

Mister Lincoln

Sept. 20-Oct. 13, 2024

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Table of Contents



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Ford's Theatre	2
Welcome	3
Ford's Theatre Rules of Engagement	4
Equity, Diversity and Inclusion (EDI) at Ford's Theatre	5
<i>Bringing Lincoln to Life with Stone, Wax and Stage</i>	6
Ford's Theatre Underwriters	8
Title Page	11
Cast	13
Cast Photo	15
Cast Bio.....	17
Production Bios.....	19
Associate Artists.....	23
<i>Mister Lincoln</i> Student Guide.....	24
Education at Ford's Theatre	26
Board of Trustees	29
Abraham Lincoln National Council	29
Board of Governors	30
Donors.....	32
Advisory Council.....	37
The Lincoln Medal	38
Audience Services.....	39
Staff	40

Large print playbills are available. Please ask an usher.

Ford's Theatre



Photo © Maxwell MacKenzie.

Ford's Theatre explores the legacy of President Abraham Lincoln and celebrates the American experience through theatre and education. A working theatre, historical monument, world-class museum and learning center, Ford's Theatre is the premier destination in Washington, D.C. to explore and celebrate Lincoln's ideals and leadership principles.

Ford's Theatre History

In 1861, theatre manager John T. Ford leased out the abandoned First Baptist Church on Tenth Street to create Ford's Theatre. Over the next few years, the venue became a popular stage for theatrical and musical productions. On April 14, 1865, Abraham Lincoln visited Ford's for a performance of *Our American Cousin*. At this performance, Lincoln was shot by John Wilkes Booth, a Confederate sympathizer and white supremacist. Lincoln died the next morning in the Petersen House, a boarding house located across the street. Ford's Theatre remained dark for more than 100 years, officially reopening in 1968 as a national historic site and working theatre. It is operated through a public-private partnership between the National Park Service and Ford's Theatre Society.

Ford's Theatre Today

Through its inspiring theatrical productions, live historic interpretation and engaging education programs, Ford's Theatre offers visitors the opportunity to immerse themselves in America's past while revealing meaningful connections to today.

As a working theatre, Ford's produces renowned plays, vibrant musicals and newly commissioned works that captivate and entertain while examining political and social issues related to Lincoln's legacy. With works from the Tony-nominated *Come From Away* and the nationally acclaimed *Big River* to the world premieres of *Meet John Doe*, *The Heavens Are Hung In Black*, *Liberty Smith*, *Necessary Sacrifices*, *The Widow Lincoln*, *The Guard*, *Grace* and *Something Moving*, 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 the opening of our 2024-2025 season. As we began to plan a season that would intersect with a national election, it's no coincidence that we chose Herbert Mitgang's *Mister Lincoln*. Ford's historic stage is intrinsically connected to Abraham Lincoln. One look at the Presidential Box and an overwhelming feeling comes over many of us. When we come to this sacred space, we feel Lincoln's presence. We think about the man he was, the leader he became, and the values he stood for. We kept asking ourselves, what would it feel like to meet President Lincoln today? What would he teach us at this juncture of national discord? Are there historical parallels between Lincoln's time in office and our country today? Could we be re-inspired by the man and the lasting power of his words?

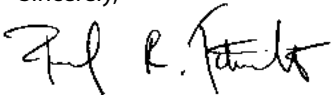
Much of the play's eloquent and powerful language comes from Lincoln's own words. In the introduction to the play, Mitgang writes: "Lincoln happened to have been the best writer who ever occupied the White House. He can be placed in the front rank of American writers outside the White House too. Who else could come up with: "They are blowing out the moral lights around us" or call upon Americans, "...to bind up the nation's wounds"? His words were hand-fashioned without a single ghostwriter or pollster to guide his pen or thought."

Mister Lincoln had its American premiere here at Ford's Theatre back in 1980-44 years ago! In reviving this historical play, it is our hope that you'll gain a deeper appreciation for a man who rose from abject poverty in Kentucky to become one of the most consequential presidents in our country's history.

Working on the production has allowed Ford's to have a fruitful collaboration with the children of the playwright, Lee and Laura Mitgang. We are also very fortunate to be welcoming Scott Bakula back to our stage.

Enjoy your time with *Mister Lincoln*, and I hope to see you back at Ford's Theatre throughout our season.

Sincerely,



Paul R. Tetreault
Director
Ford's Theatre Society

Ford's Theatre Rules of Engagement

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

At Ford's Theatre:

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

Let's create something beautiful together.



Become a volunteer usher!

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

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

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

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.

Bringing Lincoln to Life with Stone, Wax and Stage

By Blake Lindsey
Museum Interpretive Resources Specialist

Washington, D.C. is a city made of monuments to people and the ideas they championed. In its own unique way, Ford's Theatre is part of the capital's monumental pantheon. Here, theatre and education are platforms to explore the American experience as well as Lincoln's life and tragic death. You will experience this mission in action through watching Herbert Mitgang's *Mister Lincoln* on the Ford's Theatre stage. Most people around the country and the world, however, are more familiar with the public buildings and sculptures carved from stone and metal that define the D.C. landscape. For generations, Americans have passed down the experience of coming face to face with the seemingly immortal faces of American heroes on the National Mall and walking the halls of government. These sensations are a recognition that we too inherit those legacies and possess a piece of that power.

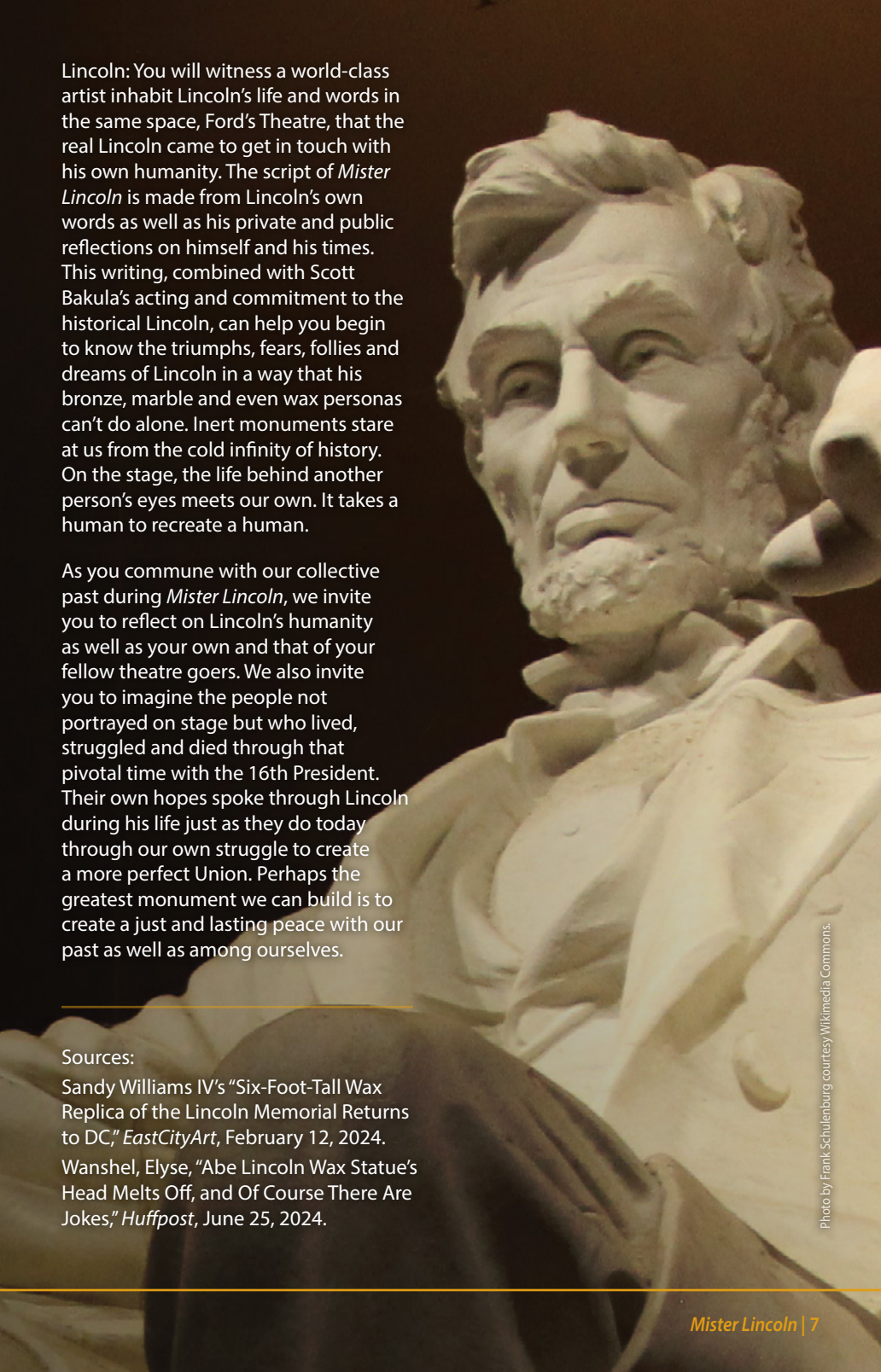
Over the past two centuries, the styles of these commemorations have subtly and not so subtly shifted with each generation. One recent and fascinating example of this evolution was a six-foot-tall wax replica of the Statue of Abraham Lincoln featured at the Lincoln Memorial sculpted by University of Richmond Professor of Art Sandy Williams IV. First unveiled in D.C. on the site of what was a refugee camp for people fleeing slavery during the Civil War, Williams brought a

unique vision to their piece. In contrast to its permanent colossal counterpart on the Mall, Williams's wax memorial came installed with wicks and was meant to be a temporary, interactive piece of public art. Community members were invited to light the wicks. As the piece slowly melted away, participants were invited to reflect on the history of the site, visualize change and have agency over public art.

After its initial deconstruction, a second iteration of Williams's wax Lincoln was ordered and installed in February 2024. It stood until it famously melted under a scorching D.C. sun. This caught the ever enthusiastic eye of the internet, provoking a frenzy of memes and social media posts commenting on its unfortunately deformed, half-melted shape. Williams graciously embraced the diverse responses to their work: "that is what public artwork is about."

Williams's is a modern approach, one that recognizes that our national dialogue with Lincoln has always been a litmus test for who we are as a society. Whether it's through thoughtful reflection, emotional deconstruction or satirical jesting, Americans have always felt an instinctual need to connect with Abraham Lincoln. The story of his life, death and legacy is a stand-in for the dizzying intersection of competing ideas that have been at the heart of American life for centuries.

By experiencing *Mister Lincoln* at Ford's Theatre, you are embarking on your own private dialogue with Abraham



Lincoln: You will witness a world-class artist inhabit Lincoln's life and words in the same space, Ford's Theatre, that the real Lincoln came to get in touch with his own humanity. The script of *Mister Lincoln* is made from Lincoln's own words as well as his private and public reflections on himself and his times. This writing, combined with Scott Bakula's acting and commitment to the historical Lincoln, can help you begin to know the triumphs, fears, follies and dreams of Lincoln in a way that his bronze, marble and even wax personas can't do alone. Inert monuments stare at us from the cold infinity of history. On the stage, the life behind another person's eyes meets our own. It takes a human to recreate a human.

As you commune with our collective past during *Mister Lincoln*, we invite you to reflect on Lincoln's humanity as well as your own and that of your fellow theatre goers. We also invite you to imagine the people not portrayed on stage but who lived, struggled and died through that pivotal time with the 16th President. Their own hopes spoke through Lincoln during his life just as they do today through our own struggle to create a more perfect Union. Perhaps the greatest monument we can build is to create a just and lasting peace with our past as well as among ourselves.

Sources:

Sandy Williams IV's "Six-Foot-Tall Wax Replica of the Lincoln Memorial Returns to DC," *EastCityArt*, February 12, 2024.

Wanshel, Elyse, "Abe Lincoln Wax Statue's Head Melts Off, and Of Course There Are Jokes," *Huffpost*, June 25, 2024.

Ford's Theatre Underwriters

Performances of *Mister Lincoln* are made possible by generous corporate support from:

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-Ziad Ojakli, Executive Vice President, Government Operations

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



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

Ford's Theatre Underwriters (cont.)

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-Michael K. Wirth, Chairman and Chief Executive Officer



Lockheed Martin Corporation is a global defense technology company driving innovation and advancing scientific discovery. Our all-domain mission solutions and 21st Century Security vision accelerate the delivery of transformative technologies to ensure those we serve always stay ahead of ready. The company's vision for 21st Century Security centers on helping the U.S. and allies leverage emerging technologies and advanced capabilities to create a resilient, interoperable and connected network that deters threat.

-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

SCOTT BAKULA
IN
Mister Lincoln

Written By
Herbert Mitgang

Scenic Design
Misha Kachman

Costume Design
Veronica Stevens

Lighting Design
Matthew Taylor

Sound Design
Sarah O'Halloran

Dramaturg
Richard Helleisen

Dialects and Voice Director
Rachel Hirshorn-Johnston

Production Stage Manager
Brandon Prendergast

Assistant Stage Manager
Julia Singer

Deputy Director and Director of Programming
Kristin Fox-Siegmund

Director
José Carrasquillo

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“During our first conversation José mentioned that he wants the world of the show to feel like a museum of Lincoln. A museum requires artifacts, and I started thinking about things which are most remarkable about Lincoln visually and quickly realized that there are essentially two: his writing, meaning the visual manifestation of his letters and words (like most politicians of his time he was primarily a terrific writer) and the man himself, his physical appearance. All the rest is just uninteresting-looking Victoriana... Contemporaries who had met Lincoln, whether they were sympathizers or foes, frequently made remarks about his physical appearance—he had alternatively struck people as strange, majestic, ugly, awkward, idiosyncratic, impressive, so on and so forth; in other words, interesting. So I took those two visual elements—Lincoln’s words and Lincoln’s face—and made them into a design for this show.” -Misha Kachman

Love the show?

Share your thoughts on social media.

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

Please credit scenic designer Misha Kachman and tag us using @FordsTheatre and #FordsMisterLincoln.

Cast

Cast

Abraham Lincoln Scott Bakula

Time: Good Friday, April 1865.

Place: Abraham Lincoln's memory.

This performance of *Mister Lincoln* will be performed without an intermission.

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

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

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

Playwright's Note



This is a dramatization of Lincoln's life and mind. Artistic license is necessarily taken in narrative reconstruction, but all the events and ideas in the play are rooted in historical records and personal discoveries. Certain dialogue is newly created; it is based on informed interpretation of Lincoln's character and of the times in which he lived. Some of the set pieces and language of the literary Lincoln are not necessarily in chronological sequence, but reflect his spoken or written views faithfully.





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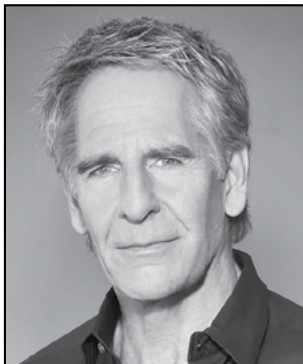
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Cast Photo



Scott Bakula

“

Fellow-citizens, we cannot escape history. We of this Congress and this administration will be remembered in spite of ourselves. No personal significance, or insignificance, can spare one or another of us. The fiery trail through which we pass will light us down, in honor or dishonor, to the latest generation.

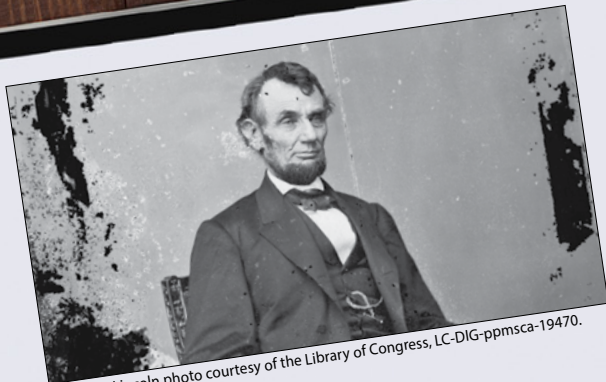
”

A. Lincoln

Second Annual Message to Congress
December 1, 1862

Ford's at Your Fingertips

Experience behind-the-scenes digital access to
Mister Lincoln



Abraham Lincoln photo courtesy of the Library of Congress, LC-DIG-ppmsca-19470.

- Watch videos
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Cast Bio

Scott Bakula

Ford's: *Shenandoah*, *An Evening with Scott Bakula*. Broadway: *Marilyn: An American Fable* (Joe DiMaggio), *Romance/Romance* (Tony Nomination). Off-Broadway: MCC Theater: *The Connector*, *Three Guys Naked from the Waist Down*. Regional: The Old Globe: *Dancing in the Dark*. Geffen Playhouse: *Quality of Life*. Off-West End: Menier Chocolate Factory: *Terrible Advice*. D.C.-Area: Kennedy Center Honors: *Steven Sondheim* and *Carol Burnett*. Other: Carnegie Hall: *Anyone Can Whistle*. Peterborough Players: *Man of La Mancha*. Hollywood Bowl: *Evening with Carol Burnett*, *Guys and Dolls*. Los Angeles and Boston: *Night Club Confidential*. Television: *Quantum Leap* (Golden Globe Winner, Emmy Nominations), *NCIS New Orleans*, *Star Trek Enterprise*, *Men of*

a Certain Age, *Behind the Candelabra* (Emmy Nomination). Film: *Sibling Rivalry*, *American Beauty*, *Necessary Roughness*, *Lord of Illusions*, *Mi Familia*, *Color of Night*, *The Informant*, *Cats Don't Dance* (Voice of Danny the Cat).

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Production Bios

Herbert Mitgang (1920-2013)

Playwright

Author of *Mister Lincoln*, was an award-winning journalist, historian, dramatist, novelist and TV documentarian. During 47 years at *The New York Times*, he served on the editorial board, was a book critic, and helped found the Op-Ed page. A noted Lincoln scholar and Fellow of the Society of American Historians, his 17 books include *Abraham Lincoln: A Press Portrait*, and *The Fiery Trial*. Mitgang also wrote *Adlai, Alone*, a play profiling presidential candidate Adlai E. Stevenson. *Mister Lincoln* was first performed at Ford's Theatre in 1980, had a Broadway run, and has appeared in theaters around the U.S. and internationally.

José Carrasquillo

Director

Ford's: *A Christmas Carol* (2021). D.C.-Area: 1st Stage: *Mlima's Tale*, *The Brothers Size* (Helen Hayes Award, Directing); 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: *The Obituary Bowl*; Avant Bard: *Happy Days*, *The Maids* (Mary Goldwater Lobby Award, Directing); 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.



Production Bios (cont.)

Misha Kachman

Scenic Designer

Ford's debut. New York: Lincoln Center, TFANA, 59E59. D.C.-Area: Arena, Kennedy Center, Signature, Studio, Olney (Affiliated Artist), Round House, Imagination Stage, Mosaic, Theater J, Woolly Mammoth (Company Member). Regional: Arizona Theatre Company, Baltimore Center Stage, Berkeley Rep, CTC, Cincinnati Playhouse, Cleveland Playhouse, Court Theatre, Pasadena Playhouse, Portland Center Stage, Seattle Rep, Syracuse Stage, Village Theatre, Wilma Theater. OPERA: Seattle Opera, Opera Lafayette, Opera Royal Versailles. Affiliations: Professor, Head of MFA in Design, University of Maryland.

Veronica Stevens

Costume Designer

Ford's debut. D.C.-Area: Theater J: *Waiting for Lefty*. Other: Academy for Classical Acting, STC/GW Univerity: *A Midsummer Night's Dream*, *A Winter's Tale*. University of Maryland Dance Department: Several new works. Training: MFA Costume Design and Technology, Penn State University. BA in Theatre, Bloomsburg University.

Matthew Taylor

Lighting Designer

Ford's: *A Christmas Carol*, Associate LD (2009-2024). Regional: Orlando Ballet: *Sleeping Beauty*, *The Great Gatsby*; Madison Opera: *Candide*; Sundance Summer Theatre: *Cinderella*, *Footloose*, *Joseph and the Amazing Technicolor Dreamcoat*; Detroit Public Theatre: *Eight Nights*, *Holiday Cabaret*; The Purple Rose Theatre: *Human Error*, *The Antichrist Cometh*; Salt Lake Acting Company: *Yoga Play*, *A Doll's House Part 2*

Sarah O'Halloran

Sound Designer

Ford's debut. Theater J: *The Hatmaker's Wife*, *This Much I Know*, *The Chameleon*, *Gloria: A Life*, *Compulsion*, *Nathan the Wise*, *Talley's Folly*; Olney: *The Brothers Paranormal*, *Our Town*, and *Labour of Love*; Woolly Mammoth: *She the People: The Resistance Continues*; 1st Stage: *The Phlebotomist*, *The Brothers Size*, *Swimming with Whales*; Studio Theatre: *Cry it Out*; Everyman: *Sense and Sensibility*, *Be Here Now*, *Proof*, *Dinner with Friends*; Mosaic: *In His Hands*, *The Return*.

Richard Helleesen

Dramaturg

Ford's (writer): *Necessary Sacrifices*, *One Destiny*, *Freedom's Song* (co-bookwriter), *Investigation: Detective McDevitt*, *The Road From Appomattox*, *Now He Belongs to the Ages* (2015 Lincoln Commemoration), Annual Gala 2019, 2022-24. Off-Broadway: *Eisenhower: This Piece of Ground*, Theatre at St. Clement's. Regional: South Coast Repertory, Denver Center, Olney Theatre Center, Florida Stage, Syracuse Stage, Sacramento Theatre Company, City Theatre (Miami), Los Angeles Repertory Company, Imagination Stage, People's Light and Theatre, B Street Theatre, Sundance Children's Theatre. Playwriting Awards: National Theatre Conference, Philadelphia Festival Theatre, PEN USA-West, Beverly Hills Theatre Guild. Playwright-in-Residence: William Inge Center for the Arts.

Rachel Hirshorn-Johnston

Dialects and Voice Director

Assoc. Professor of Voice and Speech and Head of Acting and 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

Production Bios (cont.)

around the country and internationally, and is an active member of VASTA, PAVA, and AEA. Training: MFA, Acting and Directing, UMKC; BFA, Acting, UMBC.

Brandon Prendergast

Production Stage Manager

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

Julia Singer

Assistant Stage Manager

Ford's: *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*. 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*.



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

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



Production Bios (cont.)

Kristin Fox-Siegmund

Deputy Director and Director of Programming

Since joining Ford's in 2006, Fox-Siegmund has overseen the creation of the Center for Education and Leadership and the renovation of the historic theatre and museum, as well as the world premiere productions of *The Guard*, *The Widow Lincoln*, *Necessary Sacrifices*, *Liberty Smith*, *Meet John Doe* and *The Heavens Are Hung In Black*. Prior to Ford's, she spent 11 years at the Alley Theatre in Houston, Texas. Her tenure as Production Manager included premieres of Horton Foote's *The Carpetbagger's Children*, Ken Ludwig's *Be My Baby* and *Leading Ladies* and Edward Albee's *The Play About the Baby* and *The Goat, or Who Is Sylvia?*, as well as Michael Wilson's production of *A Christmas Carol*. She

oversaw the design and relocation of the theatre's new production facilities in 2002 and the renovation of its Neuhaus Stage after the destruction of Tropical Storm Allison in 2001. Other work includes Santa Fe Opera and Houston Grand Opera.

Paul R. Tetreault

Director

Since joining Ford's in 2004, Tetreault has enhanced the quality of the institution's artistic programming and expanded its mission to include a stronger focus on education. He led a \$50+ million capital campaign, the most extensive renovation to the theatre and museum since the building reopened to the public in 1968, and the creation of the Center for Education and Leadership, which seeks to further

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BY WILLIAM SHAKESPEARE | DIRECTED BY RAYMOND O. CALDWELL

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BY LAUREN GUNDERSON | DIRECTED BY KAJA DUNN

TWELFTH NIGHT

MAY 13 - JUNE 22, 2025

BY WILLIAM SHAKESPEARE | DIRECTED BY MEI ANN TEO

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Production Bios (cont.)

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 *Mister Lincoln*

Assistant DirectorRicardo S. Blagrove
 Personal Assistant to Mr. BakulaMadison Baylor
 Prop Designer/CoordinatorMarie Schneggenburger
 Associate Scenic Designers.....Brandon Roak,
 Sophia Tepermeister
 Assistant Lighting Designer.....Justin Gibson
 PropsFelysia Furnary,
 Jonathan Dahm Robertson

Costumes built by Arel Studios NY.
 Scenery built by F&D Scene Changes Ltd.

Special thanks to Vivian Baker, Sara Seidman Vance, Louie Zakarian and Vincent VanDyke Effects, Inc.



The actor 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 is a member 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.

Clint Allen	Felicia Curry	Milagros Ponce de León	Kimberly Schraf
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Getting to Know Lincoln

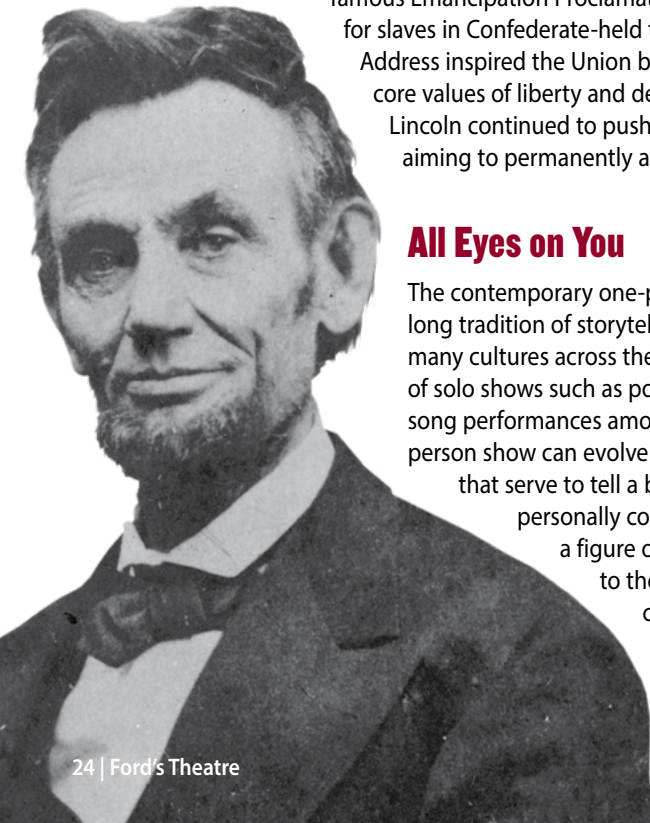
The play *Mister Lincoln* is a solo show featuring key moments in Lincoln's life as a lawyer and advocate as well as his presidency. Acclaimed television and stage actor Scott Bakula plays the title role and will take you on a journey through history. We will hear about the experiences that shaped him and some of the iconic words he crafted and delivered in letters and speeches.

Abraham Lincoln was born on February 12, 1809, in rural Kentucky. Rising from humble beginnings, Lincoln became a self-taught lawyer and a compelling public speaker. Elected president in 1860, he demonstrated exceptional leadership qualities by steering the nation through the Civil War. History remembers him for his unwavering commitment to preserving the Union and working to establish a "new birth of freedom" in the United States by working with others to use his presidential powers to abolish human slavery.

While Lincoln was an important part of the nation's advances during the Civil War, his leadership style was defined by an ability to make decisions by balancing his own conscience and the needs of others. His approach to the presidency resulted in the famous Emancipation Proclamation, which declared freedom for slaves in Confederate-held territories. His Gettysburg Address inspired the Union by expressing the nation's core values of liberty and democracy. Re-elected in 1864, Lincoln continued to push for the 13th Amendment, aiming to permanently abolish slavery nationwide.

All Eyes on You

The contemporary one-person show continues a long tradition of storytelling that has existed across many cultures across the world. There are many types of solo shows such as poetry, stand-up comedy and song performances among others. In theatre, a one-person show can evolve from a series of monologues that serve to tell a biographical story, either one personally connected to the storyteller or of a figure of current or historical interest to the performer. The playwright can choose to include the voices of other characters or to keep the perspective focused on one character.



What's Your Story?

Reflect on significant moments of your life where you learned important lessons or achieved milestones and document how these moments have influenced who you are today.

Instructions:

Step One:

- Think about your life journey up to this point. Consider personal, academic and extracurricular experiences. Think about moments that stand out to you—times when you learned something important or achieved something meaningful.

Step Two:

- Choose at least three key moments from any time period in your life. These can be from any time period in your life. These moments could include events like learning a new skill, overcoming a challenge, reaching a personal goal or any experience that had a significant impact on you.

Step Three:

- Reflect on how each of these key moments has influenced who you are today. Consider the following questions:
 - How did this experience change you or your perspective?
 - What skills or knowledge did you gain from this moment?
 - How does this moment continue to impact your decisions, actions or goals?

Step Four:

- Write a brief poem, monologue or speech about the event. Include details about what happened, where it took place, who was involved and why it was significant to you.
- Be creative and honest in your reflections, and make sure to highlight how these key moments have shaped your identity and future aspirations.

Step Five:

- Share your piece with your class or a small group. Use this opportunity to learn from others' experiences and gain new perspectives on your own journey.

Education at Ford's Theatre



Photo by Gary Erskine.

History Comes Alive for Every Generation

Ford's Theatre Society education programs engage learners of all ages in connecting the past with the present, developing their voices and building critical thinking and historical literacy skills. Drawing inspiration from President Abraham Lincoln's leadership and his prowess as an orator, our programs continue to explore Lincoln's legacy. Through programs like the **Lincoln Oratory Residency and Festival**, the **Lincoln Online Oratory Program** and **Stand Up, Be Heard**, as well as on-site and virtual field trips, we offer immersive experiences that bring history to life.

Field Trips to Ford's Theatre

A **Field Trip** to Ford's Theatre provides a tangible connection to the place where Lincoln's impact endures, allowing participants to delve deeper into his enduring influence. Ford's Theatre Society's Education Department welcomes students and teachers to take part in our in-person and virtual learning opportunities this season! To ensure local student accessibility to our nation's historical and cultural heritage, Ford's education programs are offered for free to D.C. public and charter schools and to Virginia and Maryland Title I schools with **free** bus transportation for those within the Capital Beltway. Schedule your school's historic site visit today and inquire about a guided tour by a member of our education staff.

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

Education at Ford's Theatre (cont.)

Public Programs

Ford's Theatre offers expansive public programs designed for the historically curious and lifelong learners. Our initiatives provide rich opportunities for learning, connecting you to the history of our iconic site and offering deeper insights into our onstage productions. We delve into the intersection of theatre arts, history and civics, fostering a dynamic environment for public discourse.

History Talks: Lincoln, A Life in Documents | September 18, 2024 at 7 p.m.

Join Ford's Theatre Education and Michelle A. Krowl, Civil War and Reconstruction specialist, for this live virtual journey into the Abraham Lincoln Papers at the Library of Congress. Explore key moments illuminated by the records Lincoln left behind, and gain insights into his personality, leadership and his impact on American history.

Mister Lincoln Post Show Discussion with Scott Bakula

The show may be over but there is a good reason to stay with us for a bit longer. Directly following *Mister Lincoln*, Scott Bakula will return to the stage for a short post show talk. **Available after the following performances: September 24** after the 7 p.m. preview performance, **September 27** and **October 3** after the 12 p.m. show and **October 12** after the 2 p.m. performance.

Written Then, Spoken Now: Mister Lincoln | October 1, 2024 at 7 p.m.

Experience the convergence of history and theatre as dramaturg and playwright Richard Hellesen and Michelle A. Krowl of the Library of Congress illuminate the craft of bringing historical figures to life through theatre and selections from the archives of the Abraham Lincoln Papers at the Library of Congress.

From Quill to Curtain: Writing a Solo Show | October 8, 2024 6-9 p.m.

Inspired by our current production *Mister Lincoln*, this single session playwriting Master Class is designed for playwrights who desire to create unique narratives channeled through a single performer. Facilitated by Howard University Professor of Dramaturgy and Playwriting, Denise Hart.

Find out more information about these events by visiting the **Public Programs** page on our website: www.fords.org.

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



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

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

Will you help us build on Lincoln's legacy?

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

Up Next: Sensory-Friendly Events



Photo by Carolina Dulcey.

A Christmas Carol Sensory-Friendly Performance

Sunday, November 24, 2024 at 2 p.m.

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

Saturday, February 8, 2025 at 9 a.m.

Sister Act Sensory-Friendly Performance

Saturday, April 26, 2025 at 2 p.m.

SF

Sensory-friendly performances and museum experiences are designed to create a welcoming and relaxed theatre and museum environment for people with autism, sensory sensitivities, and other social, learning or cognitive disabilities.

Adjustments to the environment include less lighting and lower sound levels; allow for movement in the theatre; use of digital devices; and designated take-a-break and quiet spaces.

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

Ford's Theatre Donors (cont.)

Ford's Theatre is grateful for the support of these organizations that allows us to pursue our mission and provide a high-quality cultural experience. Ford's Theatre gratefully acknowledges these corporations, foundations and government entities for their generous support. The list below includes gifts received from August 1, 2023 – July 31, 2024.

\$50,000 and Above

D.C. Commission on the Arts and Humanities
 Institute of Museum and Library Services
 National Capital Arts and Cultural Affairs
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 The Shubert Foundation, Inc.

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\$1,000 – \$9,999

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 The Max and Victoria Dreyfus Foundation

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

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Dr. Ken Foote

Doris Kearns Goodwin

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Dr. Matthew Pinsker

Eugene Robinson

James L. Swanson

Sharita Jacobs Thompson

Dr. Jonathan W. White

† Deceased

The Lincoln Medal

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.

LINCOLN MEDAL RECIPIENTS

2024	The Honorable Nancy Pelosi, Stephen A. Schwarzman	2006	Dr. David Herbert Donald, Doris Kearns Goodwin, Zoe Dell Lantis Nutter, Nicholas D. Chabraja
2023	Marlene A. Malek, Rita Moreno	2005	Robert A. Iger, Carl Lindner
2022	The Honorable James E. Clyburn, Clive J. Davis	2004	Laura Bush
2019	General Colin L. Powell (Ret.) and Alma J. Powell, Mark Russell	2003	Donald J. Carty
2018	Sheila C. Johnson, Jack Nicklaus	2002	The Honorable Walter J. Hickel, The Honorable Ronald H. Walker
2017	Peyton W. Manning, Ronald O. Perelman	2001	James Whitmore
2015	Diane Nash	1999	Tricia Lott
2014	The Honorable John D. Dingell, James Earl Jones	1998	The Honorable Hillary Rodham Clinton
2013	Dr. Condoleezza Rice, Bill Russell	1997	Robert G. Stanton
2012	Morgan Freeman, Elie Wiesel, Wayne R. Reynolds, Hon. Rex W. Tillerson	1995	Edward P. Faberman
2011	Lee Kuan Yew, Kareem Abdul-Jabbar, Julie Andrews	1994	Mrs. Fritz Hollings, Mrs. Alan Simpson
2010	Justice Albie Sachs, Archbishop Emeritus Desmond Tutu, Dr. John R. Sellers	1993	Lady Bird Johnson, Joseph Cates
2009	Aretha Franklin, George Lucas, Sir Sidney Poitier	1992	Barbara Bush
2008	Dr. Maya Angelou, Ruby Dee, Dr. Benjamin Carson, Jr. The Honorable Sandra Day O'Connor	1991	The Honorable William F. McSweeney
2007	The Honorable John Lewis, Dr. James M. McPherson	1990	The Honorable Sidney Yates
		1989	Frankie Hewitt, Tommy Berra
		1988	The Honorable Stewart Udall
		1987	Nancy Reagan
		1986	Gerald Freed
		1985	Joy Dirksen Baker
		1984	Mrs. Thomas P. O'Neill, Jr.
		1983	Clyde Wheeler
		1982	The Honorable C. William Verity, Jr.
		1981	The Honorable Milton Young



Audience Services

Historic Site Visits

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

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

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

Box Office Hours

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

Groups

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

Accessibility



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



GalaPro closed captioning will be available for all performances starting September 20. 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 *Mister Lincoln* are Thursday, October 3 at 7 p.m. and Saturday, October 12 at 2 p.m.



A sign-interpreted performance of *Mister Lincoln* is scheduled for Thursday, October 10 at 7 p.m.

Staff

Director.....**Paul R. Tetreault**

Deputy Director and

Director of Programming.....**Kristin Fox-Siegmund**

PROGRAMMING

Director of Artistic Programming.....**José Carrasquillo**

Irani Foundation Director of Education.....**Tricia Patrick**

Senior Artistic Advisor**Sheldon Epps**

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Associate Director of Education

and Public ProgramsAlexandria Wood

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Museum Interpretive Resources Specialist Blake Lindsey

Arts Education and Outreach CoordinatorJack Pritt

Manager of Arts Education Axel R. Cruz

Teaching Artists Ashley D. Buster-Ogunwuyi,

W. Ellington Felton, Heidi Fortune Picker,

ChelseaDee Harrison, Tamekia Jackson,

Mary Myers, Kirsten Noetzel,

Victoria Reinsel, Eliseo Valerio

Education Program Artists Jonathan Atkinson, Michael Glenn,

Joe Mallon, Eric M. Messner,

Ryan Sellers, Chris Stinson

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Director, Equity, Diversity and Inclusion.....**Teela P. Foxworth**

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Associate Director, Foundation

and Government RelationsHeather Cipu

Associate Director, Special Events Spencer Fogel

Special Events ManagerRegan R. Lear

Corporate Relations ManagerLainie Richards

Development AssociateRuthie Miller

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and Marketing**Leah Yoon Frelinghuysen**

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Design Production Associate..... Rachel Flannery

Associate Director, Visitor ServicesRajhaun Piranti

Patron Services, Visitation and

Exhibitions ManagerDaiya Malone

Patron Services, Theatre and Access ManagerJeron Amoroso

Ticket Services ManagerAvery Lonsdale

Assistant Ticket Services ManagersCarolyn Lyles, Morgan Vaughn

Patron Services, Visitation and

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LeTadio Bowlah, Allison Farrall, Harry Greenberg,

Rico Jones, Nadia Lee, Ted Leibovitz,

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Charlotte Newton, Cynthia Perdue, Chad Rabago

Group Sales Manager.....Heather Williams

Group Sales Associate.....Michael Schwab

PRODUCTION

Production Supervisor..... Carey Lawless

Head Carpenter.....Andrew Fox

Head Flyperson.....Craig Arnold

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

Wardrobe SupervisorConstance Harris

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

Head ElectricianC.C. Gould

Sound EngineerBrian Keating

Assistant Stagehands.....Dre Jones, Lawrence Rasco,

Autumn Smith

Resident Production Stage Manager Brandon Prendergast

Production AssistantSafiya Muthallif

NATIONAL PARK SERVICE

Secretary of the Interior.....**Hon. Deb Haaland**

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**WE PROUDLY SUPPORT
FORD'S THEATRE**

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

GENERAL DYNAMICS



UP NEXT!



A Christmas Carol

November 21-December 31, 2024

By Charles Dickens; Adapted by Michael Wilson; Directed by Michael Baron

Craig Wallace Returns As Scrooge in Our Holiday Classic!



www.fords.org

Season Sponsors: Chevron and Lockheed Martin Corporation
Lead Sponsor: HII Mission Technologies
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Tickets: (888) 616-0270
Members: (202) 434-9545
Groups: (800) 899-2367
#FordsCarol

Photo of Craig Wallace and the young cast of *A Christmas Carol* (2023) by Scott Suchman.