



A Christmas Carol

A Ghost Story of Christmas

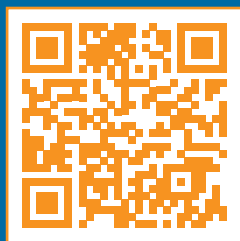
November 21-December 31, 2024



DOUBLE *Your* IMPACT

Ford's Theatre Society explores the legacy of President Abraham Lincoln and celebrates the American experience through theatre and education. Ford's offers a vibrant stage for engaging theatre and an immersive environment for visitors to reflect on Lincoln's life and evolving legacy. By offering a variety of ways for patrons to engage with our stories, we aim to empower students, educators, theatre-lovers, history buffs and engaged citizens to manifest Lincoln's principles in their own lives.

Giving a year-end gift today directly supports our education, artistic and historical programming. **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.**



You can make a difference *today*.

Visit www.fords.org/donate or scan the QR code to the left to make a gift now that will go twice as far to directly sustain and expand our annual programs—ensuring President Lincoln's legacy lives through all of us.

Header photo: 2024 National Oratory Fellowship students performing on the Ford's Theatre stage. Photo by Rachel Flannery.

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Photo by T. Charles Erickson.

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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, culturally-significant 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 *Meet John Doe*, *The Heavens Are Hung In Black*, *Liberty Smith*, *Necessary Sacrifices*, *The Widow Lincoln*, *The Guard*, *Grace* and *Something Moving: A Meditation on Maynard*, 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 about Ford's Theatre and Ford's Theatre Society, please visit www.fords.org.

Welcome

Welcome to Ford's Theatre and our production of *A Christmas Carol*! First published in 1843, Charles Dickens's story continues to inspire audiences across the world. For 181 years, *A Christmas Carol* has defined the meaning of the Christmas holidays for countless generations by amplifying the themes of charity, redemption and transformation. We thank you for embracing a theatrical tradition that celebrates our capacity to act with empathy and compassion during the holidays.

In the spirit of Christmas, we invite you to take part in the Ford's Theatre charity drive. Over the past 15 years, our theater company has raised more than \$1 million for charities dedicated to supporting those whose lives are impacted by poverty, homelessness, hunger or serious illness. This year, we are partnering with Hope for Henry, which educates and motivates young patients to face treatments with confidence. This program has brought strength and comfort to more than 27,000 children in five hospitals across Washington, D.C. We hope you will join us in supporting this important work and the impact it makes in our community.

In the new year, please join us for *A First Look*—Ford's Theatre's play festival showcasing the progress of our new commissions. This FREE festival takes place January 10 and 11 and provides audiences with a unique opportunity to witness firsthand the process of developing new stage works. The "must-attend event on the DC theatre scene" "DC Theater Arts", will showcase the commissions of playwrights Nilo Cruz, Gloria Reuben and a musical by the creative team of David Emerson Toney and Christopher Youstra.

I also hope you come back for *Sister Act*—a musical comedy based on the hit film. This audacious offering finds disco diva Deloris Van Cartier going into protective custody in the one place the cops are certain she won't be found: a convent! A lounge singer with big dreams, Deloris, breathes new life into the church and surrounding community and, in doing so, blows her cover. Come and see why this Alan Menken musical has become a favorite of musical theatre aficionados.

Best wishes!



Paul R. Tetreault
Director
Ford's Theatre

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.

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/about-fords/work-with-us/volunteer-usher/

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

A Conversation with the Great-Great-Great Granddaughter of Charles Dickens



By José Carrasquillo, Director of Artistic Programming
October 2024

Lucinda Dickens Hawksley is the great-great-great-granddaughter of Charles and Catherine Dickens, and a Patron of the Charles Dickens Museum in London. In 2024, following in the footsteps of her father and her great-uncle, Lucinda was named President of the International Dickens Fellowship.

How do the descendants of Charles Dickens work to preserve his legacy as a writer?

Many of our family members work hard to keep Dickens's legacy alive. Working with schools, Ian Dickens has initiated a writing program that includes a writing prize. Actor Gerald Dickens writes and performs in Dickens-themed shows around the U.S. as well as the U.K. Mark Dickens is a Trustee of the Charles Dickens Museum and keeps the family in communication via his regular newsletter. Jane Dickens Monk, Polly Boyd, Marion Lloyd, Oliver Dickens, Lucy Bacon and Harry Whinney have visited the Dickens on the Strand Festival in Galveston, Texas, while others continue to take part in numerous Dickens festivals around the world. This year, Ginny Hawksley, Marion Lloyd and Pip Danby will be part of a reading at a Dickens Carol Concert in London this Christmas.

When did you first read *A Christmas Carol*?

My father owned a beautiful, illustrated edition, which he used to read to me and my sisters. That was probably my first encounter with the book. Very special memories.

Could you tell us about the evolution of *A Christmas Carol* as you know it?

A Christmas Carol was Dickens's response to reading a government report into child poverty. He had been asked to write a report himself but decided that it would be much better if he wrote a story instead. He described the resulting novella as "a hammer blow in favour of the poor man's child". Although most people associate the story with Scrooge and the Christmas ghosts, for Dickens, the most important characters were Tiny Tim, Ignorance and Want.

Dickens performed the piece in public many times. Do you know if Dickens thought of himself as an actor?

Dickens wanted to be an actor before he ever thought of writing novels. His plan was to be another Shakespeare (one of his heroes), writing plays and performing in them. He adored the theatre.

Does your family celebrate Christmas?

I am a huge fan of Christmas. I love the decorating and the beautiful lights in such a dark time of the year. I love the feeling of friendship and celebration. My parents always made it a very special family time, and it remains the same for me today. I like to celebrate the full 12 Days of Christmas!

What are the themes in the work that resonate with you today? What is your favorite moment in the novella?

The theme of child poverty resonates with me. Today, many of the world's children are suffering horribly just like their counterparts did in the 19th century. The other theme that resonates with me is the feeling that we can help to change the world around us.

A favorite moment is when the invisible Scrooge tries to join in the party at his nephew's house.

There are many adaptations of *A Christmas Carol* for the stage. In your estimation, what makes a great adaptation of *A Christmas Carol*?

An adaptation that keeps the warmth, humor and joy of the original, but also one that keeps in the characters of Ignorance and Want—the two child characters who appear with the Ghost of

Christmas Present. They are crucial to the story and its history.

What's your favorite film adaptation of the novel?

I love the classic 1951 *Scrooge* starring Alastair Sim. I also appreciate how the 2009 Disney adaptation starring Jim Carrey kept to the original text.

Have you ever been involved with a theatrical production of *A Christmas Carol*?

Yes, I was privileged to take part in a very special London performance of *Everyone's Carol* produced by Laurie Strickland. I think Dickens would be very proud of this all-inclusive performance.



Lucinda Dickens Hawksley is an award-winning author, broadcaster, lecturer and presenter on TV and radio shows worldwide. She has written three biographies of female artists: Kate Perugini (née Dickens), Princess Louise and Lizzie Siddal. Her other books include, *Victorian Christmas* (2024), *Dickens and Travel* (2022), *Letters of Great Women* (2021), *Elizabeth Revealed* (2018), *Dickens and Christmas* (2017), *The Writer Abroad* (2017), *Bitten by Witch Fever: Wallpaper and Arsenic in the Victorian Home* (2016), *Charles Dickens and his Circle* (2016), *Moustaches, Whiskers & Beards (Facial Hair in Art)* (2014), and *March, Women, March: Voices of the Women's Movement* (2013). She teaches Writing at the University of Cambridge.

This discussion took place by email and has been edited for clarity and concision.

Ford's Theatre Underwriters

Performances of *A Christmas Carol* are made possible by generous corporate support from:

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

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-Ted Decker, Chair, President and Chief Executive Officer



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McKinsey is a global management consulting firm committed to helping organizations achieve lasting success since our founding in 1926.

With more than 25 offices across the US, we solve complex problems that impact everyone from global institutions to local communities. McKinsey's mission is to build knowledge and accelerate sustainable and inclusive growth. We are deeply committed to engaging with cultural institutions to support and sustain the communities in which we live and work.

-Bob Sternfels, Chief Executive Officer

Ford's Theatre Underwriters (cont.)



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 \$5.3 trillion to annual GDP and supports more than one in four U.S. jobs — 55 million working Americans. NRF empowers the industry that powers our economy.

-Matthew Shay, President and Chief Executive Officer

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-Michael K. Wirth, Chairman and Chief Executive Officer



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

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-Scott Kirby, Chief Executive Officer



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

A Christmas Carol *A Ghost Story of Christmas*

By
Charles Dickens

Adapted by
Michael Wilson

with

Jonathan Atkinson	Michael Bunce	Lauren Davis	Erin Driscoll
John Floyd	Kimberly Gilbert	Victoria Gómez	Kaiyla Gross
Ayanna Hardy	Troy Hopper	Julia Wheeler Lennon	Joe Mallon
Jimmy Mavrikes	Justine "Icy" Moral	Christopher Mueller	Ashley D. Nguyen
Stephen F. Schmidt	Chris Stinson	Derrick D. Truby Jr.	Craig Wallace

Scenic Design
Lee Savage

Costume Design
Alejo Vietti

Lighting Design
Rui Rita

*Original Music
and Sound Design*
Josh Schmidt

Choreography
Shea Sullivan

Wig Design
Charles G. LaPointe

Choral Direction
Jay Crowder

*Dialects and
Voice Director*
Rachel Hirshorn-Johnston

Associate Directors
Craig A. Horness
Erika Scott

Production Stage Managers
Craig A. Horness*
Brandon Prendergast*

Assistant Stage Managers
Taryn Friend*
Julia Singer*

Deputy Director and Director of Programming
Kristin Fox-Siegmund

Original Staging Recreated by
José Carrasquillo

Original Direction by
Michael Baron

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STAR ALLIANCE 

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Cast

Cast

Bob Cratchit.....	Jonathan Atkinson*
Solicitor #2/Undertaker.....	Michael Bunce*
Mrs. Cratchit.....	Erin Driscoll*
Fred/Young Scrooge.....	John Floyd*
Fruit Vendor/Ghost of Christmas Present.....	Kimberly Gilbert*
Mrs. Fred's Sister/Beggar Woman.....	Victoria Gómez*
Mrs. Fred.....	Kaiyla Gross*
Mrs. Dilber/Mrs. Fezziwig.....	Ayanna Hardy*
Belle.....	Julia Wheeler Lennon*
Clock Vendor.....	Joe Mallon*
Solicitor #1.....	Jimmy Mavrikes*
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.....	Derrick D. Truby Jr.*
Ebenezer Scrooge.....	Craig Wallace*
Martha Cratchit.....	Riglee Bryson/Michela Zanini
Tiny Tim/School Kid.....	Christian Gardiner/Luke Jones
Fan/Want.....	Emerson Holt Lacayo/Valentina Waller
Peter Cratchit/School Kid.....	Milo Moore/Kolby Niederstrasser
Turkey Boy/Ignorance/Boy Scrooge.....	Nico Cabrera/Arturo Soto
Belinda Cratchit/Rich Daughter/School Kid.....	Somaya Litmon/Natalie Farina
Understudies.....	Lauren Davis*, Troy Hopper*, Christopher Mueller*, Ashley D. Nguyen*
Dance Captain.....	Justine "Icy" Moral*

Setting: Mid-19th-Century London

Understudies

Jonathan Atkinson (for Stephen F. Schmidt), Michael Bunce (for Craig Wallace), Lauren Davis and Ashley D. Nguyen (for Victoria Gómez, Kaiyla Gross, Ayanna Hardy, Julia Wheeler Lennon), Victoria Gómez (for Justine "Icy" Moral), Kaiyla Gross (for Erin Driscoll), Ayanna Hardy (for Kimberly Gilbert), Jimmy Mavrikes (for John Floyd), Troy Hopper and Christopher Mueller (for Michael Bunce, Jimmy Mavrikes, Joe Mallon, Chris Stinson, Derrick D. Truby Jr.), 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 the National Alliance for Musical Theatre.

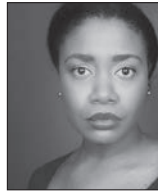
Cast Photos



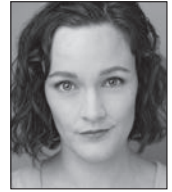
Jonathan Atkinson



Michael Bunce



Lauren Davis



Erin Driscoll



John Floyd



Kimberly Gilbert



Victoria Gómez



Kaiyla Gross



Ayanna Hardy



Troy Hopper



Julia Wheeler
Lennon



Joe Mallon



Jimmy Mavrikes



Justine "Icy" Moral



Christopher Mueller



Ashley D. Nguyen



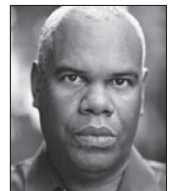
Stephen F. Schmidt



Chris Stinson



Derrick D. Truby Jr.



Craig Wallace

Cast Photos (cont.)



Riglee Bryson



Nico Cabrera



Natalie Farina



Christian Gardiner



Luke Jones



Emerson Holt Lacayo



Somaya Litmon



Milo Moore



Kolby Niederstrasser



Arturo Soto



Valentina Waller



Michela Zanini

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March 14-May 17, 2025

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



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Cast Bios

Jonathan Atkinson

Ford's: *One Destiny, Ragtime, A Christmas Carol*. Regional: Studio: *At The Wedding*; Signature: *Daphne's Dive, Chess*. D.C.-Area: Olney: *Evita, The Crucible*; Imagination: *Mr. Popper's Penguins*; Kennedy Center: *The Mortification of Fovea Munson*. Latinx Horror Movie Podcast: @uyquehorror. Training: Interlochen Arts Academy, Boston Conservatory.

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, 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: Barrington Stage: *South Pacific*; Cumberland: *Hay Fever, The Full Monty, Camping with Henry and Tom*. Touring: *The Scarlet Pimpernel, Victor/Victoria* (with Toni Tennille), *42nd Street* (Troika Moscow).

Lauren Davis

Ford's debut. Regional: Guthrie/Pillsbury House: *Marcus; or the Secret of Sweet*. D.C.-Area: Chesapeake Shakespeare: *Joe Turner's Come and Gone, As You Like it*; Spooky Action: *Frontieres Sans Frontieres*; Kennedy Center: *Acoustic Rooster, Don't Let the Pigeon Drive the Bus!* Other: Children's Theatre Company: *Corduroy*. Directing: Shakespeare and Co: Inaugural Directing Fellow; Chesapeake Shakespeare: *MacBeth, Romeo & Juliet*; Rapid Lemon: *Book of Grace*. Training: MFA, Catholic University.

Erin Driscoll

Ford's: *Into the Woods, Violet; Our Town; Parade; A Christmas Carol*. Regional: Signature: *Ragtime, Titanic, Sunday in the Park with George, Threepenny Opera, Miss Saigon, Spin, Company, The Best Little Whorehouse in Texas, Brother Russia, Hairspray* (Helen Hayes Award, ensemble), [title of show], *Sweeney Todd, Kiss of the Spider Woman, The Witches of Eastwick, Into the Woods, Assassins* (Helen Hayes Award, resident musical), *Urinetown* (2006 Helen Hayes Award, lead actress); Arena: *My Fair Lady; Round House: A Year with Frog and Toad*; Arden: *A Year with Frog and Toad, Candide*. D.C.-Area: Olney: *Dreamcoat, Cinderella, Anything Goes*; Kennedy Center: *Regina* (w/ Patti LuPone). Training: BM, James Madison University. AWARDS: 2006 Roger Sturtevant Award.

John Floyd

Ford's: *A Christmas Carol*. D.C.-Area: Folger: *Romeo & Juliet, Our Verse in Time to Come, A Midsummer Night's Dream, Timon of Athens, Antony and Cleopatra, Macbeth*. Mosaic: *One in Two*. Other: Contemporary American Theatre Festival: *What Will Happen to All That Beauty*. Training: BA, University of South Carolina. www.johnfloydactor.com

Kimberly Gilbert

Ford's: *A Christmas Carol, Trip to Bountiful, Born Yesterday, Jefferson's Garden, The Laramie Project*. Regional: Denver Center: *Human Error*. Cincinnati Playhouse: *The Last Wide Open*. Round House: *Jennifer, Who Is Leaving; Oslo; The Book of Will; Angels in America*. Shakespeare: *Red Velvet; The Panties,*

Cast Bios (cont.)

The Partner and the Prophet. Studio: *Three Sisters/No Sisters; Jumpers for Goalposts*. D.C.-Area: Olney: *The Humans*. Folger: *The Winter's Tale*; Woolly: *Fairview, The Arsonists, Marie Antoinette, Stupid F-ing Bird*; Theater J: *Compulsion, Sheltered, Broken Glass, Life Sucks*; Mosaic: *Charm; Taffety Punk: La Salpetriere, Much Ado About Nothing, Phaeton, The Rape of Lucrece*. Other: Pennsylvania Shakespeare Festival: *Henry IV, Part 2*. Training: MFA (Classical Acting), George Washington University.

Victoria Gómez

Ford's: *Little Shop of Horrors, A Christmas Carol*. D.C.-Area: Olney: *Beautiful: The Carole King Musical*; Signature: *The Bridges of Madison County*; Arena: *My Body, No Choice*; Keegan Theatre: *Seussical* [Helen Hayes Award, ensemble]; 1st Stage: *Mojada*; NextStop Theatre: *Little Women*. Training: Training: BM (Musical Theatre), Catholic University.

Kaiyla Gross

Ford's: *Little Shop of Horrors, A Christmas Carol*. Regional: Signature: *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*.

Ayanna Hardy

Ford's: *A Christmas Carol*. Off-Broadway: New Victory Theatre: *Bob Marley's*

Three Little Birds. Regional: Signature: *Xanadu*. D.C.-Area: Kennedy Center: *Earthrise*; 1st Stage: *A Civil War Christmas*; Imagination: *101 Dalmatians, Seussical, Mulan*; Adventure: *Bob Marley's Three Little Birds* (Helen Hayes nom.), *Mirandy and Brother Wind, BIG*; Theater Alliance: *Black Nativity*. International: Singapore Rep: *Just A Dream*. Training: Howard University.

Troy Hopper

Ford's: *1776* (Workshop), *A Christmas Carol, SHOUT SISTER SHOUT!, Violet*. New York: Reginald: *From Baltimore to Billionaire*. Regional: Signature: *Dreamgirls*. D.C.-Area: Olney: *The Joint* (Workshop), *The Little Mermaid*; Discovery Theatre: *Black Diamond*; Vagabond Players: *Company*; Spotlighters Theatre: *A New Brain, Angels in America: Perestroika*; Winters Lane Productions: *Ain't Misbehavin', Once on This Island, Smokey Joe's Café*; Laurel Mill Playhouse: *The Actor's Nightmare*; Fells Point Corner Theatre: *The Spitfire Grill*. Training: Towson University.

Julia Wheeler Lennon

Ford's debut. Regional: Signature: *The Bridges of Madison County, Into the Woods, Sweeney Todd*. Tour: TheatreWorks USA: *Rosie Revere, Engineer, and Friends*. D.C.-Area: Adventure: *You're a Good Man, Charlie Brown*. Other: Smith Street Stage: *Enemy*, Writer's Theatre: *Natasha, Pierre, and the Great Comet of 1812*, Legacy Theatre: *The Great American Mousical*, Valley Shakespeare Festival: *The Winter's Tale, Henry VIII, The Taming of the Shrew*. IG: @julialenn0n

Cast Bios (cont.)

Joe Mallon

Ford's: *Little Shop of Horrors*, *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, 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: New York University Tisch School of the Arts; University of South Carolina.

Jimmy Mavrikes

Ford's debut. Regional: Signature: *Girlfriend (Will)* [Helen Hayes Award, lead actor], *Sweeney Todd*, *Rent*, *Cabaret*; Arena: *Fiddler*, *Oliver*. D.C.- Area: Olney: *My Fair Lady*; Imagination: *Miss Nelson Is Missing*; Constellation: *Wild Party* (Burrs) [Helen Hayes nom., lead actor]; 1st Stage: *Bat Boy* (Bat Boy) [Helen Hayes nom., lead actor]; Other: Lyric Theatre: *Newsies* (Davey). Monumental Theatre Company: Co-Artistic Director. Training: BM (Musical Theatre), Catholic University.

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Cast Bios (cont.)

Justine “Icy” Moral

Ford's: *Ragtime, Into The Woods, A Christmas Carol*. Off-Broadway: *Elephant and Piggie*. D.C.-Area: Kennedy Center: *NSO Goldilocks and the Three Dinosaurs*. Olney: *Brothers Paranormal, King and I*. Rep Stage: *Songs for a New World, Sweeney Todd*; Constellation: *Avenue Q* (Helen Hayes nom.), *Journey To The West* (Helen Hayes nom.); Imagination: *Mu Lan*. Other: Dallas Summer Musicals: *King and I*; Colorado Springs FAC: *Working*; Flatrock: *Miss Saigon*; Wheelock: *Beauty and the Beast* (IRNE nom.). Touring: *South Pacific, Elephant and Piggie, Les Misérables*. Training: BM, Peabody Conservatory at Johns Hopkins University. Instagram: @JustinelcyMoral

Christopher Mueller

Ford's: *Little Shop of Horrors, A Christmas Carol, Into the Woods, Ragtime*; Regional: Signature: *Soft Power, 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: Olney: *My Fair Lady, Carousel, Godspell, Spring Awakening*; Kennedy Center: *Camelot in Concert, My Fair Lady in Concert*; Keegan: *Spelling Bee, RENT*. Instagram: @christopher_mueller

Ashley D. Nguyen

Ford's debut. Regional: Signature: *King of the Yeas, Soft Power, Pacific Overtures*; Arena: *Ride the Cyclone*;

Studio: *White Pearl* (US World Premier). D.C.-Area: Olney: *Dance Nation*; Theater J: *The Hatmaker's Wife*; The Kennedy Center TYA: *The Day You Begin, The Dragon King's Daughter*; Imagination: *Winnie the Pooh*; Keegan: *Shakespeare in Love* (Helen Hayes nom.); Creative Cauldron: *Into the Woods*; Catholic University: *A Little Night Music, The Wolves, The 25th Annual Putnam County Spelling Bee*. Training: BM (Musical Theatre), Catholic University. Instagram: @ashley.d.nguyen Website: ashleydnguyen.com

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

Ford's: *A Christmas Carol, One Destiny*. Regional: Olney: *The Diary of Anne Frank*. D.C.-Area: Rep Stage: *Ghost/Writer*. Washington Stage Guild: *Memoirs of a Forgotten Man, Pen*; The Hub: *Failure: A Love Story* (Helen Hayes nom.); Kennedy Center: *Shear Madness, Digging Up Dessa*; Theater J: *Another Way Home*; Imagination:

Cast Bios (cont.)

Cinderella; Spooky Action: *Among the Dead*; Constellation: *The Lieutenant of Inishmore*; Keegan: *The Magic Tree*; Capital Fringe: *We Tiresias*. Other: Meadow Brook Theatre: *Clue: On Stage*. Training: Theatre Lab.
www.chrisstinsonactor.com

Derrick D. Truby Jr.

Ford's: *Little Shop of Horrors* (Seymour). Regional: Great Lakes Center for the Arts: *Godspell* (Jesus). D.C.-Area: Folger Theatre: *The Merry Wives of Windsor* (Simple); Adventure Theatre: *Elephant and Piggie's We Are in a Play!* (Elephant), *Winnie the Pooh* (Pooh); Monumental: *Be More Chill*; Imagination: *You're a Good Man, Charlie Brown*; ArtsCentric: *Smokey Joe's Café*; *Memphis the*

Musical (Bobby); ArtsCentric Company Member. IG @derricktrubyr

Craig Wallace

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



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Production Bios

Michael Wilson

Adapter

Michael 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, the first since being shuttered by the pandemic. Arena Stage Artistic Director Hana Sharif made an acclaimed production of the adaptation two seasons running at Repertory Theatre of St. Louis. Dramatists Play Service 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 stand-out DC 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); Regional: Lyric Theatre of Oklahoma: Concerto, *King of Pangea*, ASL-Spoken English *Cinderella*, *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 Miserables*, *Spring Awakening*, *Ragtime*, *Oliver!*; 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

Ford's: *Mister Lincoln*, *A Christmas Carol* (2021). D.C.-Area: 1st Stage: *Mlima's Tale*, *The Brothers Size* (Helen Hayes Award, director); Mosaic: *In His Hands*; Forum: *Nat Turner in Jerusalem*; Theater J: *Soto Voce*; *The Body of an American*, *After the Fall*; GALA: *Don Juan Tenorio*, *El Paso Blue*, *La Señorita de Tacna*; Kennedy Center: *Perdita*, *The Magic Rainforest*; Woolly Mammoth: *The Obituary Bowl*; Avant Bard: *Happy Days*, *The Maids* (Mary Goldwater Lobby Award, director); Signature: *Donna Q*; Studio: *A Language of Their Own*, *Clean*; Olney: *Sueño*; Other: Tantrum Theatre: *Rhinoceros*; Forum for Cultural Engagement: *Flash Acts: Untranslatable*. Training: Indiana University; American University; Studio Acting Conservatory.

Shea Sullivan

Choreographer

Shea Sullivan is a director, choreographer and producer. Select credits: Ford's: *A Christmas Carol*. Recent: *Last of the Red Hot Mamas*, *YES! The Musical*, *Broadway Salute to NYC*. Off-Broadway: *Neurosis*, *R.R.R.E.D.* (Chita Rivera Award nom.), *Polkadots* (Atlantic Theatre, Off Broadway Alliance Award), *Pageant!* (Drama Desk Nomination Best Revival). Regional: Maltz Jupiter Theater: *The Music Man* (Carbonell Award), *Crazy For You* (Carbonell Award), *The Producers*, *The Will Roger Follies*. Barrington Stage: *Ragtime*, *Southern Comfort*, *The Hills Are Alive*. Bay Street: *Dames at Sea*. www.SheaSullivan.com

Production Bios (cont.)

Lee Savage

Scenic Designer

Ford's: *A Christmas Carol*. NYC: Second Stage, Labyrinth, Primary Stages, LCT3, Roundabout, Atlantic, Clubbed Thumb, Mabou Mines. Regional: Alliance, Asolo, Berkshire Theatre Festival, Baltimore Centerstage, Chautauqua, Cleveland Playhouse, Dallas Theater Center, Glimmerglass Festival, Goodman, Guthrie, Long Wharf, Milwaukee Rep, Old Globe, Shakespeare Theatre Company, Trinity Rep, Two River, Westport Country Playhouse, Washington National Opera, Wilma, and Yale Rep among others. Member of Wingspace Theatrical Design. Teaching: Head of Scenic Design, Mason Gross School of the Arts at Rutgers University. Training: BFA, Rhode Island School of Design; MFA, Yale School of Drama. Awards: Helen Hayes, and Connecticut Critics Circle.

Alejo Vietti

Costume Designer

Ford's: *Little Shop or Horrors*, *SHOUT SISTER SHOUT!*, *A Christmas Carol*, *Meet John Doe*. Broadway: *Allegiance* (Drama Desk Nom.), *Beautiful: The Carole King Musical* (London Olivier nom., Japan, Australia, U.S. tour), *Irving Berlin's Holiday Inn*. Currently: *Titanique* (Lucille Lortel Award). Works for Roundabout Theatre, Manhattan Theatre Club, Second Stage, Atlantic Theatre, Radio City Rockettes, City Center's Encores, NYC Opera, among others. International; *Disney's Hunchback of Notre Dame* (Japan, Germany and Austria), *West Side Story* World tour. Recipient of the 2010 TDF/Irene Sharaff Young Master Award and two Helen Hayes Awards.

Rui Rita

Lighting Designer

Ford's: *The Trip to Bountiful*, *The Wiz*, *Ragtime*, *A Christmas Carol*, *Silent Sky*, *The Laramie Project*, *Fly*, *Meet John Doe*, *Trying*. Broadway: *Skeleton Crew*, *Trip To Bountiful*, *Velocity of Autumn*, *Present Laughter*, *Dividing the Estate*, *Old Acquaintance*, *Enchanted April*, *The Price*, *A Thousand Clowns*. Off-Broadway: New World Stages: *Sherlock Carol*, Second Stage: *Happiest Song Plays Last*; Roundabout: *Talley's Folly*, *Milk Train Doesn't Stop Here Anymore*; Signature-NY: *Paradise Blue*, *Piano Lesson*, *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

Ford's: *A Christmas Carol*, *The Grapes of Wrath*. Broadway: *Therese Raquin* (Roundabout/Studio 54), *House of Blue Leaves*. Selected Off-Broadway: *Adding Machine* (Minetta Lane), *3 Kinds of Exile* (Atlantic), *Water By the Spoonful* (Second Stage), *A Minister's Wife* (Lincoln Center), *Whida Peru* (59E59). Regional: Signature: *Midwestern Gothic*. Selected Chicago: *A Minister's Wife* (Writers Theatre); *Sweet Bird of Youth* (Goodman); *Bug*, *The March*, *Time Stands Still*, *Detroit*, *The Tempest* (Steppenwolf). Regional work includes American Players Theatre (21st Season), Alley Theatre, Kennedy Center, Stratford Shakespeare Festival. Film: *The End* (Neon/Final Cut For Real) Commission: *Fallingwater* (Met Opera).
www.fortytwofootforward.com

Production Bios (cont.)

Charles G. LaPointe

Wig Designer

Charles G. 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: West End; International productions including: *Hamilton* (Make-Up Artists & 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 nom.); *Jesus Christ Superstar Live!* (Emmy nom./Make-Up Artists & Hair Stylist Guild Award).

Jay Crowder

Choral Director

Ford's: *110 in the Shade* (Helen Hayes nom.), *Violet* (Helen Hayes nom.), *1776*, *Liberty Smith* (Helen Hayes nom.), *A Christmas Carol*, *Civil War* (Helen Hayes nom.). Regional: Signature: *Urinetown* (Helen Hayes Award, music director), *Hedwig and the Angry Inch*, *A Christmas Carol Rag*, *Side Show* (Helen Hayes nom.). D.C.-Area: Studio: *A New Brain*; Metro Stage: *Starting Here, Starting Now*; Olney: *Annie*; Imagination: *Twice Upon a Time*; Atlas: *Goodnight Moon*. Kennedy Center: Assc. Music Director: *Mame*, *Company*, *Passion*. Music Director of Musical Theater and Television at the John F. Kennedy Center.

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Production Bios (cont.)

Rachel Hirshorn-Johnston

Dialects and Voice Director

Assoc. Professor of Voice & Speech and Head of Acting & Directing at Texas Tech, 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), University of Missouri - Kansas City; BFA (Acting), University of Maryland - Baltimore County.

Craig A. Horness

Production Stage Manager/Associate Director

Ford's: *Little Shop of Horrors* (2024); *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, 2021-2024); *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.

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 Credits: Anacostia Arts Center: *Lady in Brown in For Colored Girls Who Have Considered Suicide When The Rainbow is Enuf.*

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Brandon Prendergast

Production Stage Manager

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

Taryn Friend

Assistant Stage Manager

Ford's: *Little Shop of Horrors*; *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*; *One Destiny*; *A Christmas Carol*. Arena: *Oklahoma!* Signature: *Soft Power*; *Ragtime*, *The Bridges of Madison County*; *The Color Purple*; *Assassins*; *Passion*; *A Little Night Music*; *Jelly's Last Jam*; *Sunday in the Park*; *Miss Saigon*; *Spin*; *Hairspray*; *The Visit*; *Kiss of the Spider Woman*. Kennedy Center: *50th Anniversary Concert*; *Unleashed!*; *Bud, Not Buddy*.

Julia Singer

Assistant Stage Manager

Ford's: *Mister Lincoln*; *Something Moving*; *Trip to Bountiful*; *My Lord, What a Night*; *Silent Sky*; *Fences*; *Twelve Angry Men*; *Born Yesterday*; *Jefferson's Garden*; *Death of a Salesman*; *Who's Afraid of Virginia Woolf*; *A Christmas Carol*; *Freedom's Song*; *Driving Miss Daisy*. Regional: Signature: *Hair*, *Ragtime*, *Into the Woods*; *She Loves Me*.

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Production Bios (cont.)

D.C.-Area: Kennedy Center: *The Mortification of Fovea Munson*; Acoustic Rooster's *Barnyard Boogie: Starring Indigo Blume*; *Don't Let the Pigeon Drive the Bus*; *Me...Jane*; *Elephant and Piggie's: We are in a Play!* Folger: *Love's Labour's Lost*; *The Winter's Tale*.

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



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Production Bios (cont.)

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.

Staff for *A Christmas Carol*

Prop Designer/Coordinator.....	Marie Schneggenburger
Make-Up Designer.....	Cookie Jordan
Special Effects.....	David Roy
Young Company Coordinator.....	Alex Lagon
Associate Lighting Designer.....	Matthew Taylor
Assistant Lighting Designer.....	Justin Gibson
Drapers.....	Denise Aitcheson, Marianne Krostyne, Kristin Patrick, Steven Simon, Christopher Schramm, Period Corsets, Shakespeare Theatre Costume Shop
Tailors.....	Dawson Tailors
Millinery/Crafts.....	Deborah Nash

Special Effects Costume by Bob Flanagan

Custom Jewelry by Larry Vrba

Scenery Built by Ravenswood Studio, Inc.

Flying Effects provided by D2 Flying Effects

Props Built by Bella Faccia, Art Drauglis

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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.

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.

Jeff Calhoun

Tracy Lynn Olivera

Stephen F. Schmidt

Felicia Curry

Milagros Ponce de León

Kimberly Schraf

Peter Flynn

Mark Ramont

Holly Twyford

Richard Helsen

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Education at Ford's Theatre

Historic Insights, Modern Impact: Revitalize Your Teaching Practice!

Ford's Education provides dynamic learning experiences for educators. Our programs are robust, thought-provoking and hands-on, so that teachers can translate what is learned at Ford's into tools for the classroom.



2023 Civil War Washington Teachers at Ford's Theatre.
Photo credit: Carolina Dulcey.

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Program Dates: July 6-11, 2025

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Program Dates: July 20-25, 2025



2023 Set in Stone Teachers in Ford's Theatre Museum. Photo credit: Andrew Buchsbaum.

Education at Ford's Theatre



2024 National Oratory Fellows in Front of Ford's Theatre. Photo credit: Ford's Education.

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Educators and Students visit the Clara Barton House: Photo Credit: Ford's Education.

Ford's Theatre education programs are supported by Bloomberg Philanthropies, BP America, D.C. Commission on the Arts and Humanities, The Hearst Foundations, Institute of Museum and Library Services, The Honorable Anita B. and The Honorable Timothy J. McBride, National Park Foundation, National Park Service, PwC, Southern Company and Visa Inc. with additional support from United Airlines.

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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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The Lincoln Medal is an award given by Ford's Theatre Society to a person (or people) 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 November 21. 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 Thursday, December 5 at 7:30 p.m. and Saturday, December 14 at 2 p.m.



A sign-interpreted performance of *A Christmas Carol* is scheduled for Thursday, December 5 at 7:30 p.m.



A sensory-friendly performance of *A Christmas Carol* is scheduled for Sunday, November 24 at 2 p.m.

Learn more about accessible performances at bit.ly/fords-accessibility.

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A Christmas Carol

2024 Charity Drive

For the past 15 years, the company of *A Christmas Carol* has taken the play's message of charity beyond the stage at Ford's Theatre by devoting its time and energy to raising money for charities in Washington, D.C. The company's efforts, supported generously by audiences of *A Christmas Carol*, have raised more than \$1 million for charities dedicated to supporting those whose lives are impacted by poverty, homelessness, hunger or serious illness.

Will you join us in this effort?

This year, in the spirit of Christmas, Ford's Theatre is partnering with **Hope for Henry**, which educates and motivates young patients to face treatments with confidence. This program has boosted medication follow-through, reduced the need for sedation and improved overall medical outcomes, bringing strength and comfort to more than 27,000 children in five hospitals across Washington, D.C. Learn more at **HopeforHenry.org**.

PLEASE DONATE TODAY

Scan the QR code below or visit my.fords.org/donate/q/acc-charity

