The Reluctant Orchid*. While Wells' story left a great deal to the imagination, Clarke's story made the intentions of the plant unabashedly clear.

Original *Little Shop of Horrors* screenwriter Charles B. Griffith wrote a script that was influenced by Clarke's story. But the film's overall concept and tone was inspired by a 1932 story by John Collier, titled *Green Thoughts*—a variation on the man-eating plant motif, which Griffith imbued with a dose of dark comedy. The resulting script created an original farcical style of humor, not unlike early plays from the Theatre of the Ridiculous.

Enter American actor, filmmaker, producer and film distributor, Roger Corman. In the late 1950s, Corman began producing low-budget horror and sci-fi films, often called B-movies because they were paired with main attraction feature films in drive-ins across the country. Corman produced, directed and shot the film, originally titled *The Passionate People Eater*, in two days and one night, on the set of another B-movie titled *Bucket of Blood*, on a budget of \$28,000. It featured an early performance from actor Jack Nicholson. Because Corman didn't think *The Passionate People Eater* would make any money, he did not bother to copyright it. Consequently, the film entered the public



1960 theatrical release poster. Photo courtesy of Wikipedia.

domain shortly after being released under the title *The Little Shop of Horrors*.

In its initial double feature release, *Little Shop of Horrors* was paired with *Black Sunday*, an Italian gothic horror film, directed by Mario Bava. Although *Black Sunday* became an international hit, the popularity of *Little Shop of Horrors* didn't kick into full gear until television broadcasts of the film through the 1960s and '70s. Today, it is considered a gem of the Corman oeuvre, gaining cult classic status.

The film's stature and notoriety grew even more when it was adapted as a musical for the stage in 1982, with book and lyrics by Howard Ashman and music by Alan Menken. Menken framed the story of Seymour, the nerdy florist shop worker, with rock-and-roll, doo-wop and the performing style of early Motown groups.

The resulting cast album had hits in the Top 100 with "Skid Row (Downtown)," "Somewhere That's Green" and "Suddenly Seymour." The musical, directed by Ashman, premiered Off-Off-Broadway at the WPA Theatre before moving to the Orpheum Theatre Off-Broadway, where it ran for five years and 2,209 performances – making it one of the highest-grossing productions in Off-Broadway history.

In writing about the musical, Ashman said that "The show satirizes many things: science fiction, B-movies, musical comedy itself and even the Faust legend." Theatre historians believe that in addition to the catchy tunes, the popularity and longevity of the original production rested on Ellen Greene's turn as Audrey in what became a career-defining performance for the actress. The stage musical was adapted for the screen in 1986. The film of the same title was directed by American puppeteer Frank Oz (*The Muppets*, *Sesame Street*, *Star Wars*) and cast Rick Moranis and Ellen Greene in the leads.

The popularity of *Little Shop of Horrors* has not abated. In 2015, Ellen Greene and Jake Gyllenhaal received rave reviews in a New York City Center concert staging of the musical. The current Off-Broadway revival in New York has been running for five years. The musical is now a must-see production in regional theaters across the country and continues to be an all-time favorite for theatre lovers everywhere.

José Carrasquillo is the Director of Artistic Programming at Ford's Theatre.

Explore more *Little Shop of Horrors* content at www.fords.org/blog.

Ford's Theatre Underwriters

Performances of **Little Shop of Horrors** are made possible by generous corporate support from:

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-Ryan Lance, Chairman and Chief Executive Officer

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Altria believes that supporting vibrant, diverse and relevant cultural experiences reflects our broader commitment to investing in community. We're proud to support Ford's Theatre in its mission to create an equitable, diverse, inclusive and accessible environment for all who visit and engage with this historic organization.

-Billy Gifford, Chief Executive Officer



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-Andy Green, Executive Vice President and President HII Mission Technologies



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-Steven G. Barry, National Partner in Charge, Inspections

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

Additional Support

Costumes funded in part by support from **SHEIN**.

SHEIN

In Memory of Douglas Wilson



We honor the life of Douglas Wilson, Director of Finance and Administration, who passed away on January 24, 2024. Joining Ford's Theatre in 2010, Doug's tenure at Ford's positively impacted every corner of the organization as both a trusted advisor and colleague. Over the years, Doug developed a business acumen that left him a quiet but giant figure in the arts nonprofit field in the D.C. region. Doug's record of financial stewardship and executive administration demonstrated his leadership through some of the organization's most challenging times, most notably when the theatre and museum had to be closed due to the COVID-19 pandemic. He was also a tremendous champion of the employees at Ford's and worked tirelessly to create an inclusive workplace. In recent years, he played an instrumental role in securing the new building currently under construction as part of the Ford's Theatre campus expansion.

Those who knew Doug appreciated his candor, empathy and directness that found its way into moments that were both memorable and accompanied by his sense of humor. His love for travel and entertainment created lifelong memories with friends. We will miss Doug and will ensure his memory lives on as we continue building on the many great contributions he made to Ford's Theatre.

Title Page

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



Book and Lyrics By
Howard Ashman

Music By
Alan Menken

Based on the Film By Roger Corman, Screenplay By Charles Griffith

with

Scott Ward Abernethy
Jake Loewenthal
Theodore Sapp

Jay Frisby
Joe Mallon
Nia Savoy-Dock
Kanysha Williams

Tori Gomez
Christopher Mueller
Ryan Sellers
Tobias A. Young

Kaiyla Gross
Lawrence Redmond
Chani Wereley

Scenic Designer
Paige Hathaway

Costume Designer
Alejo Vietti

Lighting Designer
Max Doolittle

Sound Designer
David Budries

Hair and Make-up Designer
Danna Rosedahl

Dialects and Voice Director
Rachel Hirshorn-Johnston

Vocal Arrangements
Robert Billig

Orchestrations
Robert Merkin

Production Stage Manager
Craig A. Horness

Assistant Stage Manager
Taryn Friend

Deputy Director and Director of Programming
Kristin Fox-Siegmund

Music Director
William Yanesh

Choreographer
Ashleigh King

Director
Kevin S. McAllister

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Originally produced by the WPA Theatre (Kyle Renick, Producing Director). Originally produced at the Orpheum Theatre, New York City by the WPA Theatre, David Geffen, Cameron Mackintosh and the Shubert Organization. *Little Shop of Horrors* is presented through special arrangement with and all authorized performance materials are supplied by Music Theatre International, 421 West 54th Street, New York, NY 10019. Tel: (212) 541-4684. Fax: (212) 397-4684. www.MTIShows.com

Cast

Cast (in order of appearance)

Ronnette	Kaiyla Gross
Chiffon	Nia Savoy-Dock
Crystal	Kanysha Williams
Audrey	Chani Wereley
Mr. Mushnik	Lawrence Redmond
Seymour	Jake Loewenthal
Orin/Bernstein/Snip/Luce/Everyone Else	Joe Mallon
Audrey II (Voice)	Tobias A. Young
Audrey II (Manipulation)/Derelict	Jay Frisby, Ryan Sellers
Dance Captain	Jay Frisby
Fight Captain	Ryan Sellers

Understudies

Scott Ward Abernethy (for Jay Frisby, Joe Mallon, Lawrence Redmond, Ryan Sellers), Tori Gomez (for Kaiyla Gross, Nia Savoy-Dock, Kanysha Williams), Christopher Mueller (for Jake Loewenthal, Tobias A. Young), Theodore Sapp (for Jay Frisby, Ryan Sellers), Nia Savoy-Dock (for Chani Wereley).

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

Musicians

Keys I/Conductor	William Yanesh
Keys II	Nathan Beary Blustein
Guitar	DeAnte Haggerty-Willis
Bass	Eliot Seppa
Drums and Percussion	Carroll "CV" Dashiell III

This performance of *Little Shop of Horrors* will be performed with one 15-minute 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 National Alliance for Musical Theatre.

Musical Numbers

ACT I

<i>Prologue: Little Shop of Horrors</i>	Chiffon, Crystal, Ronnette
<i>Downtown (Skid Row)</i>	Company
<i>Da-Doo</i>	Seymour, Chiffon, Crystal, Ronnette
<i>Grow for Me</i>	Seymour
<i>Ya Never Know</i>	Mushnik, Seymour, Chiffon, Crystal, Ronnette
<i>Somewhere That's Green</i>	Audrey
<i>Closed for Renovation</i>	Mushnik, Seymour, Audrey
<i>Dentist!</i>	Orin, Chiffon, Crystal, Ronnette
<i>Mushnik and Son</i>	Mushnik, Seymour
<i>Sudden Changes</i>	Seymour
<i>Feed Me (Git It)</i>	Seymour, Audrey II, Chiffon, Crystal, Ronnette
<i>Now (It's Just the Gas)</i>	Orin, Seymour

ACT II

<i>Call Back in the Morning</i>	Audrey, Seymour
<i>Suddenly Seymour</i>	Audrey, Seymour, Chiffon, Crystal, Ronnette
<i>Supertime</i>	Audrey II, Chiffon, Crystal, Ronnette
<i>The Meek Shall Inherit</i>	Seymour, Chiffon, Crystal, Ronnette, Bernstein, Luce, Snip
<i>Sominex/Supertime (Reprise)</i>	Audrey, Audrey II
<i>Somewhere That's Green (Reprise)</i>	Audrey
<i>Finale: Don't Feed the Plants</i>	Company

Ford's at Your Fingertips

Experience behind-the-scenes digital access to *Little Shop of Horrors*.
Visit www.fords.org/watch-and-listen



Kaiyla Gross, Kanysha Williams and Nia Savoy-Dock in *Little Shop of Horrors* (2024). Photo by Scott Suchman.

Check out our **Little Shop Instagram Filters**
and don't forget to tag us!

- What Character Are You?
- Leave a 10-Second Review!



Connect With Ford's Theatre

#FordsLittleShop



@FordsTheatreDC



@FordsTheatre

Cast Photos



Scott Ward
Abernethy



Jay Frisby



Tori Gomez



Kaiyla Gross



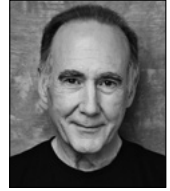
Jake Loewenthal



Joe Mallon



Christopher Mueller



Lawrence Redmond



Theodore Sapp



Nia Savoy-Dock



Ryan Sellers



Chani Wereley



Kanysha Williams



Tobias A. Young

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Cast Bios

Scott Ward Abernethy

Ford's debut. Regional: ACT: *Christmas Carol*; Seattle Rep: *Servant of Two Masters*. D.C.-Area: Mosaic: *The Till Trilogy*; Kennedy Center: *Second City's Love Factually*; Constellation: *Little Shop of Horrors* (Helen Hayes nom.), *Caucasian Chalk Circle* (Helen Hayes nom.); 4615: *Measure of Cruelty*, *Venus in Fur*; Keegan: *Next to Normal* (Helen Hayes Award). Other: Seattle Shakespeare: *Measure for Measure*, *King Lear*, *Love's Labour's Lost*; Sound Theatre: *Indian Ink* (Gypsy Award). Training: MFA, University of Washington. Socials: @ShowburgerComedy.

Jay Frisby

Ford's: *SHOUT SISTER SHOUT!*, *Grace*. Regional: Signature: *The Color Purple*, *The Scottsboro Boys*. Studio: *Marcus*; or *the Secret of Sweet*. D.C.-Area: Olney: *Fiddler*

on the Roof, *The Music Man*, *Matilda*, *The Royale*, *South Pacific*, *Annie*, *Miss You Like Hell*, *Mary Poppins*; Imagination: *Cinderella*; Labor Heritage Foundation: *Working*; Rep Stage: *Dorian's Closet*. Touring: *South Pacific*, *The Whiffenpoofs of Yale*. Other: Hong Kong Disneyland: *Festival of the Lion King*; Ogunquit Playhouse: *South Pacific*; Connecticut Rep: *Smokey Joe's Café*. Training: BA, Yale University. JayFrisby.com

Tori Gomez

Ford's: *A Christmas Carol*. Regional: Signature: *The Bridges of Madison County*; Arena: *My Body, No Choice*. D.C.-Area: Keegan: *Seussical*; 1st Stage: *Mojada*; NextStop: *Little Women*. Training: BM Musical Theatre Major 2024, The Catholic University of America. Instagram: @tori.gom

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

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Learn more at chevron.com

Cast Bios (cont.)

Kaiyla Gross

Ford's: *A Christmas Carol*. Regional: Signature: *Disco Fever, The Color Purple, Hotter Than July*; Stevie Wonder, *RENT*. D.C.-Area: Olney: *Kinky Boots, Miss You Like Hell*; Folger: *Our Verse in Time to Come*; Next Stop: *Beehive: The 60's Musical*. Other: Duluth Playhouse: *Ragtime*; Virginia Stage Company: *A Christmas Carol*; World Stage Theatre: *Amazing Grace*; Norfolk State University Theatre Company: *The Color Purple, Once on This Island, Eclipsed*.

Jake Loewenthal

Ford's debut. Regional: Signature: *Private Jones, Ragtime, Into the Woods, She Loves Me, RENT*; Shakespeare: *King Lear, Our Town*; Rep Stage: *Falsettos*; Barrington Stage: *Cabaret*; Hartford Stage: *Macbeth, La Dispute*; Trinity Rep: *A Christmas Carol*. Other: Quintessence Theatre Group: *King Lear*; Playhouse on Park: *Cabaret*; Theater at Monmouth: *Henry V, Richard III, Dial M For Murder*; Short North Stage: *Bad Jews, The Rocky Horror Show, Noises Off, Sondheim on Sondheim* (Director); Shenandoah Summer Music Theatre: *Young Frankenstein*. Training: MFA, Brown/Trinity.

Joe Mallon

Ford's: *SHOUT SISTER SHOUT!, One Destiny, The Trip to Bountiful, A Christmas Carol, Death of a Salesman*. Regional: Arena: *Fiddler on the Roof*; Round House: *Beauty Queen of Leenane*; Shakespeare: *Midsummer Night's Dream, Wallenstein, Coriolanus*; Studio: *Translations*. D.C.-Area: Imagination: *Charlie Brown* (Helen Hayes Award, Best TYA Production); Kennedy Center TYA: *Earthrise, Elephant and Piggie*; Woolly: *Kiss*; Kennedy Center: *Shear Madness*; No Rules: *Sketch!*; Folger: *Romeo and Juliet*. Other: Virginia Shakes: *Hamlet*; Act II Playhouse: *Greater Tuna*; Montgomery Theater: *Picnic, Last Night of Ballyhoo*; Azuka: *KidSimple*; Kimmel

Center: *The Fantasticks*. Training: NYU Tisch; University of South Carolina.

Christopher Mueller

Ford's: *A Christmas Carol, Into the Woods, Ragtime*. New York: LaGuardia Arts: *Chess in Concert*. Regional: Signature: *Pacific Overtures, She Loves Me, Simply Sondheim, Assassins, Blackbeard, Titanic, The Fix, Crossing, Miss Saigon, Spin, Brother Russia, Chess, Sweeney Todd, The Hollow, The Boy Detective Fails, Giant, Kiss of the Spider Woman*; Shakespeare: *Two Gents (A Rock Opera)*; Arena: *Redhand Guitar Workshop, Skindiver Reading*. D.C.-Area: Kennedy Center: *Camelot in Concert, My Fair Lady in Concert*; Olney: *My Fair Lady, Carousel, Godspell, Spring Awakening*; Keegan: *Spelling Bee, RENT*. Instagram: @christopher_mueller

Lawrence Redmond

Ford's: *Twelve Angry Men*. Regional: Arena: *Great Society, Intelligence, All The Way, Music Man, Damn Yankees, Passion Play, South Pacific*; Shakespeare: *Much Ado About Nothing, A Midsummer's Night's Dream, Government Inspector*; Signature: *Ragtime, Sweeney Todd, Into the Woods, She Loves Me, Assassins, Blackbeard, Grand Hotel, Passion, Titanic, The Fix, Elmer Gantry*; Cincinnati Playhouse: *Prayer for Owen Meany*; Round House: *Permanent Collection, Trip to Bountiful*. D.C.-Area: Olney: *Miss You Like Hell, My Fair Lady, How to Succeed*; Washington Stage Guild: *Inventing Van Gogh, Widower's Houses, All Save One*. Awards: 2023 Lunt-Fontanne Fellow, 2023 Anderson-Hopkins Award, Two Helen Hayes Awards, seven additional nominations (19/13/12-9/12/25).

Theodore Sapp

Ford's debut. Regional: Signature: *Ragtime*; Shakespeare: *The Amen Corner*. D.C.-Area:

Cast Bios (cont.)

Olney: *The Joint*; Washington Stage Guild: *Ben Butler*; Folger: *Hamlet*; Constellation: *Once on This Island*; Avant Bard: *The Gospel at Colonus*; Red Branch: *Jingle Arrgh the Way*. Other: Virginia Rep: *A Gentleman's Guide...*; Portland Playhouse: *Bella... Tall Tale*; Winnepesaukee Playhouse: *The Mountaintop*; Riverside: *The Hunchback of Notre Dame, The Color Purple*; SAS: *A Midsummer Night's Dream, The Mountaintop*.

Nia Savoy-Dock

Ford's: *SHOUT SISTER SHOUT!* Regional: Signature: *The Color Purple*. D.C.-Area: Olney: *Fela!*; Theater Alliance: *Day of Absence*; Constellation: *Aida, Mysticism and Music*; Toby's: *Grease, Mamma Mia!* Other: Ocala Civic Theatre: *Crowns*; StageCenter: *Ragtime*. Awards: 1st-American Pops NextGen: Finding the Voices of Tomorrow, The Great American

Songbook Academy Inspiration Award. Training: BFA Musical Theatre, Howard University. Socials: @nsavoydock

Ryan Sellers


Ford's debut. Regional: Round House: *The Tempest* (Helen Hayes Award, Best Supporting Performer); Studio: *Bloody Bloody Andrew Jackson*; Shakespeare: *Romeo and Juliet, A Midsummer Night's Dream*; Signature: *West Side Story, The Threepenny Opera, Miss Saigon, Pacific Overtures*. D.C.-Area: Folger: *The Merry Wives of Windsor, The Second Shepherds' Play*; Constellation: *White Snake, School for Lies*; Keegan: *The Undeniable Sound of Right Now, Shakespeare in Love*.

Chani Wereley

Ford's debut. Regional: Signature: *Pacific Overtures, Sweeney Todd, Into the Woods*; Round House: *Spring Awakening*. D.C.-Area:



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Cast Bios (cont.)

Olney: *Hedwig and the Angry Inch*, *A.D. 16*;
Folger: *Love's Labour's Lost*; Kennedy Center:
Earthrise; Keegan: *American Idiot*, *Dogfight*.
Training: Catholic University of America.
Socials: @chaniwhirly

Kanysha Williams

Ford's debut. Regional: Arena: *American Prophet: Frederick Douglass in His Own Words*. Signature: *Gun and Powder*, *Ain't Misbehavin'*. Shakespeare: *Macbeth In Stride*. D.C.-Area: Olney: *FELA!*, *A.D. 16*. Kennedy Center: *Acoustic Rooster's Barnyard Boogie: Starring Indigo Bloom*. Other: Arrow Rock Lyceum Theatre: *Sister Act*. Training: Duke Ellington School of the Arts, Washington National Opera Institute, San Francisco Conservatory of Music, George Mason University. Socials: Instagram: @StrawberrySings; TikTok: @StrawberrySingsMusic; YouTube:

@StrawberrySingsMusic. Podcast: Downstage Center Podcast. Recording Artist: KANYSHA.

Tobias A. Young

Ford's: *Ragtime* (Helen Hayes Award for Outstanding Ensemble), *The Wiz*. Off-Broadway: *Fabulous! The Queen of New Musical Comedies*. Regional: Signature: *Ragtime*, *Passing Strange*, *The Color Purple*. D.C.-Area: Olney: *Guys and Dolls*, *In The Heights* (Helen Hayes Award for Outstanding Musical); Adventure: *James and The Giant Peach* (Helen Hayes Award for Outstanding Ensemble); Toby's: *Dreamgirls*, *The Wiz*, *In The Heights* (Helen Hayes Award nom. for Outstanding Supporting Actor), *Les Misérables*, *The Color Purple*, *Memphis*, *Sister Act*, *Ain't Misbehavin'*. Socials: Instagram: @SimplyTobiasYoung; TikTok: @SimplyFoodByTy; YouTube: @TobiasYoung.

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Production Bios

Howard Ashman

Book and Lyrics

Best known as a pivotal creative mind behind the renaissance of Disney animation, including *The Little Mermaid*, *Aladdin* and *Beauty and the Beast* (dedicated to "Our friend, Howard Ashman, who gave a Mermaid her voice and a Beast his soul..."), Ashman's first love was theater. Ashman was a founder of Off-Off-Broadway's renowned WPA Theatre, where he conceived, wrote and directed *God Bless You, Mr. Rosewater*, as well as the classic musical, *Little Shop of Horrors* (both music by Alan Menken). In 1986, he wrote and directed the Broadway musical *Smile* (music by Marvin Hamlisch). Lamented as a lost treasure of the 1980s theater scene, *Smile* remains popular on high school and college

campuses throughout the country. Ashman died in 1991 from complications of AIDS. www.howardashman.com

Alan Menken

Music

Theater: *God Bless You, Mr. Rosewater; Little Shop of Horrors; Real Life Funnies; Atina: Evil Queen of the Galaxy; Kicks; The Apprenticeship of Duddy Kravitz; Beauty and the Beast; A Christmas Carol; Weird Romance; King David; Der Glöckner von Notre Dame; The Little Mermaid; Sister Act; Leap of Faith; Aladdin; Newsies*. Film: *Little Shop of Horrors; The Little Mermaid; Beauty and the Beast; Newsies; Aladdin; Pocahontas; The Hunchback of Notre Dame; Hercules; Life with Mikey; Lincoln; Home on the Range; Noel; Enchanted; Shaggy Dog; Tangled; Mirror Mirror*. Songs:



President Abraham Lincoln's legacy as a great American has never been more important, or more relevant.

Lincoln's Legacy, Our Legacy: Ford's Theatre's Campaign for the Future is rooted in President Lincoln's ideals and Ford's Theatre Society's core values of courage, empathy, equity, inclusion and inspired creativity. The success of this campaign ensures that Ford's Theatre flourishes as a dynamic, visible and accessible destination that explores new ways to bring Lincoln's legacy to life for current and future generations.

Will you help us build on Lincoln's legacy?

Visit www.fords.org/campaign or contact (202) 434-9552 to learn more today.

Production Bios (cont.)

Rocky V; Home Alone 2; Captain America.
Awards: Eight Oscars (19 nominations);
11 Grammys (including Song of the
Year); Seven Golden Globes; Tony Award®
(plus four nominations); Drama Desk;
Outer Critics Circle; New York Drama
Critics; Olivier and London's Evening
Standard Award; Drama League. Honors:
Songwriters Hall of Fame, Doctorates
from New York University and University
of North Carolina School of the Arts.

Kevin S. McAllister

Director

McAllister is a director, actor, singer,
former professor and Artistic Director/
Co-Founder of ArtsCentric. He has
directed over 50 productions for
ArtsCentric. Outside of the DMV, he
serves as the Assistant Director Fellow
for the national tour and recently closed
Broadway production of *Come From
Away*. He won two Helen Hayes Awards
for acting (including Ford's *Ragtime*)
and was nominated for eight. He can be
heard on the recent Broadway revival
cast recording of *Caroline, or Change*,
where he portrayed The Dryer and
The Bus. When not on stage, he works
regularly with young minds around the
country as a clinician.

Ashleigh King

Choreographer

Ford's: *Grace* (Assistant Choreographer).
Regional: Northern Stage: *Bov Water*;
Spring Awakening; *Spamalot*. Signature:
Hair (upcoming); *Ragtime*; *Which Way to
the Stage* (Helen Hayes nom.). Studio: *Fun
Home*. D.C.-Area: Kennedy Center: *Finn*
(upcoming); *Fovea*. Woolly Mammoth:
Fairview; *Teenage Dick*; *The Sensational
Sea Mink-ettes*. Keegan: *Seussical*; *Legally
Blonde* (Helen Hayes Award). Imagination:
Nate the Great; *A Year with Frog and Toad*.
Adventure: *Alexander and the Terrible...*

Big River; *Make Way for Ducklings*; *You're a
Good Man, Charlie Brown*; *Junie B. Jones*.
Virginia Rep: *Mamma Mia* (RTCC Award).

William Yanesh

Music Director

Ford's: *Guys and Dolls*, *Into the Woods*
(Helen Hayes Award, Music Direction).
Regional: Signature: *Jesus Christ
Superstar*, *The Last Five Years*; Arena:
Snow Child; Round House: *Ordinary
Days*. D.C.-Area: Labor Heritage
Foundation: *Working in DC*; 1st Stage:
Floyd Collins. Music and Lyrics: *Flying V:
Vanishing Girl*; Adventure Theatre: *Make
Way for Ducklings*, *Blueberries for Sal*,
Caps for Sale. Training: Carnegie Mellon
University. Socials: @barbershopraga.
williamyanesh.squarespace.com

Paige Hathaway

Scenic Designer

Ford's debut. Regional: Round House:
The Mountaintop, *Jennifer Who is Leaving*,
On the Far End; Arena: *The High Ground*;
Signature: *Penelope, No Place to Go*,
Rent; Arden: *Assassins*. D.C.-Area: Woolly
Mammoth: *The Sensational Sea Mink-ettes*.
Other: Santa Fe Playhouse: *On Clover
Road*; Barrington Stage: *A New Brain*;
Amphibian Stage: *Miss Molly*; Writers
Theatre: *A Distinct Society*. Training:
MFA, University of Maryland, College
Park; BFA, University of Oklahoma.
Instagram: @paigehathawaydesign.
paigehathawaydesign.com.

Alejo Vietti

Costume Designer

Ford's: *SHOUT SISTER SHOUT!*, *A Christmas
Carol*, *Meet John Doe*. Broadway:
Allegiance (Drama Desk nom.), *Beautiful:
The Carole King Musical* (also West
End - Olivier nom., National Tour,
Australia, Japan), *Holiday Inn*.
New York: *Titanique* (Lucille Lortel

Production Bios (cont.)

Award), Radio City Rockettes, Manhattan Theatre Club, Roundabout, New York City Center Encores, Atlantic Theatre, New York City Opera, among others. Regional: Arena, Shakespeare, Signature. D.C.-Area: Kennedy Center. Touring: Disney's *The Hunchback of Notre Dame* (Japan, Germany, Austria), *West Side Story* world tour. Awards: Recipient of two Helen Hayes Awards. Socials: @alejo_vietti_costume_design

Max Doolittle

Lighting Designer

Ford's: *My Lord, What a Night*. Regional: Signature, Baltimore Center Stage, Round House, Geffen. D.C.-Area: Woolly Mammoth, Folger, Olney, Mosaic, Theater Alliance, Theater J, Rep Stage, Kennedy Center/Second City, Imagination, Forum, Adventure, ArtsCentric, Constellation,

Shakespeare Theatre Academy for Classical Acting, Pointless Theatre Co., NextStop. New York: Ars Nova, Juilliard School, Theatre Row, New Ohio Theatre, New World Stages, Signature Theatre Center. Other: Kitchen Theatre, Santa Fe Playhouse, Great Lakes Center for the Arts, Pennsylvania Shakespeare, Fulton Theatre. TV: *Anderson Cooper 360*, *Piers Morgan Live*. Training: BFA, Ithaca College; MFA, University of Maryland.

David Budries

Sound Designer

Ford's (Associate Artist): *Grace*; *Guys and Dolls*; *Into the Woods*; *The Wiz*; *Ragtime*; *110 in the Shade*; *Freedom's Song*; *The Widow Lincoln*; *Spelling Bee*; *Violet*; *Hello, Dolly!*; *Our Town*; *1776*; *Parade*; *Liberty Smith*; *Little Shop of Horrors* (2010); *The Civil War*; *Meet John Doe*; *Shenandoah*.

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The Abraham Lincoln Institute and Ford's Theatre Society present a free symposium focused on the life, career and legacy of President Abraham Lincoln at Ford's Theatre. The symposium will feature:

-
- 9:15 a.m.** Callie Hawkins, "Reflections on Grief and Child Loss," exhibit at President Lincoln's Cottage, Washington, D.C.
- 10:25 a.m.** Steve Inskeep, *Differ We Must: How Lincoln Succeeded in Divided America*
- 11:35 a.m.** Gordon Leidner, *Abraham Lincoln and the Bible: A Complete Compendium*
- 1:45 p.m.** Announcement of Hay-Nicolay Dissertation Prize
- 1:55 p.m.** George Rable, *Conflict of Command: George McClellan, Abraham Lincoln, and the Politics of War*
- 3:05 p.m.** Michael Zuckert, *A Nation So Conceived: Abraham Lincoln and the Paradox of Democratic Sovereignty*
- 3:55 p.m.** Presentation of the Abraham Lincoln Institute Book Award
- 4:05 p.m.** Presentation of the Legacy Award
- 4:10 p.m.** Speakers Panel
-



Saturday, March 23

A limited number of tickets will be available on the day of the event on a first-come, first-served basis.

www.fords.org

Schedule and speakers subject to change.

Background photo © Maxwell MacKenzie.

Production Bios (cont.)

New York: 11 productions on and Off-Broadway. Regional: Hartford Stage, Baltimore Center Stage, Dallas Theatre Center, La Jolla Playhouse, South Coast Rep, Yale Rep. Mr. Budries is Professor Emeritus of Design at the David Geffen School of Drama at Yale.

Danna Rosedah

Hair and Make-up Designer

Ford's: *Something Moving; The Trip to Bountiful; My Lord, What a Night; Fences*. Regional: Signature: *Bridges of Madison County*; Shakespeare: *Red Velvet*; Actors Theatre 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*.

Rachel Hirshorn-Johnston

Dialects and Voice Director

Hirshorn-Johnston is the Assoc. Professor of Voice and Speech and Head of Acting and Directing at Texas Tech and Assoc. Teacher of Fitzmaurice Voicework®. Rachel 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.

Craig A. Horness

Production Stage Manager

Ford's: *Grace; Into the Woods; The Wiz;*

Ragtime; 110 In The Shade; Freedom's Song; Hello, Dolly!; 1776; Liberty Smith; Little Shop of Horrors (2010); A Christmas Carol (2004-2019, 2021-2023); The Civil War; One Destiny; Meet John Doe; Leading Ladies; State of the Union; Big River; The Member of the Wedding. Other: Broadway Sacramento/Music Circus, Center Stage, Chicago Symphony Orchestra, Dallas Opera, New York City Opera, North Shore Music Theatre, Opera Omaha, Portland Opera, Theatre Under the Stars.

Taryn Friend

Assistant Stage Manager

Ford's: *SHOUT SISTER SHOUT!; Grace; Guys and Dolls; Into the Woods; The Wiz; Ragtime; 110 In The Shade; Freedom's Song; Spelling Bee; Hello, Dolly!; 1776; Liberty Smith; Little Shop of Horrors (2010); One Destiny; A Christmas Carol; Meet John Doe; Shenandoah*. Arena: *Oklahoma!* Signature: *Ragtime, The Bridges of Madison County; The Color Purple; Broadway in the Park; Assassins; Passion; A Little Night Music; Jelly's Last Jam; 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

Production Bios (cont.)

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

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Production Bios (cont.)

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.

Staff for *Little Shop of Horrors*

Assistant Director Ricardo S. Blagrove
 Fight and Intimacy Consultants Jenny Male, Sierra Young
 Prop Designer/Coordinator Marie Schneggenburger
 Associate Costume Designer Joseph Shrope
 Associate Lighting Designer Malory Hartman
 Lead Draper John Cowles
 Drapers Marianne Krostyne, Siam Costumes
 Alterations Kristen Patrick
 Crafts Juliann Kroboth
 Crafts Stickers Barbara Hicks, Steven Simon
 Stitcher Taylor Burke
 Musical Contractor Craig Taylor
 Keyboard Programmers Christopher Youstra, Steve Hudgins

Scenery built by F&D Scene Changes Ltd.

Props built by Kate Ahern, Beth Baldwin, Dan Covey, Shari L. Lewis, Jonathan Dahm Robertson

Puppets provided by Monkey Boys Productions

Weapons provided by Robb Hunter

Motorcycle provided by Cycles of Silver Spring, LLC

Little Shop of Horrors was originally Directed by Howard Ashman with Musical Staging by Edie Cowan.



The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



United Scenic Artists represents the designers and scenic painters for the American Theatre.



The technicians at Ford's Theatre are represented by Locals 22, 772 and 798, IATSE, AFL-CIO, the professional union of theatrical technicians.



The director and choreographer are members of the Stage Directors and Choreographers Society, an independent national labor union.



The musicians of the orchestra are represented by the D.C. Federation of Musicians, Local 161-710.

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	Felicia Curry	Milagros Ponce de León	Kimberly Schraf
Michael Bobbitt	Peter Flynn	Mark Ramont	Holly Twyford
David Budries	Richard Hellesen	Stephen Rayne	Craig Wallace
Michael Bunce	Wade Laboissonniere	Rui Rita	
Ashley D. Buster	Gregory Maheu	Kim Scharnberg	
Jeff Calhoun	Tracy Lynn Olivera	Stephen F. Schmidt	

Little Shop of Horrors Student Guide




From the Screen to the Stage

With only two filming days and a micro-budget by today's movie standards, *Little Shop of Horrors* debuted as a comedy horror film in 1960. The film was adapted into a musical that debuted Off-Off-Broadway in 1982, with book and lyrics by Howard Ashman and music by Alan Menken. Fast forward to our 2024 production. We will explore the themes of this cult classic turned Off-Broadway mainstay making its way to the Ford's stage.

Who's Who on Skid Row

Welcome to Skid Row, the location of a romantic dark comedy and Mushnik's Flower Shop. Mr. Mushnik is the shop owner and a father figure to Seymour, a mild-mannered florist clerk with a green thumb and eyes for Audrey. Audrey, a fellow employee at the flower shop, is in an abusive relationship with Orin, a dentist who delights in making his patients feel pain. The cast is rounded out by Crystal, Ronnette and Chiffon, who are named after 1960s doo-wop girl groups and function as a Greek chorus. They comment and describe what is going on in the play, often singing directly to the audience. Love, ambition and knowing when to do the right thing are strong themes in the play.

As you watch the play, think about the following questions:

-  What do the characters lose in order to gain what they want?
-  Is what they want worth the sacrifice and is there another way in which they could have achieved their goals?
-  When do you know if enough is enough? What is the cost of ambition?

Audrey II (or Twoey)

But who or what is Audrey II, and how does it come to life on stage?

The character description in the script describes Audrey II as "An anthropomorphic cross between a Venus Flytrap and an avocado. It has a huge nasty looking pod, which gains a shark-like aspect when open and snapping at food." The plant has mysterious origins, which explains its out-of-this-world abilities and extraordinary cravings.

Four different puppets of varying sizes represent Audrey II at various stages of development. The puppets were created by a company called Monkey Boys Productions.

Little Shop of Horrors Student Guide (cont.)



Little Shop of Horrors has been a part of the Monkey Boys Productions story since day one. The puppets are built using the same basic format as the original Off-Broadway production, designed by Martin P. Robinson. The puppets you are seeing in this production are loosely based on the shapes of the puppets in the current Off-Broadway production of *Little Shop*. However, the Monkey Boys team has taken the design in a new direction with the addition of shark-style teeth and an all-new paint scheme. Puppetry is a multimedia artform, and this means that we use everything from steel and wood to carbon fiber and foam to fabric and paint in order to bring these incredible puppets to life. Puppeteering these two massive plants is a full-body workout. For Pod 3, the puppeteer is seat belted into a chair inside the pot and uses their arms to manipulate the jaws of the plant. This allows them to imbue Audrey II with lots of life and movement.

—Betsy Falk, Monkey Boys Productions



Top: Technical team building the Audrey II puppet.
Bottom: Audrey II puppeteer chair.
Photos by Monkey Boys Productions.

Audrey II is most closely associated with the Venus Flytrap (*Dionaea muscipula*), a carnivorous plant. Test your Venus Flytrap knowledge by taking our short quiz.

- 1. What type of water is best for your Venus Flytrap?**
A. Tap Water B. Bottled Water C. Rainwater
- 2. How long does it take for a Venus Flytrap to digest an insect?**
A. Several Days B. Two to Three Hours C. One Day
- 3. Venus Flytraps are native to which states?**
A. North and South Dakota B. North and South Carolina C. Georgia

Answers: 1. C. Rainwater | 2. A. Several Days | 3. B. North and South Carolina

Listen to the Next Generation of Leaders!



Student onstage performing an original speech.
Photo by Tricia Patrick.

Stand Up, Be Heard

Join us on Monday, May 20 at 7 p.m. as students from classrooms across the Washington, D.C.-metro area take to the Ford's Theatre stage to share original speeches.

The Stand Up, Be Heard program is a transformative initiative that empowers young people to confidently express themselves through civic engagement, research, historical thinking and public speaking. By fostering critical thinking and self-expression, the program encourages students to engage in

meaningful dialogue about individual and collective agency, culminating in the crafting of powerful speeches.

Visit the Public Programs page on www.fords.org for more information.

Education Resources at On Demand and at Your Fingertips

Ford's Theatre education offers a myriad of ways in which to engage with the history of our site and learn about the assassination of President Abraham Lincoln. Each pathway offers a unique exploration and varies in its form and content. Choose a format or mix and match, from *One Destiny: On Demand*, to a live *Virtual Investigation: Detective McDevitt*, to navigating our Lincoln Assassination pages at your own pace.



Michael Bunce and Stephen F. Schmidt in the Ford's Theatre one-act play *One Destiny* (2022). Photo by Gary Erksine.

One Destiny: On Demand

Ford's Theatre presents *One Destiny: On Demand*, available to stream from your home or your classroom. The 40-minute play explores the fateful night of Abraham Lincoln's assassination told from the perspectives of Ford's Theatre owner Harry Ford and actor Harry Hawk. As they reconstruct the sequence of events, they grapple with the question: Could John Wilkes Booth have been stopped?

Education at Ford's Theatre (cont.)

The recorded performance features performers Michael Bunce and Stephen F. Schmidt and is a wonderful complement to a historic site visit or classroom curriculum. A lesson plan and educational resources are available for download on our website.

Information about *One Destiny: On Demand* can be found on the Visit Us page of Ford's website: www.fords.org.



Eric M. Messner as Detective James McDevitt.
Photo by Gary Erskine.

Virtual Investigation: Detective McDevitt

Register your class for a live Virtual Field Trip and interact with Detective McDevitt as he investigates the assassination of President Lincoln. Revisit sites and reexamine clues from April 14, 1865. In this 60-minute interactive, theatrical program, participants will interact with historical characters portrayed by an actor, examine primary source images and hear witness statements.

Visit the Teaching and Learning pages on our

website for more information on pricing and how to schedule a session for your classroom.

Lincoln Assassination on Ford's Website

Dive deeper into the story of Lincoln's murder at the hands of John Wilkes Booth. Take a closer look at artifacts from the tell-tale night in this richly curated online exhibit filled with high resolution photographs and insightful information to prompt classroom discussions. Each page on the site offers new information, including a timeline of the day's events, first-person eyewitness accounts from the theatre and evidence used in the trial of the conspirators. Ask and answer questions about the impact of Lincoln's death on America and the legacy that continues to live on today.

Check out the Teaching and Learning pages at www.fords.org for more information on our Virtual Field Trips and education 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, HII Mission Technologies, National Park Service, Mr. Verdun S. Perry, PwC, Southern Company and Visa Inc. with additional support from United.

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

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One Destiny

By Richard Helleesen; Directed by Mark Ramont

March-June 2024

History on Foot: Investigation: Detective McDevitt

March-October 2024

Little Shop of Horrors Generation Abe Night

For Patrons Ages 21-40. Use code **UNDER4024** for discounted tickets.

Thursday, May 2, 2024 at 7:30 p.m.

Little Shop of Horrors Sensory-Friendly Performance

Call (202) 347-4833 for tickets.

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

Ford's@5 Tours

Tours run on April 21, May 5 and May 12 at 5 p.m.

Get tickets and learn more at www.fords.org.

The Lincoln Medal

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.

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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 March 15. 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 *Little Shop of Horrors* are scheduled for April 9 at 7:30 p.m. and April 27 at 2 p.m.



An ASL sign-interpreted performance of *Little Shop of Horrors* is scheduled for April 11 at 7:30 p.m.



Little Shop of Horrors will have a sensory-friendly performance on Saturday, May 4 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.

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 Finance and HR Consultants.....Lauren Lamb, Casey McEnelly,
 Nierra S. Mitchell-Thornton

DEVELOPMENT

Director of Development.....**Tamara Turoff Keough**
 Deputy Director of Development,
 Individual and Foundation Giving.....RuthAnn Clark
 Associate Director, Corporate Relations.....Katie Burns-Yocum
 Associate Director, Special Events.....Spencer Fogel
 Grants Manager.....Heather Cipu
 Membership Manager.....Brooke E. Creek
 Special Events Manager.....Regan R. Lear
 Corporate Relations Manager.....Lainie Richards
 Development Associate.....Ruthie Miller

COMMUNICATIONS AND MARKETING

Director, Communications
and Marketing.....**Leah Yoon Frelinghuysen**
 Design Director, Print and Digital.....Carolina Dulcey
 Digital Content Manager.....Andrew Buchsbaum
 Marketing and Social Media Manager.....Taylor Malone
 Communications Manager.....Daniella Ignacio
 Design Production Associate.....Rachel Flannery
 Associate Director, Visitor Services.....Rajhaun Piranti
 Patron Services, Visitation and
 Exhibitions Manager.....Daiya Malone
 Patron Services, Theatre and Access Manager.....Jeron Amoroso
 Assistant Ticket Services Managers.....Carolyn Lyles, Morgan Vaughn
 Patron Services, Visitation and
 Patron Services Associates.....Marie Althaus, LeTadio Bowlah,
 Allison Farral, Amanda Ghiloni, Harry Greenberg,
 Rico Jones, Eric Lamont, Nadia Lee, Sophie McQuaide,
 Elinor Reed, Isaiah Robinson, Carena Slotkoff
 Ticket Services Associates.....Kyle Bailey, Jan Cameron,
 Robbie Duncan, Steve Langley,
 Felicia Mayfield, James McClam, Cat Moreschi,
 Charlotte Newton, Cynthia Perdue
 Group Sales Manager.....Heather Williams
 Group Sales Associate.....Michael Schwab

PRODUCTION

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 Rascop,
 Autumn Smith
 Resident Production Stage Manager.....Brandon Prendergast
 Production Assistants.....Kyla S. Memejo-Varga, Safiya Muthaliff

NATIONAL PARK SERVICE

Secretary of the Interior.....**Hon. Deb Haaland**
 Director, National Park Service.....Hon. Charles "Chuck" Sams III
 National Capital Area Director.....Kym Hall
 Superintendent,
 National Mall and Memorial Parks.....Jeff Reinbold
 Site Manager.....Tim Moore

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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



FORD'S THEATRE 2024-2025 SEASON



Mister Lincoln

Sept. 20-Oct. 13, 2024

By Herbert Mitgang
Directed by José Carrasquillo

**Abraham Lincoln:
Advocate and Liberator.**

A witty and revelatory
one-man show about
the greatest president in
our nation's history.

A Christmas Carol

Nov. 21-Dec. 31, 2024

By Charles Dickens
Adapted by Michael Wilson
Directed by Michael Baron

**A must-see
holiday tradition!**

Ebenezer Scrooge meets
the ghosts of Christmas
Past, Present and Future
in a celebratory journey
of redemption.

A First Look

January 2025

Featuring new work by our
second cohort of BIPOC playwrights
in The Ford's Theatre
Legacy Commissions Initiative

Free Ticketed Event!

Witness the power of
The Ford's Theatre
Legacy Commissions.

Sister Act

**March 14-
May 17, 2025**

Music by Alan Menken; Lyrics by
Gleann Slater; Book by Cheri Steinkellner
and Bill Steinkellner; Additional Book
Materials by Douglas Carter Beane;
Music Directed by William Yanich; Directed
and Choreographed by Jeff Calhoun

**An exuberant musical comedy
inspired by the hit film!**

To escape the mob, a
nightclub singer hides in
a convent. While there,
she helps her new sisters to
discover their powerful voices
while she finds her own.



www.fords.org

Member Pre-Sale and Public On-Sale Dates to Be Announced

Season Sponsors: Chevron and Lockheed Martin Corporation

The interior of the Presidential Box at Ford's Theatre. Photo by Carol M. Highsmith.