

1776

FORD'S



THEATRE

March 13-May 16, 2026

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Our exciting 2026-2027 Season will go on sale in April. Join or renew today to take advantage of Member Pre-Sale dates and discounts!

- Pre-Sale for Star level (\$600) and above will begin **Monday, April 13 at 10 a.m.**
- Pre-Sale for Lead level (\$300) and above will begin **Wednesday, April 15 at 10 a.m.**
- Pre-Sale for Player level (\$150) and above will begin **Friday, April 17 at 10 a.m.**
- General public on-sale will start on **Monday, April 27 at 10 a.m.**



Join Ford's Membership Today!

For more information, call **(202) 434-9545** or visit www.fords.org/membership.



Renea S. Brown and Ro Boddie in the 2025 Ford's Theatre production of *The American Five*. Photo by Scott Suchman. Photo © Maxwell MacKenzie. Nia Savoy-Dock and cast in the 2025 Ford's Theatre production of *Sister Act*. Photo by Scott Suchman. Background photo by Heather Cipu.

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"The tall, symmetrical and balanced structure of the set draws heavily from the architectural style of this period, and serves as an ideal backdrop to counterpoint the messy, difficult and imperfect quest for independence, equality and self-determination. The monochromatic and formal composition of the space aims to create a timeless and transformative space evocative of the past and the present."

—Milagros Ponce de León, 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 Milagros Ponce de León and tag @FordsTheatre and using #Fords1776.

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Large print playbills available. Please ask an usher.

Set rendering by Milagros Ponce de León.

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*, *Something Moving: A Meditation on Maynard* and *The American Five*, Ford's Theatre is making its mark on the American theatre landscape. With the opening of the Frances and Craig Lindner Center for Culture and Leadership and 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 *1776*. As we approach the 250th anniversary of our United States, *1776* brings to life the transcending leadership of our founding fathers who arrived in Philadelphia to "piddle, twiddle and resolve" that these "thirteen united states of America" should forever separate from Great Britain. The libretto's contentious yet persuasive arguments—for and against independence were lifted from first-person accounts written by the representatives who were present. This inspiring choice makes the dialogue feel alive and provocative while reminding us that our founding fathers could have strong yet civic debate.

While planning a third production of *1776* on our historic stage, foremost in our minds were President Abraham Lincoln's words: "I have never had a feeling politically that did not spring from the sentiments embodied in the Declaration of Independence." For Lincoln, the Declaration served as the foundational document of the United States. He embraced its promise of equality and believed that the phrase "all men are created equal" was the core principle of the new nation. In his Gettysburg Address, he uses the Declaration to define the Nation's purpose. He often challenged those that sought to limit the scope of the Declaration and insisted on embracing its original expansive promise.

Sometimes history appears to repeat itself, and so *1776*, 57 years after its premiere, feels newly prescient. That feeling reminds us that the founding of our country is not a closed chapter, but a living promise that continues to shape who we are. This is our shared story, for each and every American. Whether you were born here, had ancestors present in 1776 or came to this nation in later generations; whether your voice was once included or long denied—this story belongs to you. It is a story of ideals still being tested and expanded, and it is ours, *together*, to carry forward and to tell.

Looking ahead, I invite you to join Ford's Theatre during the upcoming 2026-2027 season. In addition to Craig Wallace's return as Ebenezer Scrooge in *A Christmas Carol*, we will be producing *Come From Away*, *The 25th Annual Putnam County Spelling Bee* and *A First Look*, our festival of new plays.

We look forward to welcoming you back.

Happy 250th!

A handwritten signature in black ink that reads "Paul R. Tetreault". The signature is stylized and cursive.

Paul R. Tetreault
Director
Ford's Theatre



In Memoriam
Kent Knutson

We mourn the sudden passing of our dear friend and longtime board member, Kent Knutson. Kent was a passionate advocate for Ford's Theatre, and his love of the arts brought him and his family to many events and productions throughout the years. We look forward to honoring Kent's memory with a special production in Fall 2026, and we are delighted to announce the creation of the Kent Knutson Memorial Fund for Artists, creating a permanent legacy for Kent here at Ford's Theatre.

To learn more about Kent's history of service at Ford's Theatre, and about the Memorial Fund, please contact Director of Development, Sarah J. Wilber at swilber@fords.org.

Photo by Norwood Photography.



Photo © Maxwell MacKenzie.

Ford's Theatre Rules of Engagement

We are glad that you are joining us at Ford's Theatre today. This is a welcoming 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.

April 14, 1865 ... A Night That Changed History



by Richard Helleesen; directed by Mark Ramont

Learn about the assassination
of Abraham Lincoln from
the men who were there.



Spring and Summer 2026

Learn more at www.fords.org

Performances of One Destiny are made possible by a gift to Ford's Theatre Society by **Southwest**.

Photo of Jonathan Atkinson and Joe Mallon by Carolina Dulcey. Background photo by Gary Erskine.

Exploring a Classic Through a Contemporary Lens

Reflections by Paul R. Tetreault, Director, Ford's Theatre

Whose history is it? Who gets to tell America's history?

As we celebrate the 250th anniversary of our founding—we know who was present in that first Continental Congress in 1775-1776. We all know who the Founders were—we have studied them in our earliest American history lessons; they were all men and were from Europe—mostly Great Britain.

However, is the Founding of America and its history reserved for only men who descended from Europe? Of course not! 250 years after the original signing of the Declaration of Independence, that history belongs to all Americans who make up the fabric of America in 2026.

Conversations about staging a production of *1776* to coincide with America's 250th birthday began in the spring of 2018. Our staff's research revealed that composer and lyricist Sherman Edwards was a history teacher. It was this interest that led him to our founding fathers and the debates surrounding the idea of independence. He studied the personal written accounts from the congress members that were there, and these accounts became his concept for *1776*.

Edwards worked on the project for years. Early drafts were met with derision and rejection from potential producers. The criticism focused on the notion that the play had no relevance and would generate

little interest during the social unrest of the late 1960s—a volatile era of distrust toward many of our institutions. The consensus according to Edwards went: "Would a story celebrating our independence, patriotism and the birth of our nation succeed during such divisive times?" Still Edwards persevered, looking back to the founding of our country and writing his musical in a manner that has resonated and endured for over five decades.

In exploring the musical today, we also examine our nation's founding, but from the perspective of our present and our hope for the future. While reflecting on the values of Abraham Lincoln, we asked ourselves some questions: if we could travel back in time to that summer of 1776—knowing what we know today, what would our arguments be? Could our current political divisions allow us to find common ground? And who does the original story of our nation belong to?

Director Luis Salgado's use of a theatrical portal reclaims the beginning of our country as an American story that belongs to each of us. The audience gains entrance to an interactive museum—an artistic replica of Constitution Hall with artifacts, costumes and furniture. Once the actors enter the stage, they are transported to Philadelphia during that sweltering summer of 1776. Grounded in period detail with some contemporary touches, the production



Costume sketches by Ivania Stack.



We believe we have created an entry point for every American to explore their shared history...

intentionally aims to connect the past with our present. We believe we have created an entry point for every American to explore their shared history whether their ancestors were present in 1776 or not, to see this as their story.

I hope you will agree, this *1776* is completely connected to what the authors originally intended over 50 years ago when they created this piece. It celebrates the continuum of American history, the people and the country we have become, and how the events that took place 250 years ago continue to inform who we are today.



Ford's Theatre Underwriters

Performances of 1776 are made possible by generous support from:

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-Ryan Lance, Chairman and CEO



Edward Jones

The story of 1776 reminds us that building a better future begins with courageous conversations, collaboration and a shared sense of purpose. At **Edward Jones**, we partner with families to navigate life's important decisions – with trusted guidance and deep, personal relationships – so they can pursue what matters most. We're proud to support Ford Theatre's powerful production of 1776 and celebrate stories that inspire determination and hope.

-Penny Pennington, Managing Partner, Edward Jones

Sponsors



Altria

At **Altria**, we have a long-standing history of investing in our vibrant communities across the Nation. We're proud to support Ford's Theatre and the spring production of 1776.

-Billy Gifford, Chief Executive Officer



Boeing is committed to being a positive catalyst for change in the places we call home, fueled by the passion and dedication of our employees.

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The Home Depot is the world's largest home improvement specialty retailer with a total of 2,353 retail stores and over 800 branches across all 50 states, the District of Columbia, Puerto Rico, the U.S. Virgin Islands, Guam, 10 Canadian provinces and Mexico, employing over 470,000 associates. The Home Depot and The Home Depot Foundation are proud to support the work of Ford's Theatre and in partnership with VetTix.org, to ensure active-duty Military, Veterans, and their families are able to enjoy the productions.

-Ted Decker, Chair, President and Chief Executive Officer

Ford's Theatre Underwriters (cont.)



KPMG

KPMG LLP is the US member firm of the KPMG global organization of independent member firms providing Audit, Tax and Advisory services. KPMG is widely recognized for being a great place to work and build a career. Our people share a sense of purpose in the work we do, and a strong commitment to increasing access to education and opportunity, advancing mental health, and supporting community vitality. Learn more at www.kpmg.com/us.

-Steven G. Barry, National Partner in Charge, Regulatory and Quality Monitoring



Meta

At **Meta**, our products empower more than 3.5 billion people globally to share ideas, offer support, and make a difference. Headquartered in California, Meta has offices in over 80 cities worldwide and employs more than 75,000 people. In support of our mission to connect people, we are very pleased to support this program.

-Kevin Martin, Global Head of Policy



SIEMENS

Siemens Corporation is a U.S. subsidiary of Siemens AG, pioneering a new industrial tech sector by investing more than \$100 billion nationally over the past 20 years. As a leader in Industrial AI, Siemens is uniquely positioned to advance national priorities such as reindustrializing the economy, modernizing infrastructure, and developing a skilled workforce. In fiscal 2025, Siemens USA generated revenue of \$24 billion, with 25 manufacturing sites alongside more than 50,000 employees and 15,000 U.S. suppliers serving customers in all 50 states and Puerto Rico.

-Ann Fairchild, Interim President and CEO, Siemens USA

Additional Support



NATIONAL ENDOWMENT FOR THE ARTS
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This project is supported in part by the **National Endowment for the Arts**. To find out more about how National Endowment for the Arts grants impact individuals and communities, visit www.arts.gov

Costumes for 1776 built in the **Michael and Cynthia Hemmerich Costume Studio**.

Ford's Theatre Underwriters (cont.)

Season Sponsors



Chevron is a proud sponsor of Ford's Theatre. As one of the world's leading integrated energy companies, Chevron's success is driven by our people and their commitment to delivering higher living standards, increased connectivity and mobility, greater social and economic opportunity, and longer, healthier lives. We do this by operating responsibly, applying advanced technologies, and executing with excellence in a socially and environmentally responsible manner. More information about Chevron is available at www.chevron.com.

-Michael K. Wirth, Chairman and Chief Executive Officer



INTUIT At **Intuit**, we are driven by our mission of powering prosperity around the world and believe everyone deserves the opportunity to prosper. This includes investing in our communities and supporting programs, such as today's performance that help bring people together, spark creativity, and promote collaboration. We are proud to support Ford's Theatre as a season sponsor.

-Kerry McLean, Executive Vice President, General Counsel and Corporate Secretary



At **Lockheed Martin**, we lead in aerospace and defense technology—pushing innovation and scientific discovery to deliver solutions that keep the U.S. and its allies safe. Whether through transformative technologies or meaningful community partnerships, like the one we have had with Ford's Theatre for many years, we are committed to making a difference in our communities and to supporting our important national institutions.

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

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At **United**, we know that being the world's biggest airline doesn't mean much if it's not an airline that works for you – whether you're a million miler or a first-time flier. That's why we've made sure to offer more flights to more of the places you want to fly at the times that work with your schedule, so you can make the matinee... or the evening show. Learn more at united.com.

-Scott Kirby, Chief Executive Officer

Title Page

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



Music and Lyrics by
Sherman Edwards

Book by
Peter Stone

Based on a concept by Sherman Edwards
Original Production Directed by Peter Hunt
Originally Produced on the Broadway Stage by Stuart Ostrow

with

Jonathan Atkinson	Peter Boyer	Quadry Brown	Evan Casey
Ian Charles	John Floyd	Jay Frisby	Ricky DeVon Hall
Steve Lebens	Jake Loewenthal	Joe Mallon	Buzz Mauro
Jimmy Mavrikes	Keenan McCarter	Justine "Icy" Moral	Christopher Mueller
Michael Perrie, Jr.	Lawrence Redmond	Keith Richards	Hunter Ringsmith
Brendon Schaefer	Stephen F. Schmidt	Thomas Adrian Simpson	Tom Story
Derrick D. Truby Jr.	Greg Twomey	Douglas Ullman, Jr.	
Wood Van Meter	Kanysha Williams	Sumié Yotsukura	

<i>Scenic Design</i> Milagros Ponce de León	<i>Costume Design</i> Ivania Stack	<i>Lighting Design</i> Venus Gulbranson	<i>Sound Design</i> David Budries
<i>Projection Design</i> Clint Allen	<i>Hair and Make-up Design</i> Kelley Jordan	<i>Orchestrations</i> Daniel Gutiérrez	<i>Dialects and Voice Director</i> Rachel Hirshorn-Johnston
<i>Production Stage Manager</i> Craig A. Horness		<i>Assistant Stage Managers</i> Taryn Friend, Jessica Hagy, Julia Singer	

Deputy Director and Director of Programming
Kristin Fox-Siegmund

Music Director
Clay Ostwald

Director and Choreographer
Luis Salgado

Season Sponsors: Chevron, Intuit and Lockheed Martin Corporation
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Additional Support: National Endowment for the Arts and Michael and Cynthia Hemmerich
Official Airline: United Airlines
Military Appreciation Night Sponsor: Lockheed Martin Corporation

1776 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

President

John Hancock Thomas Adrian Simpson

New Hampshire

Dr. Josiah Bartlett Keith Richards

Massachusetts

John Adams Jonathan Atkinson

Rhode Island

Stephen Hopkins Stephen F. Schmidt

Connecticut

Roger Sherman Keenan McCarter

New York

Robert Livingston Jimmy Mavrikes

Lewis Morris Christopher Mueller

New Jersey

Reverend John Witherspoon Douglas Ullman, Jr.

Pennsylvania

John Dickinson Evan Casey

Benjamin Franklin Derrick D. Truby Jr.

James Wilson Jay Frisby

Delaware

Colonel Thomas McKean Greg Twomey

George Read Buzz Mauro

Caesar Rodney Steve Lebens

Maryland

Samuel Chase Wood Van Meter

Virginia

Thomas Jefferson Jake Loewenthal

Richard Henry Lee Michael Perrie, Jr.

North Carolina

Joseph Hewes Peter Boyer

South Carolina

Edward Rutledge Joe Mallon

Georgia

Dr. Lyman Hall Tom Story

Congressional Secretary

Charles Thomson John Floyd

Congressional Custodian

Andrew McNair Lawrence Redmond

Courier Hunter Ringsmith

Leather Apron Ricky DeVon Hall

Abigail Adams Kanysha Williams

Martha Jefferson Justine "Icy" Moral

Dance Captain Justine "Icy" Moral

Fight Captain Hunter Ringsmith

Understudies:

Peter Boyer (for Tom Story); Quadry Brown (for John Floyd, Jay Frisby, Ricky DeVon Hall, Jimmy Mavrikes, Christopher Mueller), Ian Charles (for Steve Lebens, Joe Mallon, Michael Perrie, Jr., Hunter Ringsmith, Douglas Ullman, Jr.); Jay Frisby (for Jonathan Atkinson); Steve Lebens (for Lawrence Redmond); Buzz Mauro (for Stephen F. Schmidt); Christopher Mueller (for Derrick D. Truby Jr.); Michael Perrie, Jr. (for Jake Loewenthal); Brendon Schaefer (for Peter Boyer, Buzz Mauro, Keith Richards, Greg Twomey, Wood Van Meter); Greg Twomey (for Thomas Adrian Simpson); Douglas Ullman, Jr. (for Keenan McCarter); Wood Van Meter (for Evan Casey); Sumié Yotsukura (for Justine "Icy" Moral, Kanysha Williams)

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

This performance of *1776* will be performed with one 15-minute intermission.

Band

Band

Keys 1/Conductor Clay Ostwald

Keys 2 Jacob Kidder

Reeds: Flute/Piccolo/Clarinet Ben Bokor

Trumpet Kenny Rittenhouse

Violin Kyung LeBlanc

Bass Eliot Seppa

Percussion Manny Arciniega

Drums Carroll "CV" Dashiell III

Musical Numbers

For God's Sake, John, Sit Down! John Adams & Congress

Piddle, Twiddle, and Resolve John Adams

Till Then John & Abigail Adams

The Lees of Old Virginia Richard Henry Lee, Benjamin Franklin, John Adams

But, Mr. Adams John Adams, Benjamin Franklin, Thomas Jefferson, Roger Sherman, Robert Livingston

Yours, Yours, Yours John & Abigail Adams

He Plays the Violin Martha Jefferson, Benjamin Franklin, John Adams

Cool, Cool Considerate Men John Dickinson & the Conservatives

Momma, Look Sharp Courier, Leather Apron

The Egg Benjamin Franklin, John Adams, Thomas Jefferson

Molasses to Rum Edward Rutledge

Compliments Abigail Adams

Is Anybody There? John Adams

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 the Actor's 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



Peter Boyer



Quadry Brown



Evan Casey



Ian Charles



John Floyd



Jay Frisby



Ricky DeVon Hall



Steve Lebens



Jake Loewenthal



Joe Mallon



Buzz Mauro



Jimmy Mavrikes



Keenan McCarter



Justine "Icy" Moral

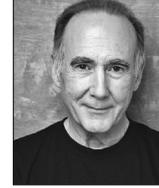
Cast Photos (cont.)



Christopher Mueller



Michael Perrie, Jr.



Lawrence Redmond



Keith Richards



Hunter Ringsmith



Brendon Schaefer



Stephen F. Schmidt



Thomas Adrian Simpson



Tom Story



Derrick D. Truby Jr.



Greg Twomey



Douglas Ullman, Jr.



Wood Van Meter



Kanysha Williams



Sumié Yotsukura

Cast Bios

Jonathan Atkinson

Ford's (Associate Artist): *One Destiny, Ragtime, A Christmas Carol*. Regional: Round House: *The Inheritance Part 1 & 2*; 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*. Training: Interlochen Arts Academy, Boston Conservatory. Instagram: @jonnyeliot / @uyquehorror

Peter Boyer

Ford's: *1776, Shenandoah*. Regional: Shakespeare: *Way of the World*. D.C.-Area: Arena: *Holiday, The High Ground*; Washington Stage Guild: *Sofonisba, Mrs. Warren's Profession, Discord*; Metro Stage: *A Broadway Christmas Carol, Uprising*; Adventure: *How I Became a Pirate, Tinker Bell*; Olney: *1776, Sound of Music*; Rep Stage: *The Fantasticks*. Other: Ozark Actors: *My Fair Lady*; Tent: *Unnecessary Farce*; Wayside: *Groucho: A Life in Revue, Moonlight and Magnolias*. Training: University of Virginia; University of Mississippi. petersbrain.art

Quadry Brown

Ford's debut. D.C.-Area: Olney: *Hello, Dolly!, Senior Class, Frozen, Beautiful, Kinky Boots*; Toby's: *A Chorus Line, The SpongeBob Musical, Spamalot, White Christmas, Shrek, The Bodyguard*. Regional: ArtsCentric: *Once on This Island*; Washington County Playhouse: *Hunchback of Notre Dame*. Helen Hayes Awards: Performer (2023, 2024, 2025).

Evan Casey

Ford's: *Into the Woods, Born Yesterday, Little Shop of Horrors, Meet John Doe, Shenandoah*. Off-Broadway: *Elephant and Piggie's We Are in a Play*. Regional: Signature: *The Flick* (Helen Hayes nom.); Kennedy Center: *Elephant and Piggie's We Are in a Play* (Original Cast Recording); Shakespeare, Studio, Round House, Olney, Everyman, North Carolina Theatre. Other: Capitol Steps, GraphicAudio.

Film: *Of Dice and Men* (IndieCapitol Award nom.), *The Phages*. Television: *We Own This City, Impeachment: American Crime Story*.

Ian Charles

Ford's debut. D.C.-Area: American Shakespeare: *King Lear, Henry VI, Part Two, Bloody Bloody Andrew Jackson*; Drunk Shakespeare D.C.: *Dracula, Romeo and Juliet*; Chesapeake Shakespeare: *Henry V, Twelfth Night*; Riverside Center: *Meet Me in St. Louis, Bright Star, Grumpy Old Men*; Imagination: *Mother Goose*; Classic: *Cabaret, Pride and Prejudice, Love's Labour's Lost*; Way Off-Broadway: *Little Women*. Touring: Oceania Cruises (*Sirena, Nautica*, 2022–24). Training: BA, King University; MFA, Mary Baldwin University. ianalexandercharles.com, @siriancharles

John Floyd

Ford's: *A Christmas Carol*. Regional: Round House: *The Inheritance (Parts I, II)*. 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 Instagram: @john.floyd

Jay Frisby

Ford's: *A Christmas Carol, Little Shop of Horrors, SHOUT SISTER SHOUT!, Grace*. Regional: Signature: *The Color Purple, The Scottsboro Boys*. D.C.-Area: Folger: *JuliusX*; Olney: *Frozen, Kim's Convenience, Waitress, Beautiful, Fiddler on the Roof, The Music Man, Matilda, The Royale, Miss You Like Hell, South Pacific, Mary Poppins*; Imagination: *Cinderella*. Tours: *South Pacific, Click Clack Moo, The Whiffenpoofs of Yale*. Other: Hong Kong Disneyland: *Festival of the Lion King*; CRT: *Smokey Joe's Café*; Ogunquit: *South Pacific*. Instagram: @FrisbyJay

Cast Bios (cont.)

Ricky DeVon Hall

Ford's debut. Regional: Olney: *Hello, Dolly!, Frozen*; Cape Fear: *Once on This Island*; Woolly: *Incendiary, The Colored Museum*. Television: for WNET, ALL ARTS/Lucille Lortel Theatre: *Dangerous Acts* (New York Emmy Award), Director: Phylicia Rashad. Training: BFA, Howard University; British American Drama Academy; Billie Holiday Theatre Black Arts Institute. Representation: BRS/Gage Talent. Instagram: @rickydevonhall, rickydevonhall.com

Steve Lebens

Ford's debut. Regional: Arena: *Exclusion*; Round House: *The Seafarer*; Signature: *Cabaret, Passion, Pacific Overtures*; Guthrie: *The Entertainer*. D.C.-Area: Theater J: *Chanukah in the Dark*; Folger: *Merchant of Venice, Playing Juliet/Casting Othello*; 1st Stage: *The Waverly Gallery*; Studio: *Hot Fudge, The Virgin Molly, Muzeeka, A Clockwork Orange*; ExPats: *Scorched*; NuSass: *5th Date*; NextStop: *Shawshank Redemption*; American Century: *12 Angry Men*. Film: *King Lear*. Television: *Law and Order: Criminal Intent, Veep, House of Cards*.

Jake Loewenthal

Ford's: *Little Shop of Horrors*. Regional: Signature Theatre: *Fiddler on the Roof, Private Jones, Ragtime, Into the Woods, She Loves Me, RENT*; Shakespeare Theatre: *King Lear, Our Town*; Asolo Rep: *Lady Molly of Scotland Yard*; Alabama Shakespeare: *We Shall Someday*; Mosaic Theater: *Dodi & Diana*; Barrington Stage: *Cabaret*; Hartford Stage: *Macbeth, La Dispute*; Trinity Rep: *A Christmas Carol*; Rep Stage: *Falsettos*; Short North Stage: *Bad Jews*. Training: MFA, Brown/Trinity.

Joe Mallon

Ford's (Associate Artist): *Sister Act, Little Shop of Horrors, SHOUT SISTER SHOUT!, One Destiny, The Trip to Bountiful, A Christmas Carol, Guys and Dolls, Death of a Salesman*. Regional: Arena: *Fiddler on the Roof*; Round House: *Beauty*

Queen of Leenane; Shakespeare: *A Midsummer Night's Dream, Wallenstein, Coriolanus*; Studio: *Translations*. D.C.-Area: Imagination: *Charlie Brown*; Kennedy Center TYA: *Earthrise, Elephant and Piggie*; Woolly: *Kiss*; Kennedy Center: *Shear Madness; No Rules*; Folger: *Romeo and Juliet*. Training: BFA, Tisch School of the Arts, NYU; MFA, University of South Carolina.

Buzz Mauro

Ford's: *1776* (2012, 2003). Regional: Signature: *Assassins* (Helen Hayes nom), *Company, Sweeney Todd, Into the Woods, Forum, Passion, A Little Night Music, No Way to Treat a Lady*. D.C.-Area: Woolly: *Birth and Afterbirth, The Cockburn Rituals*; Keegan: *A Man of No Importance*. Co-Founder & Co-Director: The Theatre Lab School of the Dramatic Arts. Composer/Lyricist: *The Kids' Table, Alix in Wonderland: A Gender Journey Down the Rabbit Hole*.

Jimmy Mavrikes

Ford's: *A Christmas Carol, Sister Act, One Destiny*. Regional: Signature: *Girlfriend* (Helen Hayes Award), *Sweeney Todd, RENT, Cabaret*; Arena: *Fiddler on the Roof, Oliver!*. D.C.-Area: Olney: *My Fair Lady*; Imagination: *Miss Nelson Is Missing*; Constellation: *Wild Party* (Helen Hayes nom.); 1st Stage: *Bat Boy* (Helen Hayes nom.); Lyric: *Newsies*. Affiliations: Co-Artistic Director, Monumental Theatre Company; Company Member, Only Make Believe. Training: BM, Catholic University.

Keenan McCarter

Ford's: *SHOUT SISTER SHOUT!*. Regional: Arena: *Damn Yankees*; Signature: *The Color Purple, Ragtime, Hair*. Opera: Southern Illinois Music Festival: *Roméo et Juliette, La bohème*; Lyric Opera of Chicago OIN: *La Cenerentola, Die Zauberflöte*; American Chamber Opera: *Madama Butterfly*. Other: U.S. Army performances include *The Falling and the Rising*, The U.S. Army Field Band and Soldiers' Chorus, and The U.S. Army Chorus. Training:

Cast Bios (cont.)

BA, Alabama State University; MM, Southern Illinois University Carbondale.

Justine "Icy" Moral

Ford's (Associate Artist): *Sister Act, Ragtime, Into the Woods, A Christmas Carol*. Off-Broadway: *Elephant and Piggie*. D.C.-Area: Kennedy Center: *NSO Goldilocks and the Three Dinosaurs*; Olney: *Kim's Convenience, Brothers Paranormal*; Rep Stage: *Songs for a New World, Sweeney Todd*; Constellation: *Avenue Q, Journey to the West* (Helen Hayes noms.); Imagination: *Mu Lan*. Touring: *South Pacific, Elephant and Piggie, Les Misérables*. Training: BM, Peabody Conservatory at Johns Hopkins University. Instagram: @JustineIcyMoral

Christopher Mueller

Ford's: *A Christmas Carol, Sister Act, Little Shop of Horrors, Into the Woods, Ragtime*. Regional: Signature: *Soft Power, Pacific Overtures, She Loves Me, Simply Sondheim, Assassins, Blackbeard, Passion, Titanic, The Fix, Crossing, Miss Saigon, Spin, Brother Russia, The Hollow, The Boy Detective Fails, Chess, Sweeney Todd, Giant, Kiss of the Spider Woman*; Shakespeare: *Two Gents (A Rock Opera)*; Arena: *Redhand Guitar* (workshop). 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

Michael Perrie, Jr.

Ford's debut. D.C.-Area: Olney: *Hello, Dolly!, Beautiful*; Imagination: *Petite Rouge* (Helen Hayes nom.); Theater J: *Hester Street*; Rep Stage: *Falsettos*. Touring: *Million Dollar Quartet; Buddy: The Buddy Holly Story*. Other: Florida Studio: *The Last Match, A Comedy of Tenors*; Florida Rep: *Buddy*; Maples Rep: *The Nerd, The Full Monty*; John W. Engeman: *Matilda*; Theatre by the Sea: *The Producers, The Music Man*. Film: *The Conspiracists*. Television: *The World Wars, The Food That Built America*. Training: BFA, Towson University. Instagram: @mikeperriejr

Lawrence Redmond

Ford's: *Sister Act, Little Shop of Horrors, Twelve Angry Men*. Regional: Arena: *Great Society, All the Way, Damn Yankees, South Pacific*; Shakespeare: *Guys and Dolls, Much Ado About Nothing, A Midsummer Night's Dream*; Signature: *Forum, Ragtime, Sweeney Todd, Into the Woods, She Loves Me, Assassins, Grand Hotel, Passion, Titanic, The Fix*. D.C.-Area: Olney: *My Fair Lady, How to Succeed*; Washington Stage Guild: *Inventing Van Gogh*. Awards: Lunt-Fontanne Fellow; Anderson-Hopkins Award; two Helen Hayes awards; 7 Helen Hayes noms.

Keith Richards

Ford's debut. Regional: Signature: *Job*; Arena: *Death on the Nile*; Studio: *Fun Home*; Barter: 9 to 5. D.C.-Area: Olney: *South Pacific* (concert); Constellation: *Peter and the Starcatcher* (Helen Hayes Award, Ensemble); Imagination: *Disney's Beauty and the Beast*; Adventure: *James and the Giant Peach* (Helen Hayes Award). Touring: Kennedy Center: *Don't Let the Pigeon Drive the Bus!*; 360 Entertainment: *Peter Pan*. Other: Virginia Rep: *Shakespeare in Love*. Film/Television: *Down to the Felt, American Titans, Sultan and the Saint*. Instagram: @keithrichardsactor

Hunter Ringsmith

Ford's debut. Off-Broadway: The Public: *The Tempest*. Regional: Round House: *The Inheritance*. Shakespeare: *King Lear*; Dallas Theater Center. D.C.-Area: Folger: *Twelfth Night, A Midsummer Night's Dream*; Shakespeare: *King Lear*; Constellation: *Desperate Measures*; Kennedy Center: *Shear Madness*; Washington Stage Guild: *Major Barbara*. Other: Bridge Street, Theatre SilCo, Dallas Theater Center, Red House Arts Center; Colorado, New Swan, Pennsylvania, Arkansas, and Great River Shakespeare Festivals. Film: *Rustin*. Training: MFA, University of California, Irvine; BFA, Southern Methodist University. Instagram: @huntingringsmith, hunterringringsmith.com

Cast Bios (cont.)

Brendon Schaefer

Ford's debut. Regional: Arena: *American Prophet* (Helen Hayes Nom, Ensemble); Shakespeare: *12th Night, Much Ado About Nothing, Henry IV Parts 1 & 2*. D.C.-Area: Gala: *Fame* (Helen Hayes, Ensemble); Imagination: *P. Nokio*; Touring: *Pippin, All Shook Up, The Wedding Singer*. Training: SUNY Fredonia.

Stephen F. Schmidt

Ford's (Associate Artist): *A Christmas Carol, Ragtime, Hello, Dolly!, 1776* (2003, 2012), *Parade, One Destiny*. Regional: Signature: *Urinetown*; Arena: *Great Society, All the Way, Death of a Salesman, Noises Off*. Round House: *A Prayer for Owen Meany*. D.C.-Area: Olney: *Kinky Boots; The Producers; Mosaic; Native Son*; Kennedy Center: *Roald Dahl's Willy Wonka; Passion*; Woolly: *The Rocky Horror Show*.

Thomas Adrian Simpson

Ford's: *Liberty Smith, 1776, A Christmas Carol, The Matchmaker*. Regional: Arena: *Anything Goes!, A Raisin in the Sun, My Fair Lady, Mary T. and Lizzy K., Oliver, A Light in the Piazza*; Goodman: *Candide*; Signature: *Jesus Christ Superstar, Crazy for You*. Shakespeare: *Candide, As You Like It*. D.C.-Area: Olney: *Sweeney Todd*. Other: VA Rep: *A Christmas Carol*. Television: Netflix: *House of Cards*; Fox: *America's Most Wanted*. Training: University of North Carolina School of the Arts.

Tom Story

Ford's: *Something Moving, Glass Menagerie, 1776, Sabrina Fair, A Christmas Carol, Our Town*. Regional: Arena: *Oliver!, The Book Club Play*; Shakespeare: *Henry V, Richard II, Design for Living*; Round House: *Angels in America, The Legend of Georgia McBride*;



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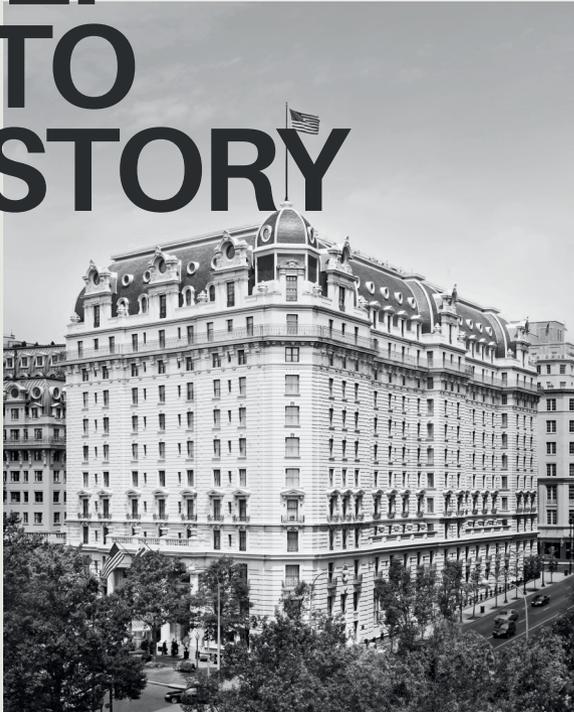


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View from the stage of the President's Box at Ford's Theatre. © Maxwell MacKenzie.

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Cast Bios (cont.)

Studio: *The Pillowman*, *A Number*, *Pop*, *Moth*, *Terminus*, *At the Wedding*; Kansas City Rep, McCarter, Seattle Rep, Yale Rep. D.C.-Area: Folger: *Henry IV, Part One*, *As You Like It*; Woolly: *Shipwreck*. Directing: Round House: *The Inheritance*, Berkshire Theatre Festival: *Design for Living*. Training: Duke University; Juilliard. Awards: Nine Helen Hayes noms.; Fox Foundation Fellowship.

Derrick D. Truby Jr.

Ford's (Associate Artist): *Sister Act*, *A Christmas Carol*, *Little Shop of Horrors*. Regional: Great Lakes Center for the Arts: *Godspell*. Signature: *Play On!*; D.C.-Area: Folger: *Merry Wives of Windsor*; Adventure: *Elephant and Piggie's We Are in a Play!*, *Winnie the Pooh*; Monumental: *Be More Chill*; Imagination: *Good Man Charlie Brown*; ArtsCentric: *Smokey Joe's Café*, *Memphis the Musical*. Affiliations: ArtsCentric Company Member. Instagram: @derricktrubyjr

Greg Twomey

Ford's debut. Regional: Signature: *HAIR* (Ensemble), *Ragtime* (Wille Conklin) D.C.-Area: Virginia Rep: *Waitress* (Earl); Olney: *Waitress* (Earl) ArtsCentric: *Rent* (Roger); Toby's: *Memphis* (Huey), *Rent* (Roger), *Xanadu* (Sonny); Adventure: *Oliver* (Bill Sykes), *Petite Rouge* (Gator). Training: AA, Montgomery College, BA, University of Maryland. Instagram: @g2dot

Douglas Ullman, Jr.

Ford's debut. D.C.-Area: Signature: *Ragtime*, *The Bridges of Madison County*; Imagination: *The Snowman and the Snowdog*; Riverside Center: *Bright Star*. Other: Off-Broadway: *The Fantasticks*; Touring: *The Sound of Music* (Asia tour); Florida Rep: *A Funny Thing...* Training: New York University Steinhardt. Instagram: @dullman82, douglasullmanjr.com

Wood Van Meter

Ford's debut. Regional: Arena: *Unknown Soldier*; Shakespeare: *Kiss Me, Kate*; Studio: *Silence! The Musical*. D.C.-Area: Kennedy Center: *FINN* (workshop), *West Side Story*, *Shear Madness*; Olney: *Hello, Dolly!*, *Waitress*; NextStop: *Singin' in the Rain*; Toby's: *Dreamcoat* (Helen Hayes nom.); Rep Stage: *The Whale*. Awards: Helen Hayes Awards, 2024 and 2025. Other: Pacific Conservatory: *Forever Plaid*; Nashville Rep: *RENT*, *Ragtime*; Hangar: *Gypsy*, *James and the Giant Peach*; TheatreZone: *Camelot*. Instagram: @WoodVanMeter

Kanysha Williams

Ford's: *A Christmas Carol*, *Sister Act*, *Little Shop of Horrors*. Regional: Arena: *American Prophet: Frederick Douglass in His Own Words*; Signature: *Play On!*, *STAX Records Co.*, *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*. Other: Arrow Rock Lyceum: *Sister Act*. Training: Duke Ellington School of the Arts; Washington National Opera Institute; San Francisco Conservatory of Music; George Mason University. Instagram, TikTok, YouTube: @StrawberrySingsMusic. Recording artist: KANYSHA.

Sumié Yotsukura

Ford's: *Sister Act*. Regional: Arena: *Death on the Nile*, *Unknown Soldier*; Signature: *Soft Power*, *King of the Yees*. D.C.-Area: Keegan: *Merrily We Roll Along*; Olney: *Fiddler on the Roof*, *Beauty & the Beast*; Imagination: *Dory Fantasmagory*, *The Snowman & the Snowdog*; Creative Cauldron: *Sondheim Tribute Revue*; Kennedy Center: *The Mortification of Fovea Munson*. Other: Transcendence Theatre Company: *The Full Monty*. Training: BA Theatre and Asian & Pacific Islander American Studies, William & Mary. Instagram: @sumie.yotsukura

Production Bios

Sherman Edwards

Music and Lyrics

Was born in New York and taught American history at James Monroe High School. After earning an undergraduate degree in history, at New York University, he later did graduate work in history at Cornell University. He appeared as an actor in *My Sister Eileen* and *Pins and Needles*. He began working as a pianist, playing for Lisa Kirk, Eddie Fisher and Mindy Carson. Later, he played in the bands of Tommy Dorsey, Benny Goodman and Louis Armstrong. In the late 1950s, he began writing popular music, including the hit songs "Broken-Hearted Melody", "See You in September" and "Wonderful, Wonderful". *1776* (1969 Tony Award) was his only Broadway score.

Peter Stone

Book

Began writing for CBS Radio, soon moving to television, including the shows *Studio One*, *The Defenders* (Emmy Award), *Asphalt Jungle* and *Espionage*. He has written the plays *Friend of the Family* and *Full Circle*. In addition to *1776*, his Broadway credits include the musicals *Kean*, *Skyscraper*, *Two by Two*, *Sugar*, *Woman of the Year* (1981 Tony Award), *My One and Only*, *Grand Hotel* and *The Will Rogers Follies* (1991 Tony Award for Best Musical). Stone also wrote the screenplay for the film version of *1776*. His other screenplays include *Charade*, *Father Goose* (1964 Academy Award), *Mirage*, *Arabesque*, *Sweet Charity*, *The Taking of Pelham 1-2-3* and *Who Is Killing the Great Chefs of Europe?*

Luis Salgado

Director/Choreographer

Broadway: *In The Heights*; *Women on the Verge of a Nervous Breakdown*; *ROCKY*; *On Your Feet!* National Tour: *On Your Feet! The Musical—The Story of Emilio & Gloria Estefan*. Other: Stages: *Aida*; *In The Heights*; GALA Hispanic: *On Your Feet! La historia de Emilio y Gloria Estefan* ¡EN

ESPAÑOL!; *In The Heights* (Helen Hayes Award Winner); *Transcendence: Let's Dance*. Film & TV credits: *American Gangster*, *Dirty Dancing 2: Havana Nights*, *Enchanted* and *Step Up 2: The Streets* (Alejandro), for which he also was assistant choreographer.

Clay Ostwald

Music Director

Has spent his career as a producer, keyboardist and Musical Director with Gloria and Miami Sound Machine. He contributed to multiple Platinum, Gold and Grammy award-winning albums. He is an American Music Award recipient, and a Grammy nominee as Producer of the Year. Credits: Broadway, USA Tour, London West End: *On Your Feet!* (Asst. MD, MD and Supervisor). *Once Upon a One More Time* (Keyboards). Regional: *Jersey Boys*, *Hunter S. Thompson Musical*, *Back to the Future*, *Little Shop of Horrors*.

Milagros Ponce de León

Scenic Designer

Selected Ford's (Associate Artist): *Silent Sky*, *Into the Woods*, *Ragtime*. Recent credits include *Disney Hercules* and *Disney Tale of Moana* for Disney Live Entertainment. Regional: Asolo Rep, Cincinnati Playhouse, Children's Theatre of Charlotte, Ensemble Studio Theatre, Everyman Theatre, Gala Hispanic Theatre, Imagination Stage, Kennedy Center, Maltz Jupiter, National Players, Olney Theatre Center, Round House and Signature (Washington, D.C.), and Syracuse Stage among others. 5 Helen Hayes Nominations, one Carbonell Nomination. MFA Scenic Design & Studio Arts, University of Maryland. Professor of Scenic Design at Penn State, USA-829 member.

Ivania Stack

Costume Designer

Ford's (Associate Artist): *Sister Act*, *Something Moving*, *The Trip to Bountiful*, *Silent Sky*, *Jefferson's Garden*. Regional: Arena, Round

Production Bios (cont.)

House, McCarter Theatre, Gulf Shore Playhouse, Asolo Repertory, The Wilma, Seattle Repertory, Philadelphia Theatre Company, TFANA, Signature; D.C.-Area: Olney, Woolly Mammoth (Company Member), Baltimore Center Stage, Everyman Theatre, Contemporary American Theatre Festival, Theatre J, Imagination Stage, Studio, Syntetic, Kennedy Center, Gala Hispanic Theatre, dog & pony dc. Education: MFA, UMD College Park.

Venus Gulbranson

Lighting Designer

Regional: Signature: *Primary Trust*. D.C.-Area: Woolly: *My Mama...* (Helen Hayes nom.); *Akira Kurosawa...*; Kennedy Center: *10,000 Dreams*; *Dragon King's Daughter*; Monumental: *Tick Tick Boom!* (HH Nom.); Off-Broadway: WP Theatre: *The Waterfall*; Other: Lincoln Center: *Rituel Boulez*; Nashville Opera: *The Magic Flute*; Oklahoma Rep: *Vietgone*. International: Philharmonie de Paris: *Rituel Boulez*; LA Dance Project Lighting Director: Sydney Opera House, Philharmonie de Paris, Dubai Opera House, Mupa Budapest, QPAC Brisbane Fest.

David Budries

Sound Designer

Ford's (Associate Artist): *Little Shop of Horrors* (2010, 2023), *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*, *The Civil War*, *Meet John Doe*, *Shenandoah*. New York: 11 productions on and off-Broadway. Regional: Hartford Stage, Center Stage, Dallas Theatre Center, La Jolla Playhouse, South Coast Repertory, Yale Repertory Theatre. Mr. Budries is Professor Emeritus of Design at the David Geffen School of Drama at Yale.

Clint Allen

Projection Designer

Ford's (Associate Artist): Annual Gala (2011-2024), *My Lord*, *What A Night*, *Into the*

Woods, *The Wiz*, *Ragtime*, *Glass Menagerie*, *Widow Lincoln*, *Laramie Project*, *Fly*, *The Heavens are Hung in Black*. Regional: Alley: *Communicating Doors*, *Sherlock Holmes and the Suicide Club*, *The Farnsworth Invention*, *Rock and Roll*, *Underneath the Lintel*; Round House: *Angels in America, Part One and Two*. Other: Delaware Rep: *The Mountaintop*, *The Elephant Man*, *To Kill a Mockingbird*, *Juno and the Paycock*; *Sleepy Hollow* (Washington Ballet), *Into the Woods*, *Bring It On*, *Reefer Madness* (TUTS), member of USA829. www.newaspectdesign.net

Kelley Jordan

Hair and Make-up Designer

Is a seasoned wig, hair and make-up designer with over 40 years of experience, and the founder of K. Jordan Theatrical Studio, a St. Louis-based training hub for professional hair, wig, make-up and wardrobe education. Recent credits include: TUTS: *Frozen*, *Mary Poppins*, *Rock of Ages*; New York: *Rock & Roll Man*; 5th Avenue: *The Little Mermaid*, *The Wiz*; The Muny: *Little Shop of Horrors*, *Sister Act*, *The Color Purple*, and *Joseph*. National Tours: *An Officer and a Gentleman*. First African American female Wig Designer & Supervisor at The Muny and credits her talents and love of hair to her mother, Clara "Mickey" Wings. IATSE Local 805; kjordanthatrical.com, @kjordanthatrical

Daniel Gutiérrez

Orchestrator

Is a Colombian composer, pianist, arranger and musical director whose work spans musical theater, Latin jazz, salsa and contemporary Latin American music. Based between New York City and Colombia, he bridges traditional Latin aesthetics with modern theatrical and orchestral approaches. Recent credits include: Music Director: 50th Anniversary Celebration of *Revista ¡HOLA!*, *Facings* (Off-Broadway), *On Your Feet!* (U.S. National Tour) and currently

Production Bios (cont.)

leads *Manteca Blue & The Latin Corner*.
@danigutierrezmusica

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, UMKC; BFA, Acting, UMBC.

Craig A. Horness

Production Stage Manager
Ford's: *Sister Act, 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, Baltimore 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: *Sister Act, 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

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Production Bios (cont.)

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.

Jessica Hagy

Assistant Stage Manager
Ford's: *Twelve Angry Men, The Trip to Bountiful,*
A First Look (2003, 2004, 2005). Regional:
Signature: *RENT, Hedwig & the Angry Inch,*
PLAY ON!, Which Way to the Stage, Where the
Mountain Meets the Sea, Cabaret Seasons
2023-2025; Shakespeare: *King Lear, The*
Rover, Romeo & Juliet; Round House: *School*
Girls; Curious Incident...; Spring Awakening.
D.C.-Area: Folger: *As You Like It; Romeo & Juliet;*
Imagination: *P. Nokio*. Training: BA Theatre,
University of Mary Washington.

Julia Singer

Assistant Stage Manager
Ford's: *The American Five, 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: *Hedwig and the*
Angry Inch, Hair, Ragtime, Into the Woods; She
Loves Me. D.C.-Area: Kennedy Center: *The*
Other Children of the Sun, 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 Frances
and Craig Lindner Center for Culture and
Leadership, the Center for Education and

Leadership and the renovation of the historic
theatre and museum, as well as the world
premiere productions of *The American Five,*
The Guard, The Widow Lincoln, Necessary
Sacrifices, Liberty Smith, Meet John Doe and
The Heavens Are Hung In Black. Prior to Ford's,
she spent 11 years at the Alley Theatre in
Houston, Texas. Her tenure as Production
Manager included premieres of Horton
Foote's *The Carpetbagger's Children*, Ken
Ludwig's *Be My Baby* and *Leading Ladies*
and Edward Albee's *The Play About the Baby*
and *The Goat, or Who Is Sylvia?*, as well as
Michael Wilson's production of *A Christmas*
Carol. She oversaw the design and relocation
of the theatre's new production facilities
in 2002 and the renovation of its Neuhaus
Stage after the destruction of Tropical Storm
Allison in 2001. Other work includes Santa
Fe Opera and Houston Grand Opera.

Paul R. Tetreault

Director
Since joining Ford's in 2004, Tetreault has
enhanced the quality of the institution's
artistic programming and expanded its
mission to include a stronger focus on
education. He led a \$50+ million capital
campaign, the most extensive renovation to
the theatre and museum since the building
reopened to the public in 1968, and the
creation of the Center for Education and
Leadership, which seeks to further explore
Lincoln's legacy. Tetreault served as managing
director of the Alley Theatre for 10 years,
producing more than 100 productions and
working with artists such as Edward Albee,
Tony Kushner, Trevor Nunn, Nicky Silver, Frank
Wildhorn and August Wilson, among others.
He has held senior management positions
with Crossroads Theatre Company, New
Jersey; Berkeley Repertory Theatre, California;
and Circle Repertory Company, New York City.
He served as director of finance at Madison
Square Garden and as a vice president with



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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 1776

Associate Director and Choreographer.....Ashleigh King
 Associate Music Director.....Jacob Kidder
 Fight and Intimacy Consultant Sierra Young
 Fight and Intimacy Assistant Charlique C. Rolle
 Prop Designer/Coordinator Marie Schneggenburger
 Assistant Scenic Designer Ryan J. Douglass
 Props Artisan..... Jonathan Dahm Robertson
 Associate Costume Designer.....Bailey Hammett-Colwell
 Costume Design Assistant..... Regan McKay
 Associate Lighting DesignerJulian Cordova
 Projection ProgrammerPierce Stoneburner
 Tailors.....Denise Aitchinson, Dawson Tailors,
 Molly Klemm, Minerva Diann Savoy,
 Steven Simon, Erin Stanek
 Stitchers.....Sam Eisenstein-Bond
 Crafts.....Deborah Nash, Jessica Utz

Musical Contractor Craig Taylor
 Keyboard ProgrammersChristopher Youstra,
 Steve Hudgins
 Assistant Music CopyistsMartin Tilton, Manny Vidales
 Dramaturgical Consultants Dr. Faedra Chatard Carpenter,
 Caroline Cabe,
 Jovita Roselene Jacob Selwyn,
 Alex Wang

Scenery, Props, and Costumes built by
 Shakespeare Theatre Company Shops

Props built by Robyn Wilhelm and Justin Nepomuceno

Projection equipment provided by Production Resource
 Group, LLC



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/choreographer is a member 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 Jacqueline B. Mars Artist Fund at Ford's Theatre generously supports the work of highly skilled theatre artists, across all disciplines, who possess a profound commitment to promoting the values and ideals of Abraham Lincoln. These Associate Artists 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
 Jonathan Atkinson
 David Budries
 Michael Bunce
 Ashley D. Buster
 Jeff Calhoun
 Felicia Curry
 Peter Flynn

Richard Hellesen
 Joe Mallon
 Justine "Icy" Moral
 Tracy Lynn Olivera
 Milagros Ponce de León
 Mark Ramont
 Nia Savoy-Dock
 Kim Scharnberg

Stephen F. Schmidt
 Kimberly Schraf
 Ivania Stack
 Derrick D. Truby Jr.
 Holly Twyford
 Craig Wallace

The Musical *1776* takes place inside the meeting room where America's future was debated—and nearly abandoned.

By the summer of 1776, the American colonies were already at war with Great Britain, but no one had officially agreed to declare independence. Representatives from the thirteen colonies gathered in Philadelphia as part of the Second Continental Congress to decide what came next. Some believed breaking away was necessary. Others feared it would lead to chaos, war and total collapse.

In this musical, there are no battle scenes and no guaranteed victories—only speeches, power struggles and the pressure of deciding the fate of a new nation. Every word matters. The question isn't just, should we declare independence? It's also who does that independence include?

Meet the Founders... in their Argument Era

John Adams - Massachusetts Delegate | Will Not Drop It

Adams is loud, relentless and done with waiting. He wants independence *now* and refuses to stay quiet, even when everyone's annoyed. Not here to be liked—here to get it done.

John Dickinson - Pennsylvania Delegate | Pushing Back

Dickinson thinks independence is risky and possibly a disaster. He's not the villain; he's the one asking, "Are we sure this won't go badly?" Someone has to say it.

Thomas Jefferson - Virginia Delegate | The Writer Under Pressure

Jefferson is brilliant, quiet and overwhelmed. He's tasked with writing the Declaration, even though he'd rather be anywhere else. Big words—huge responsibility.

Benjamin Franklin - Pennsylvania Delegate | Low-Key Running the Room

Franklin stays calm while everyone else spirals. He uses humor, patience and timing to move things forward. Doesn't raise his voice—still gets results.

Abigail Adams - Voice from the Outside | Calling It Out

Abigail isn't in Congress, but she's not silent. Through letters, she pushes the men in power to think about women, fairness and who's being left out. Way ahead of her time.

PLOT TWIST!

When the Constitution was written in 1787, it didn't use the words "democracy" or "democratic." The writers were low-key nervous about pure democracy—worried people might vote on impulse—so they built a republic instead, with checks, balances and arguments baked in. A little sus? Maybe. But it worked.

Let's create our own Constitution:

Just like the founders, you're being asked to decide what matters enough to protect. No phones. Closed doors. Big arguments. What do you decide?

Pick Your Role (Check One)

If you were in the room, you would most likely be:

- The peacemaker
 The rule-maker
 The rebel
 The quiet observer
 The moderator

Making the Rules

If your opinion could influence the beginning of a nation, how would you rank these ideas—from most important (1) to least important (5)?

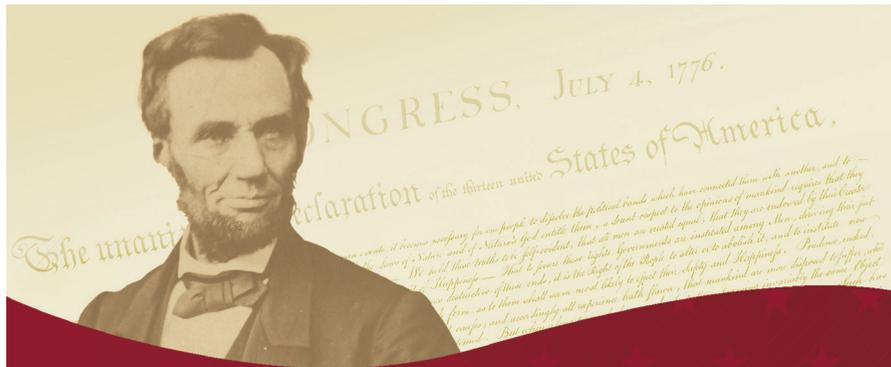
- Freedom of speech
 Protection from unfair laws
 Who gets to vote
 Limits on government power
 Add your own _____

One Line That Matters

If the Constitution could only teach us one important lesson, it would be:

Finish the Sentence

We the _____,
 in order to _____,
 promise to _____,
 and protect _____,
 for ourselves and those who come after us.



America's Anniversary Teaching Resources:

As the United States marks its 250th anniversary, we invite students to reflect on what the Fourth of July has meant to different people over time. To mark this milestone, we are offering new classroom resources for elementary, middle and high schools, where students can explore how American leaders across eras understood the ideals of freedom and equality. Scaffolded for each grade band, students consider how changing political and social contexts shaped Americans' ongoing efforts to create a "more perfect union."

Visit the [Education Resources page](#) to access the new lesson plans.

Public Virtual Field Trips

Ford's Theatre and the Lincoln Assassination

April 14, 2026, 11 a.m. and 2 p.m. ET

Learn the story of Lincoln's assassination from the place where it happened. Explore the world of Civil War Washington, D.C., the events leading up to the night of the assassination and consider its lasting legacies. Participants will look closely at historical and contemporary images including maps, photographs and illustrations and gain a comprehensive introduction to the Lincoln assassination story.

Virtual Investigation: Detective McDevitt

April 21, 2026 at 11 a.m. and 2 p.m. ET

Assist Detective James McDevitt as he investigates the assassination of President Lincoln. Revisit sites and reexamine clues from April 14, 1865. In this interactive, theatrical program, participants will interact with historical characters portrayed by an actor, examine primary source images and hear witness statements to determine who is guilty of this heinous crime.

Learn more by visiting the [Teaching and Learning pages on www.fords.org](#)

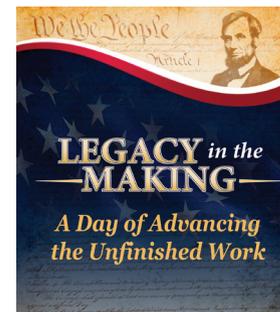
Public Programs



Cabinet Conversations: Life, Liberty and the Pursuit of Happiness

April 22, 2026

The story of America's founding remains one of contention, evolution and aspiration. President Lincoln considered the Declaration of Independence and Constitution as "an apple of gold" and "the picture of silver subsequently framed around it." What do these documents reveal about the elasticity of our democracy, and what "unfinished work," as Lincoln described, remains for us today?



Legacy in the Making: A Day of Advancing the Unfinished Work

May 17, 2026

In honor of the 250th anniversary of the founding of the United States, this symposium will explore the enduring relevance of the principles articulated in the Declaration of Independence and their continued influence on the American identity, values and civic responsibilities.



Photo ©Maxwell MacKenzie

Museum & Trivia Night

June 26, 2026

Ford's Theatre opens its doors after-hours as part of Civic Season! Explore the theatre and museum, team-up for Lincoln and Civics Trivia and nerd-out in good company with fellow history and theatre lovers.

Visit the [Public Programs page at www.fords.org](#) for more information.

These programs are offered in commemoration of the 250th anniversary of the Declaration of Independence.

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



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By including Ford's Theatre Society in your estate plans, you help preserve the place where Lincoln's legacy lives on. Your future gift ensures that his enduring vision of unity, leadership and hope continues to inspire generations to come.




Scan the QR code, call (202) 434-9552 or email legacy@fords.org for more information.

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The Board of Governors explores the legacy of President Abraham Lincoln and supports the celebration of the American experience through theatre and education. The Board of Governors comprises corporations and associations who advance the mission of Ford's Theatre through a variety of activities, including production underwriting, education program underwriting and general operating support.

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2013	Dr. Condoleezza Rice, Bill Russell	1997	Robert G. Stanton
2012	Morgan Freeman, Elie Wiesel, Wayne R. Reynolds, Hon. Rex W. Tillerson	1995	Edward P. Faberman
2011	Lee Kuan Yew, Kareem Abdul-Jabbar, Julie Andrews	1994	Mrs. Fritz Hollings, Mrs. Alan Simpson
2010	Justice Albie Sachs, Archbishop Emeritus Desmond Tutu, Dr. John R. Sellers	1993	Lady Bird Johnson, Joseph Cates
2009	Aretha Franklin, George Lucas, Sir Sidney Poitier	1992	Barbara Bush
2008	Dr. Maya Angelou, Ruby Dee, Dr. Benjamin Carson, Jr. The Honorable Sandra Day O'Connor	1991	The Honorable William F. McSweeney
2007	The Honorable John Lewis, Dr. James M. McPherson	1990	The Honorable Sidney Yates
		1989	Frankie Hewitt, Tommy Berra
		1988	The Honorable Stewart Udall
		1987	Nancy Reagan
		1986	Gerald Freed
		1985	Joy Dirksen Baker
		1984	Mrs. Thomas P. O'Neill, Jr.
		1983	Clyde Wheeler
		1982	The Honorable C. William Verity, Jr.
		1981	The Honorable Milton Young

Ford's Theatre Advisory Council

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

Dr. Terry Alford	Dr. Martha Hodes	Dr. Matthew Pinsker
Gigi Bolt	Harold Holzer	Eugene Robinson
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Audience Services

Historic Site Visits

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

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

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

Box Office Hours

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

Groups

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

Accessibility



Accessible seating is offered in both the rear orchestra and the balcony sections.



GalaPro closed captioning will be available for all performances starting March 13, 2026. 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 *1776* are scheduled for April 9, 2026 at 7 p.m. and May 2, 2026 at 1 p.m.



Sign-interpreted performances of *1776* are scheduled for April 16, 2026 at 7 p.m. and May 9, 2026 at 1 p.m.



A sensory-friendly performance of *1776* is scheduled for April 25, 2026 at 1 p.m.

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

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Deputy Director and
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Irani Foundation Director of Education.....**Tricia Patrick**
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 Manager of Arts Education Axel R. Cruz
 Interpretive Programs Manager Daiya Malone
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 Tamekia Jackson, Max Johnson,
 Mary Myers, Kirsten Noetzel,
 Victoria Reinsel, Eliseo Valerio
 Education Program Artists Jonathan Atkinson, Joe Mallon,
 Eric M. Messner, Chris Stinson, Taylor Witt

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 Ticket Services Associates Kyle Bailey, Jasmine Brooks, Jan Cameron,
 Anthony De Souza, Audrey Klasterman,
 Rome Kapen, Steve Langley, Felicia Mayfield,
 Charlotte Newton, Cynthia Perdue, AJ Sultan,

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Production Supervisor Carey Lawless
 Head Carpenter Andrew Fox
 Props Head Tess Wagner
 Head Flyperson Craig Arnold
 Costume Manager/Design Assistant Veronica Stevens
 Interim Costume Manager/Design Assistant Andrew Cutler
 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 Assistant Safiya Muthaliff

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 Manager, Theatre Operations
 and Volunteer Engagement Jeron Amoroso
 Patron Services Manager,
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 Patron Services Associates Sam Austin, Amber Darby, Allison Farrall,
 Harry Greenberg, Cindy Holl, Renée Jones,
 Nadia Lee, Emmaline Moye, Elinor Reed,
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 Acting Director, National Park Service Jessica Bowron
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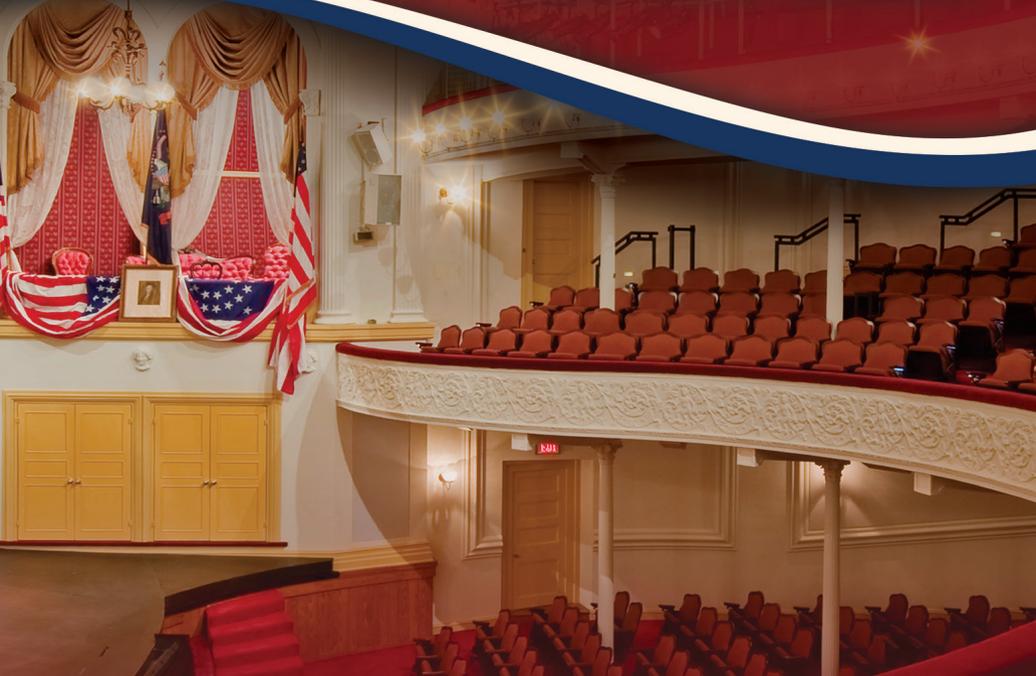
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and its commitment to carrying forward
 the legacy of President Abraham Lincoln
 through education and the arts.

GENERAL DYNAMICS

FORD'S THEATRE

2026-2027 SEASON



COME FROM AWAY

Book, Music and Lyrics by
Irene Sankoff and David Hein
Music Directed by Clay Ostwald
Choreographed by Katy Tabb
Directed by Kevin McAllister

September 10 -
October 18, 2026

A Christmas Carol

A Ghost Story of Christmas

By Charles Dickens
Adapted by Michael Wilson
Directed by Michael Baron

November 19-
December 31, 2026

A FIRST LOOK

THE FORD'S THEATRE
LEGACY COMMISSIONS

Free Ticketed Event!

Featuring new work exploring
historically significant events and
figures that have contributed to
the fabric of America
over our past 250 years.

January 2027

The 25th Annual Putnam County SPELLING BEE

Music and Lyrics by William Finn
Book by Rachel Sheinkin
Conceived by Rebecca Feldman
Additional Material by Jay Reiss
Originally Directed on Broadway
by James Lapine
Music Directed by Christopher Youstra
Choreographed by Ashleigh King
Directed by Alan Paul

March 12 - May 15, 2027



www.fords.org

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Tickets: (888) 616-0270

Groups: (800) 899-2367

Members: (202) 434-9545

