

EXPERIENCE THE POWER
OF THE 3RD

A FIRST LOOK

THE FORD'S THEATRE LEGACY COMMISSIONS

FRIDAY, JANUARY 10

Elysian Fields

AT 7:30 P.M.

Book and Lyrics by David Emerson Toney
Music and Lyrics by Christopher Youstra
Directed by Craig Wallace

SATURDAY, JANUARY 11

The Soldier From the Antilles

AT 2 P.M.

By Nilo Cruz
Directed by José Carrasquillo

Elizabeth Keckly & Mary Lincoln: *The Last Morning*

AT 7:30 P.M.

By Gloria Reuben
Directed by Sheldon Epps



January 10-11, 2025

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

Welcome

Welcome to Ford's Theatre's *A First Look*. Named "a must-attend event on the D.C. theater scene" in 2024 by DC Theater Arts, *A First Look* shares the process of new play development from our Ford's Theatre Legacy Commission initiative. The initiative seeks to celebrate, amplify, reflect on and engage with stories about civil rights, social justice and America's racial history—stories that have often been neglected or left out of history books and the theatrical art form.

Heading the charge of our initiative is a nationally renowned, award-winning cohort of BIPOC (Black, Indigenous and People of Color) playwrights including Charlayne Woodard (*A Designer of Note; A Woman of Style*), Pearl Cleage (*Something Moving; A Meditation on Maynard* – Ford's World Premiere, Fall 2023), Nambi E. Kelley (*SISTER X*), Rickerby Hinds (*BlackBox*), Dominic Taylor (*Young and Just*) and Chess Jakobs (*The American Five*). *The American Five*, will open our 2025-2026 season. This exciting new play takes us behind the scenes of the 1963 March on Washington and the collaboration between civil rights icons Dr. Martin Luther King, Jr., Coretta Scott King, Bayard Rustin, Stanley Levison and Clarence Jones that led to the "I Have a Dream" speech—one of the most consequential speeches of the 20th century and one that defined the fight for equality and civil rights in America.

This year, *A First Look* is showcasing the commissions of Gloria Reuben and Nilo Cruz. In *Elizabeth Keckly & Mary Lincoln: The Last Morning*, Gloria Reuben allows us to experience the last moments that Elizabeth Keckly and Mary Lincoln spent together in the White House. Her real-time narrative creates an up-close and intimate look at two strong women reconciling loss and tragedy while finding solace in their profound friendship. In *The Soldier From the Antilles*, Nilo Cruz delves into the lesser-known history of Cuban soldiers fighting in the American Civil War as members of the Garibaldi Brigade. Inspired by both the Cain and Abel biblical story and Mary Shelley's gothic masterpiece *Frankenstein*, Nilo's signature poetic prose transforms traumatic memories into a meditation on love and the power of hope, compassion and acceptance. And we are just getting started. Stay tuned for upcoming commissions from Madeline Sayet and Jeanne Sakata in 2026.

In addition, *A First Look* is previewing a new musical by playwright David Emerson Toney and composer Christopher Youstra. Inspired by Shakespeare's *King Lear*, *Elysian Fields* transposes the classical story to post-Civil War, Reconstruction-era Alabama where a freed slave chooses to divide land assets amongst his three daughters. In exploring the themes of faith, forgiveness and redemption, *Elysian Fields* becomes an epic story about the strength of ancestral love.

And don't forget to join us this spring for *Sister Act*—the riotous musical comedy smash based on the hit film. This uplifting, Tony-nominated musical by Alan Menken (*Newsies, Beauty and the Beast, Little Shop of Horrors*) brings to the Ford's stage some of our region's most beloved actors.

Thank you for being an integral part of our play development process and supporting *A First Look* and The Ford's Theatre Legacy Commissions initiative.

Sincerely,



Paul R. Tetreault
Director
Ford's Theatre Society

Equity, Diversity and Inclusion (EDI) at Ford's Theatre

Ford's Theatre is committed to creating an equitable, diverse, inclusive and accessible environment for all artists, staff, students, educators, scholars, theatregoers, tourists and volunteers working and visiting our campus and engaging virtually. With renewed commitment, we have reexamined our practices, reassessed our vision for the future and have taken forward steps for needed reinvention. We want to share the principles that continue to sustain and guide our institution:

Ford's Theatre Society condemns all forms of racism, white supremacy, hate speech, police brutality and acts of violence against Black, Indigenous, People of Color and members of the LGBTQ+ community. We wholeheartedly believe that Black lives matter and support the international cry for equity and social justice. Ford's Theatre Society is fully engaged and committed to dismantling racism, discrimination, exclusion and systemic and social oppression. We are actively working to be an anti-racist, equitable, diverse and inclusive institution.

Ford's Theatre Values

- **Courage:** Following Lincoln's example, we engage deeply with complex truths, explore new ideas and commit to evolving as an organization.
- **Empathy:** We cultivate the ability to see our shared humanity and act with compassion.
- **Equity:** We foster a community that amplifies underrepresented voices and provides equitable opportunities and access.
- **Inclusion:** We work to be an inclusive community based on respect. We celebrate commonalities and embrace differences.
- **Inspired Creativity:** We seek to inspire imagination and creative thinking as we collaborate with each other and our community.

Learn more about our EDI progress at bit.ly/fordsedi.

Land Acknowledgment

Ford's Theatre sits on some of the original homelands of the Piscataway and Nacotchtank peoples, who long lived, farmed and worked on this land. Ford's Theatre Society honors the continued traditions of both peoples, many of whom continue to live in a homeland together.

Ford's Theatre Rules of Engagement

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

At Ford's Theatre:

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

Let's create something beautiful together.



Become a volunteer usher!

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

Learn more about Volunteer Usher benefits and join us this season by visiting:

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

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

Ford's Theatre Underwriters

The Ford's Theatre Legacy Commissions are made possible by generous support from:

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Over the past decade, **Boeing** has proudly invested in the communities where we live and work around the globe. As part of our community engagement strategy, we support efforts that further STEM education for underserved students, assist military members, veterans, and their families, promote environmental stewardship, advance racial equity and provide for communities in need – including disaster recovery and relief. Boeing employees also share their time and skills through mentorships, community service projects and volunteerism with nonprofit organizations worldwide.

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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 threats.

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

Additional Project Support



This project is supported in part by an award from the **National Park Foundation**.

Up Next at Ford's: Winter/Spring 2025

Written Then, Spoken Now: Freedom Was In Sight!

February 7, 2025 at 7 p.m.

An elevated book talk with acclaimed Reconstruction scholar Dr. Kate Masur and dramaturg Faedra C. Carpenter on February 7, 2025. Blended with their conversation, we will showcase vibrant illustrations by Liz Clarke, and feature letters and excerpts of the books read aloud by actors, followed by a book signing.

Sister Act

March 14 - May 17, 2025

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

A riotous musical comedy smash based on the hit film. To escape the mob, a nightclub singer hides in a convent. While there, she helps her new sisters discover their powerful voices. In the process, she finds her own. This uplifting, Tony-nominated musical features original music by Alan Menken (*Newsies*, *Beauty and the Beast*, *Little Shop of Horrors*).

The Inheritance

May 2025

By Matthew López; Inspired by E.M. Forster's *Howards End*; Directed by José Carrasquillo

During WorldPride 2025, Ford's Theatre presents a stage reading of Matthew López's Tony-winning, two-part milestone play inspired by E. M. Forster's masterpiece *Howards End*. This theatrically exhilarating epic explores the lives of three generations of gay men as they chart divergent paths to forge a future for themselves in an ever-changing landscape.

One Destiny

March - May, 2025

By Richard Helleesen; Directed by Mark Ramont

Actor Harry Hawk and Ford's Theatre co-owner Harry Ford revisit the events surrounding President Lincoln's assassination on the night of April 14, 1865. This 40-minute performance explores the key facts of the assassination while capturing the emotions of that fateful night.

Get tickets and learn more about upcoming productions and events at www.fords.org.

The Plays



Pictured L-R: David Emerson Toney, Christopher Youstra

David Emerson Toney's (Book and Lyrics) playwriting credits include *Frankenstein: Dawn of a Monster, Kingdom, The Soul Collector, The Snowy Day, Coming Home* and *The Last of Midnight*. His play *Kingdom* was a finalist for the 2004 Theodore Ward Prize, was part of the 2005-2006 season at the ETA Creative Foundation Theatre in Chicago and was nominated for the Helen Hayes/Charles MacArthur Award for Outstanding New Play or Musical. Toney was the August Wilson Playwright in Residence at the African Continuum Theatre in 2006. A member of the WGA for twenty years, his film and television writing credits include staff writer for Fox's *In Living Color*, screenwriter for New Line Cinema's *House Party III*, head writer and story editor for ESPN, Sony Wonder and Jumbo Pictures. His animation development and writing credits include head writer and story editor for Hoyt and Andy's *Sportsbender*, *Dragon Flyz*, *VanPires*, *The Resonator* for Abrams Gentile Entertainment and the French company Gaumont Entertainment. In 1995, David was the co-winner of the "Script to Screen" screenplay competition, sponsored by the Independent Feature Project and Writers Guild of America for the screenplay *Sticks and Stones*. Currently, he is an associate professor of performance and playwriting at VCUarts in the Department of Theatre at Virginia Commonwealth University in Richmond, VA.

Christopher Youstra (Music and Lyrics) is the associate artistic director, musical theater at Olney Theatre Center. Youstra has music-directed and conducted over 50 musicals at the Olney Theatre, including *Beautiful, Frozen, Cabaret, AD16, Once, In the Heights, Carmen: An Afro-Cuban Musical, Evita, Sweeney Todd, Carousel, Spring Awakening, Avenue Q* and *How to Succeed*. He has also music-directed/performed over 200 shows in most performing arts venues in the region including Ford's Theatre *Ragtime, Little Shop of Horrors* and *25th Annual Putnam County Spelling Bee*; Studio Theatre's 2nd Stage: *Bloody, Bloody Andrew Jackson, Jerry Springer: The Opera, Pop!, Passing Strange*; Studio Theatre: *Adding Machine*; Round House Theater: *Once on this Island, A Murder A Mystery A Marriage, The Summer of '42, Next to Normal*; Kennedy Center Broadway Series: *Guys and Dolls*. Other theatres include: Toby's Dinner Theater, Imagination Stage, Kennedy Center Theatre for Young Audiences, Arena Stage, Burn Brae Dinner Theatre, Montgomery College, American University, Musical Theatre Center, Signature Theatre and Columbia Center for the Theatrical Arts. Youstra has been nominated for 13 Helen Hayes Awards for Outstanding Music Direction and received the award for *Titanic*.

The Plays (cont.)

In David's Own Words: *Elysian Fields* is a musical meditation on Shakespeare's *King Lear*, that takes place in Reconstruction-era Alabama, post-war. Seven years before the story begins, Hannibal Jenkins, the former owner of Elysian Fields, leaves his ten thousand acres of land to his eldest enslaved man, Bishop Carmichael, a plantation that now Bishop rules like a king. On the seventh anniversary of the inheritance, Bishop decides to divide the plantation among his three daughters: Delby (the youngest), Jindra (the middle daughter) and Nery (the eldest). The narrative of *Elysian Fields* tells the story of these three sisters and their father, Bishop, as they journey away from the dark secret of why Hannibal Jenkins, a man with unbridled hatred of his enslaved people, would leave his entire fortune to Bishop, and how that secret propels Bishop's family through loss, faith, forgiveness and redemption. It is not a story about slavery but an epic parable about the strength of ancestral love.

Credits:

Book and Lyrics by David Emerson Toney
Music and Lyrics by Christopher Youstra
Directed by Craig Wallace
Dramaturg Faedra Chatard Carpenter
Music Director Christopher Youstra
Stage Manager Julia Singer
Production Assistant Sara Gehl
Stage Directions Justine "Icy" Moral

Cast:

Muncie Quadry Brown
Poole/Ensemble Simone Brown
Nery Felicia Curry
Barnell/George/Ensemble John Floyd
Graham Jay Frisby
Jindra Kaiyla Gross
Wallick/Ensemble Troy Hopper
Caesar Elgin Martin
Bishop Ken Yatta Rogers
Delby Nia Savoy-Dock
Foisey/Griot Derrick D. Truby Jr.
Samuel/Ensemble Kanysha Williams
Percussionist Tarek Mohammad

Time: Reconstruction-era Alabama, post-Civil War

Setting: A former plantation in Alabama

Special Thanks:

David and Chris thank the Humanities and Social Sciences Fund, the Dean's Faculty Research Grant and VCUarts at Virginia Commonwealth University for their ongoing support.

The Plays (cont.)



Pictured: Nilo Cruz

Nilo Cruz is a visionary playwright celebrated for his evocative storytelling and exploration of cultural themes. In 2003, he was awarded the Pulitzer Prize for Drama for his masterpiece *Anna in the Tropics*, for which he also received a Steinberg Award and Tony Award nomination. Cruz's work marked a pivotal moment in American theatre, showcasing the richness and depth of Latino voices and narratives. His plays include *A Park in Our House*; *Two Sisters and a Piano*; *A Bicycle Country*; *Hortensia and the Museum of Dreams*; *Lorca in a Green Dress*; *Hurricane*; *Sotto Voce*; *Bathing in Moonlight*; *Hotel Desiderium*; *Kisses through the Glass*; and *Thirst on Water Street*. His work has been seen at numerous theatres around the country and around the world. As a lyricist, he has written the libretti for *The Conquest* requiem and *The Last Dream of Frida and Diego*. Cruz also adapted Ann Patchett's 2001 novel *Bel Canto*, and he penned the oratorio *Dreamers*. In the D.C. area, his work has been produced by the Studio Theatre, Arena Stage and Gala Theatre.

In Nilo's Own Words: The play is set in a hospital in Alexandria, Virginia during the American Civil War, 1864. A nurse who has lost her husband in the war becomes a caretaker to the wounded. She tends to the patients, writes letters for them and reads to them from the classics. While reading "Frankenstein" by Mary Shelley to a Union soldier afflicted by amnesia, Lottie seizes the conditions to make a new man—a being that can survive in an America who sees monsters in strangers and foreigners. But can the promise of this experiment be effective?

The Plays (cont.)

What happens to the soldier from the Antilles when he is confronted by his brother, a Confederate warrior, who shares an honest reckoning with the past? Can they erase their past in an island where slavery and race hatred were also planted and took root? This play raises questions about love, guilt and forgiveness, but is ultimately a much-needed story of hope, acceptance and compassion. *The Soldier From the Antilles* is a stark reminder that there can be no reconciliation without a true and honest reckoning of the past. Only then can we hope to avoid repeating history and build a better future.

Credits:

By.....Nilo Cruz
Directed By José Carrasquillo
Stage ManagerBrandon Prendergast
Production AssistantJazzy Davis
Stage Directions.....Justine "Icy" Moral

Cast:

Soldier RosalesJonathan Atkinson
Lottie..... Alina Collins Maldonado
Soldier BarajasDerek Garza
Doctor Sands..... Michael Russotto
Soldier Paterlini Andrés C. Talero

Time: During the American Civil War - 1864

Setting: Alexandria, Virginia. A spacious Union hospital with tall windows. There are three hospital beds with mosquito netting, night tables, a medicine cabinet and a divider.

The Plays (cont.)



Pictured: Gloria Reuben

Gloria Reuben is an award-winning actress, singer and author whose credits span film, television, theatre and music. Reuben's film credits include portraying Elizabeth Keckly in Steven Spielberg's *Lincoln* (with Daniel Day-Lewis), *Admission* (with Tina Fey), *Reasonable Doubt* (with Samuel L. Jackson), and the remake of Stephen King's *Firestarter*. Gloria will be seen opposite Ed Harris in the upcoming film *My Dead Friend Zoe*. Television credits include Jeanie Boulet on the hit television series *ER* (two Emmy nominations and a Golden Globe nomination), *Falling Skies*, *Mr. Robot*, *The First Lady*, *Elsbeth* and many others. Reuben just completed filming the upcoming Amazon Prime series *The Better Sister*. Stage credits include her portrayal of Condoleezza Rice in David Hare's play *Stuff Happens*, for which she won a Lucille Lortel Award for Outstanding Lead Actress in a Play. Reuben was a backup singer for Tina Turner in Turner's "24/7" tour and has recorded three albums: *Just For You*, *Perchance To Dream* and *For All We Know*. Reuben authored a non-fiction book: *My Brothers' Keeper: Two Brothers. Loved. And Lost*. (an intimate tribute to her two brothers who passed away).

In Gloria's Own Words: Six weeks after President Lincoln is assassinated, Mary Lincoln, suffering from a crippling grief has ensconced herself in the Executive Residence. Elizabeth Keckly, a former slave who bought her own freedom and became a highly regarded modiste and dressmaker to Mary Lincoln during her years in the White House, temporarily closes her shop to spend as much time with Mary as possible. Elizabeth agrees to escort

The Plays (cont.)

Mary back to Illinois when Mary acquiesces to vacate the White House so that President Andrew Johnson and his family can move in. The emotional bond that united these women began within a year of them knowing each other when they both lost a son. Although their upbringings could not have been more different, their emotional experiences were eerily similar. Knowing they might never have the chance to be alone again, I wanted to explore how these two strong women reconciled loss and tragedy while finding solace in what became a constant in their lives: their friendship.

Credits:

By.....Gloria Reuben
Directed bySheldon Epps
Dramaturg.....Sydné Mahone
Stage ManagerDevin Day
Production Assistant Kyla S. Mermejo-Varga
Stage Directions.....Justine “Icy” Moral

Cast:

Mary Lincoln..... Sarah Corey
Elizabeth Keckly.....Erika Rose

Time: May 22, 1865. Six weeks after President Lincoln was assassinated.

Setting: Executive Residence, the White House



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.



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



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

A First Look Public Programs

Enrich your experience at *A First Look* by attending our curated programs surrounding the events. These programs create opportunities to learn with and from one another through meaningful engagement and public discourse.



Come for the Show, Stay for the Talk

The show may be over but there is a good reason to stay with us for a bit longer. Directly following each staged reading, playwrights Nilo Cruz, Gloria Reuben, David Emerson Toney and Christopher Youstra will return to the stage for a short post-show talk.

The panelists will accept audience questions throughout this evening's discussion. Scan the QR code to the left to submit your question.

Meet and Mingle

Saturday, January 11, 2024 at 9:30 p.m.

Ella's Wood Fired Kitchen: 610 9th St NW, Washington, DC 20004

Join us after the lights dim on stage for an intimate post-show gathering after the Saturday evening performance of *Elizabeth Keckly & Mary Lincoln: The Last Morning* by Gloria Reuben. The conversation continues around the corner at Ella's Wood Fired Kitchen. Meet the playwrights and members of the creative team of *A First Look*, and mingle with fellow theatre enthusiasts. Explore the inspiration, themes and writing process behind these new works while sharing your thoughts and questions in a casual, engaging setting. Don't miss this chance to be part of the artistic conversation! This event is open to *A First Look* ticket holders and will directly follow the post-show discussion.

From Quill to Curtain: Crafting Plays Inspired by History

Saturdays, January 11, 18 and February 1, 2025 at 10 a.m. – 1 p.m.

Join us for a three-part community playwriting workshop series where writers of all levels are invited to explore the art of building a narrative centered on a historical figure or event. Topics will include conducting historical research and using primary sources, balancing creative license with historical accuracy, developing storylines and characters, and connecting the past with the present. This workshop series is free and open to the public, but a one-time registration is required.

Education and Public Programs

Public Programs

Ford's Theatre offers expansive public programs designed for the historically curious. Our initiatives connect the public to the history of our iconic site and offer deeper insights into our onstage productions.

Education and Power in Post-Emancipation America

Tuesday, February 11, 2025 7-8 p.m.

Tune into our next History Talks webinar and discover how Historically Black Colleges and Universities (HBCUs) founded during Reconstruction became cornerstones of education, empowerment and the movement for a more equitable society.

Visit the Public Programs page at www.fords.org to learn more.

Serving Teachers Across the Nation

Teacher Professional Development Applications are now open! Immerse yourself in innovative, place-based and arts-integrated learning experiences that bring history, social studies and English language arts learning to life.

- **Civil War Washington, July 6–11, 2025:** In this institute, connect with peers to illuminate new perspectives and under-told stories, explore historic sites and collect a wealth of resources. Gain tools to help students grapple with histories whose legacies matter today.
- **Set In Stone, July 20–25, 2025:** Our monument landscape is changing. Examine how people have sculpted the narrative of United States history through monuments and memorials in our nation's capital.
- **National Oratory Fellows, July 31–August 3, 2025:** Drawing on Abraham Lincoln's legacy and example as a powerful orator, over the course of a school year, classroom teachers work closely with our teaching artists and staff to learn the art and science behind compelling and effective public speaking.

For details about our offerings, visit the Teacher Professional Development page at www.fords.org or email us at education@fords.org.

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

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The Abraham Lincoln National Council raises awareness locally, nationally and internationally about the historic, artistic and cultural importance of Ford's Theatre.

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3.5.7.11

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A Special Thanks

Ford's Theatre Society is grateful for all the individuals, foundations, in-kind donors and government entities who support our mission. Through their ongoing contributions, Ford's is able to explore Lincoln's legacy and celebrate the American experience through theatre and education.

Visit www.fords.org/join-and-give/impact to see who has helped Ford's Theatre make a lasting impact.

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.

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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.



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

Upcoming Accessibility



Audio-described performances of *Sister Act* are Thursday, April 10 at 7 p.m. and Saturday, May 3 at 2 p.m.



A sign-interpreted performance of *Sister Act* is scheduled for Thursday, April 17 at 7 p.m.



A sensory-friendly performance of *Sister Act* is scheduled for Saturday, April 26 at 2 p.m.

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

Staff

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W. Ellington Felton, Heidi Fortune Picker,

ChelseaDee Harrison, Tamekia Jackson,

Max Johnson, Kiersten Morgan, Mary Myers,

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Head Carpenter.....Andrew Fox

Props HeadTess Wagner

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 Rascop,

Autumn Smith

Resident Production Stage ManagerBrandon Prendergast

Production AssistantSafiya Muthallif

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SISTER Act

March 14-May 17, 2025

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



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