COME FROM AWAY

FORD'S THEATRE

Sep. 10 — Oct. 25, 2026

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FORD'S THEATRE

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Thomas Adrian Simpson as John Hancock in the 2026 Ford's Theatre production of *1776*, directed by Luis Salgado. Photo by Scott Suchman.

Table of Contents

"The scenic design serves as both a gathering place and a memorial, honoring the stories of the 'Plane People' and the communities forever changed by the events of September 11th. The adaptable environment shifts between New York and Newfoundland, while a central turntable evokes the fluid nature of memory, carrying us across time and place. Rooted in the warmth and resilience of Newfoundland, the design invites audiences to reflect on the enduring power of compassion, remembrance and shared humanity."

-Emily Lotz, 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 Emily Lotz and tag @FordsTheatre and use #FordsCFA

Ford's Theatre 2
Welcome 3
Commemorative Committee 4
Dedication 6
Ford's Theatre Underwriters 8
Title Page 11
Cast 12
Band 12
Musical Numbers 13
Cast Photos 15
Cast Bios 16
Production Bios 20
Associate Artists 25
Dramaturgy 26
Education 28
Student Guide 30
Board of Trustees 33
Abraham Lincoln National Council 33
Board of Governors 34
Lincoln's Legacy, Our Legacy Campaign Donors 36
Donors 37
The Lincoln Medal 40
Advisory Council 41
Ford's Theatre Rules of Engagement 42
Audience Services 43
Staff 44

Large print playbills available. Please ask an usher.

Set Design by Emily Lotz.

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

In the spring of 2015, I received a call from a colleague at La Jolla Playhouse. She had just finished watching the final run-through of *Come From Away,* a new musical by Irene Sankoff and David Hein. While they were co-producing the world premiere with Seattle Repertory Theatre, the creative team believed that it was important to partner with an East Coast theatre prior to its Broadway run. When I saw the run in La Jolla a few weeks later, I could not have agreed more.

At Ford's, the audiences' response to the story of how the Gander community came together to care for the thousands of airline passengers re-routed during the September 11 attacks was immediate. Each performance of *Come From Away* carried a palpable feeling that the theme of community celebrated in the musical extended to our region. Equally beloved was the show's score. Inspired by traditional Celtic, Irish and the maritime folk music of Newfoundland, the score blends traditional music with contemporary rock and pop. By combining these elements, the musical told the story of 9/11 through the lens of a community that sprang into action to help others.

With its run at Ford's, *Come From Away* found its footing. The relationships made ten years ago with the Pentagon, the survivors of the Pentagon and their families and everyone who was affected by this tragedy proved invaluable to the development of the show. Our collaboration with the creatives and producers became one of the defining highlights in our production history. *Come From Away* became a huge hit on Broadway, and has had successful runs around the world, including on the West End. It received numerous theatrical accolades, including seven Tony nominations and a Tony Award for Christopher Ashley's direction.

Five years later, Ford's produced a concert of *Come From Away* on the steps of the Lincoln Memorial. Thousands of spectators joined us to commemorate the 20th anniversary of 9/11. That concert marked our first public performance back from the COVID-19 pandemic. Now, the show's theme of resilience in the face of adversity inspired our team to revisit it to honor the 25th anniversary.

This summer, exactly a decade after Ford's first-produced *Come From Away*, we began rehearsals with a company of local artists, under the direction of Ford's favorite Kevin S. McAllister. During the read-through with the cast on the first day of rehearsal, the emotions in that room were just as palpable as they were the first time we heard it over ten years ago. The musical's importance is undeniable. It clearly reminds us that we have the capacity to unite as a community to help those in need and to do so selflessly. Kindness is more in need now than ever before.

Don't miss our leadership programs that look back on how the events of September 11th have shaped who we are today. See page 29 for more details (www.fords.org) and I look forward to seeing you back at Ford's for *A Christmas Carol*.

Sincerely,

Paul R. Tetreault
Director
Ford's Theatre

The Story Behind the 2026 Commemorative Committee

It started with a conversation at intermission.

During the intermission of *A Christmas Carol* in December 2025, steadfast Ford's Theatre friends and advocates Anita and Tim McBride struck up a conversation with Ford's Theatre Director Paul R. Tetreault. The discussion quickly turned to next season's production of *Come From Away*—a production that resonated with Anita and Tim ever since its D.C. premiere in 2016, and one they were eager to see return to Ford's in 2026.

On September 11, 2001, Anita served as Special Assistant to the President for White House Management. As the attacks were unfolding Anita acted quickly to help evacuate White House staff to safety. Her first call was to Tim, an alumnus of the George H. W. Bush administration and the Director of Government Affairs at DaimlerChrysler, located just blocks from the White House. DaimlerChrysler opened its doors to more than 70 White House staff from speechwriters, schedulers, media relations and domestic and economic policy staff who continued to support the President, now navigating a country in crisis.

With this fall marking the 25th anniversary of September 11, 2001, Anita and Tim were compelled to help ensure that future generations understand not only the tragic events of September 11th, but also the extraordinary courage, compassion, call to service, and unity that emerged in its aftermath. In a day that forever changed our country and the world, it also revealed the very best of the human spirit.

Together, Anita, Tim and the Ford's team envisioned a group of dedicated leaders who would ensure this production of *Come From Away* was a lasting commemoration, honoring everyone who was affected and preserving the lessons for generations who did not experience it firsthand—the values of humanity, community and generosity embodied in *Come From Away*.

From that conversation, the **Commemorative Committee** was born.

Led by **Honorary Chairs President George W. Bush and Mrs. Laura Bush** and **Committee Chairs Tim and Anita McBride**, the Committee unites civic, business and philanthropic leaders around a shared commitment to remembrance, education and community. Through their extraordinary generosity, Committee members underwrite the educational and public programs surrounding this production, expanding its reach and ensuring its message extends far beyond the stage.

Ford's Theatre extends its deepest gratitude to every member of the *Come From Away* Commemorative Committee for making this important work possible. We are honored to recognize these remarkable individuals and organizations for their visionary leadership and generosity. Please see the accompanying insert for a complete listing of Committee members.

Together, they have helped ensure that the lessons of September 11th, and the enduring power of kindness, courage and shared humanity in the face of tragedy worldwide, will continue to inspire generations to come.

New York, NY, September 14, 2001: President Bush addresses rescue workers at the site of the World Trade Center. His message provided encouragement for the hundreds of rescue workers at the site. Photo Wikimedia Commons.

Dedication

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 for over 15 years, first on the Board of Governors and later as a Trustee, opening doors to new partnerships and opportunities that strengthened our institution immeasurably. Kent, Karen and their children were a constant presence at performances and gatherings, embodying the vivacious spirit that defined his life. Kent's remarkable professional accomplishments, tireless commitment to nonprofit organizations like Ford's Theatre and ardent care for his family and friends have left a lasting mark on us all.

Come From Away was Kent's favorite production, and we dedicate this production to Kent's memory. Also established in his memory is the **Kent Knutson Memorial Fund for Artists**: an endowment fund that supports artistic excellence at Ford's and recognizes Kent's leadership in perpetuity. Ford's Theatre gratefully recognizes the following contributors to this fund, which has raised over $250,000 to date.

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.

Kent Knutson Memorial Fund for Artists Donors

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– Andy O'Brien, President and Chief Executive Officer

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- Ted Decker, Chair, President and Chief Executive Officer

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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

Ford's Theatre Underwriters (cont.)

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-Michael K. Wirth, Chairman and Chief Executive Officer

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.

-Tyler Cozzens, 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

Official Airline and *Come From Away* Opening Night Sponsor

For 100 years, **United** has understood that an airline is about more than moving people from one place to another. It's about bringing people together. In remembrance of the 25th anniversary of September 11, United Airlines is proud to sponsor Opening Night of *Come From Away*. We honor the lives lost and celebrate the enduring spirit of community, compassion and connection that guides us forward. Learn more at united.com.

-Scott Kirby, Chief Executive Officer

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Title Page

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

COME FROM AWAY

Book, Music and Lyrics by
Irene Sankoff and David Hein

---

with

Jonathan Atkinson
Evan Casey Vaughn
Joe Mallon
Lawrence Redmond

Kelli Blackwell
Sarah Corey
Ryan Midder
Janine Sunday

Caitlin Brooke
Laurel Harris
Justine "Icy" Moral
Douglas Ullman, Jr.

Montel B. Butler
Julia Wheeler Lennon
Michael Perrie, Jr.
Erin Weaver

Scenic Design
Emily Lotz

Costume Design
Paris Francesca

Lighting Design
Xavier Pierce

Sound Design
David Budries

Hair and Make-up Design
Danna Rosedahl

Orchestrations by
August Eriksmoen

Arrangements by
Ian Eisendrath

Dialects and Voice Director
Rachel Hirshorn-Johnston

New York Casting
Geoff Josselson Casting

Production Stage Manager
Brandon Prendergast

Assistant Stage Manager
Julia Singer

Deputy Director and Director of Programming
Kristin Fox-Siegmund

Choreographer
Katy Tabb

Music Director
Mason Moss

Director
Kevin S. McAllister

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Original Broadway Production Produced by Junkyard Dog Productions

Come From Away was originally co-produced in 2015 by La Jolla Playhouse and Seattle Repertory Theater and presented in 2016 by Ford's Theatre.

Come From Away (NAMT Festival 2013) was originally developed at the Canadian Music Theatre Project, Michael Rubinoff Producer, Sheridan College in Oakville, Ontario, Canada, and was further developed at Goodspeed Musicals' Festival of New Artists, in East Haddam, Connecticut. The Canada Council for the Arts, The Ontario Arts Council and The Fifth Avenue Theatre, Seattle, Washington, also provided development support.

Come From Away is presented through special arrangement with and all authorized performance materials are supplied by Music Theatre International, 421 West 54th Street, New York, NY 10019. Tel: (212) 541-4684. Fax (212) 397-4684. www.MTIShows.com

Cast

Cast (in alphabetical order)

Kevin J. & Others ..... Jonathan Atkinson
Beulah & Others ..... Kelli Blackwell
Diane & Others ..... Caitlin Brooke
Bob & Others ..... Montel B. Butler
Oz & Others ..... Evan Casey
Hannah & Others ..... Sarah Corey
Janice & Others ..... Julia Wheeler Lennon
Nick & Others ..... Joe Mallon
Kevin T. & Others ..... Michael Perrie, Jr.
Claude & Others ..... Lawrence Redmond
Beverley & Others ..... Laurel Harris
Bonnie & Others ..... Erin Weaver

Dance Captain ..... Justine "Icy" Moral

Understudies:

Vaughn Ryan Midder (for Jonathan Atkinson, Montel B. Butler, Evan Casey); Justine "Icy" Moral (for Sarah Corey, Julia Wheeler Lennon, Erin Weaver); Janine Sunday (for Kelli Blackwell, Caitlin Brooke, Laurel Harris); Douglas Ullman, Jr. (for Joe Mallon, Michael Perrie, Jr., Lawrence Redmond)

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

This performance of *Come From Away* will be performed without an intermission.

Band

Keyboard/Accordion/Conductor ..... Mason Moss
Fiddle ..... Kyung LeBlanc
Electric/Acoustic Bass ..... Eliot Seppa
Electric/Acoustic Guitars ..... Matthew Geist
Acoustic Guitars/Mandolins/Bouzouki ..... Jim Roberts
Whistles/Irish Flute/Uilleann Pipes ..... Ben Bokor
Drums/Percussion ..... Manny Arciniega
Bodhrán/Percussion ..... Danny Villanueva

Musical Numbers

Welcome to the Rock ..... Company
38 Planes ..... Company
Blankets and Bedding ..... Company
*28 Hours/Wherever We Are** ..... Company
Darkness and Trees ..... Company
Costume Party ..... Diane, Hannah, Kevin T., Kevin J., Company
I am Here ..... Hannah
*Prayer*** ..... Kevin T., Company
On the Edge ..... Company
*Screech In** ..... Claude, Company
Me and the Sky ..... Beverley, Female Company
Stop the World ..... Nick, Diane, Company
Somewhere in the Middle of Nowhere ..... Company
Something's Missing ..... Company
Finale ..... Company

*"*My Heart Will Go On*"
Words and Music by Will Jennings and James Horner
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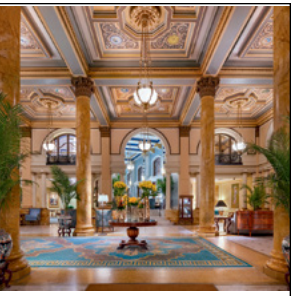
WARNING:
The photographing, videotaping and sound-recording of any performance is prohibited by law and union regulations. Please turn off all wireless phones, pagers and chiming watches prior to the beginning of the performance.

The actors and stage managers in this production are members of the 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.



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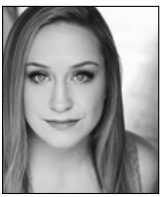
Cast Photos

Jonathan Atkinson

Kelli Blackwell


Caitlin Brooke

Montel B. Butler

Evan Casey

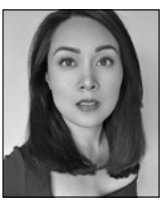
Sarah Corey

Laurel Harris

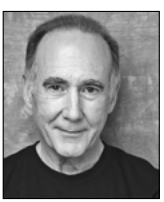
Julia Wheeler Lennon

Joe Mallon

Vaughn Ryan Midder


Justine "Icy" Moral

Michael Perrie, Jr.


Lawrence Redmond

Janine Sunday

Douglas Ullman, Jr.

Erin Weaver

Cast Bios

Jonathan Atkinson
Ford's (Associate Artist): *1776, 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

Kelli Blackwell
Ford's: *SHOUT SISTER SHOUT! (*Helen Hayes nom., Production*)*. Regional: Studio: *Purlie Victorious, Downstate, The Colored Museum, Fat Ham (*Helen Hayes nom., Ensemble*);* Shakespeare*: Merry Wives* (Helen Hayes Award, Ensemble); Everyman: *By the Way, Meet Vera Stark*, *A Streetcar Named Desire*; D.C.-Area: Olney: *Beauty & the Beast*, *A.D.16 (*World Premiere*)*, *Ain't Misbehavin';* Creative Cauldron: *Crowns*, *Thunder Knocking*…; Theater Alliance: *Black Nativity*; ArtsCentric: *Next to Normal*; Toby's: *Dreamgirls*, *Grease;* TOURS: *Amazing Grace*; *Chicago*. Training: BFA, UMBC.

Caitlin Brooke
Ford's: *Sister Act*. Regional: Olney: *Hello, Dolly*!; Portland Center Stage: *Rent*; Other: San Francisco Playhouse: *Dogfight*; National Theatre of Romania: *Electra*; Texas Shakespeare Festival: *Comedy of Errors*, *The Winter's Tale*; Clair Trevor Theatre: *Bloody Bloody Andrew Jackson*; OC Theatre: *The Spitfire Grill*; Anonymous Theatre: *Spelling Bee.* Film: *Emma*. Training: MFA, UC Irvine.
@cbrookecreative

Montel B. Butler
Ford's debut. Regional: Signature: *Play On!, Gun and Powder.* D.C.-Area: Olney: *Hello Dolly, Beautiful*; Mosaic: *Young John Lewis.* Other: Village Theatre: *Beautiful.* Training: Towson University.

Evan Casey
Ford's: *1776, 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*.

Sarah Corey
Ford's: *Sister Act*. Off-Broadway: *A Letter to Harvey Milk*, *Love & Real Estate*; Regional: Shakespeare: *Leopoldstadt*, *Much Ado About Nothing*; Arena: *A Thousand Splendid Suns*; Signature: *Fiddler on the Roof*; Alabama Shakespeare: *In the Book Of*; Gulfshore Playhouse: *The Refugees*; Huntington: *Leopoldstadt*, *The Band's Visit*; D.C.-Area: Kennedy Center: *Shear Madness*; Theater J: *The Chameleon*, *Love/Sick*, *Nathan the Wise*; Rep Stage: *Falsettos*, *Songs for a New World*; Olney: *Oil*; Other: Commonwealth Shakespeare: *Much Ado About Nothing*; The Gamm: *Bad Jews;* Tantrum Theater: *Rhinoceros*; Boston Playwrights: *Zabel in Exile*. TV/Film: *Lady in the Lake*, *Swagger*, *We Own This City*. Training: Princeton.
@sscoreyny

Laurel Harris
Ford's debut. Broadway: *Wicked (Elphaba), Jagged Little Pill, Beautiful: The Carole King Musical, In Transit, Evita*. Regional: A.R.T.: *Jagged Little Pill*. Tour: *Wicked, Dear Everything*. Other: North Shore Music Theatre: *Come From Away* (Beverley); North Carolina Theatre: I*nto The Woods, Annie*; Radio City Music Hall: *Radio City Christmas Spectacular*. Symphonies: Virginia Symphony Orchestra, Steamboat Symphony Orchestra. Training:

Cast Bios (cont.)

B.F.A., University of Michigan.
IG @laurelnyc www.laurelharrisnyc.com

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

Joe Mallon
Ford's (Associate Artist): *1776, 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.

Vaughn Ryan Midder
Ford's debut. Regional: Signature: *Play On!;* Everyman: *Sweat*; D.C.-Area: Olney: *Felá*! Mosaic: *Young John Lewis, The Till Trilogy, Native Son*; GALA: *In the Heights* (Helen Hayes nom. Lead Actor); Constellation: *Avenue Q* (Helen Hayes award Supporting Actor). Training: BA, University of Maryland.
Instagram: @vaughn_ryan_

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Cast Bios (cont.)

Justine "Icy" Moral
Ford's (Associate Artist): 1776, *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* (Helen Hayes nom.), *Journey To The West* (Helen Hayes nom.); Imagination: *Mu Lan*. Other: Dallas Summer Musicals: *King and I*; Colorado Springs FAC: *Working*; Flatrock: *Miss Saigon*; Wheelock: *Beauty and the Beast* (IRNE nom.). Touring: *South Pacific, Elephant and Piggie, Les Misérables*. Training: BM, Peabody Conservatory at Johns Hopkins University.
@JustinelcyMoral

Michael Perrie, Jr.
Ford's: *1776.* D.C.-Area: Olney: *Hello, Dolly!* (Helen Hayes nom.), *Beautiful*; Imagination: *Pete the Cat*, *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: *1776, 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; seven Helen Hayes nominations.

Janine Sunday
Ford's debut. Regional: Signature: *Putting it Together, Soon;* D.C.-Area: Kennedy Center: *Sweeney Todd;* Olney*: Elf, Avenue Q, The King and I, You're A Good Man Charlie Brown;* Keegan: *Legally Blonde*; Metrostage: *Musical of Musicals*; American Century Theatre*: Danny and Sylvia (*Helen Hayes nom.*);* Studio 2nd Stage Theatre: *Jerry Springer* (Helen Hayes Ensemble)*;* Toby's: *The Music Man* (Helen Hayes nom. Ensemble), *Spamalot* (Helen Hayes nom. Ensemble)*, SpongeBob* (Helen Hayes nom. Ensemble)*, West Side Story* (Helen Hayes nom.), *Jekyll and Hyde* (Helen Hayes nom).

Douglas Ullman, Jr.
Ford's: *1776*; 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

Erin Weaver
Ford's: *A Christmas Carol*. National Tour: *Les Misérables*; Regional: Signature: six productions including *Forum*, *Private Jones* (Helen Hayes Award), *Company* (Helen Hayes Award); Arena: *Newsies*, *Mother Courage* (Helen Hayes Award); Round House: 5 productions including *Or* (Helen Hayes Award), *Ordinary Days* (Helen Hayes Award); Arden Theater; Two River Theater; People's Light; D.C.–Area: Folger: five productions including *Sense & Sensibility* (Helen Hayes Award: Ensemble), *Arcadia* (Helen Hayes Award); Kennedy Center: *Me, Jane* (Helen Hayes Award, adaptation); Adventure, Theatre J, Imagination; Other: California Shakespeare Theatre; Theater Co.

Production Bios

Irene Sankoff and David Hein
Book, Music & Lyrics
Sankoff and Hein are the Olivier-Award winning, Tony- and Grammy-nominated, Canadian writing team behind the worldwide award-winning hit Musical *Come From Away*, currently playing to over 100 countries on Apple TV+, and around the world. Their first show, *My Mother's Lesbian Jewish Wiccan Wedding*, based on David's mother's true story, has won Best Musical awards across North America, with Sankoff and Hein performing in many productions. Together, they have written for Disney, Netflix, Warner Bros., HBO and the CW, as well as Marvel Comics and the Canadian government. They are the recipients of the FourFreedoms Good Neighbor Award and the Meritorious Service Cross of Canada which recognizes Canadians' exceptional accomplishments.

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

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

Production Bios (cont.)

Katy Tabb
Choreographer
Select Choreography & Direction: 5th Ave.: *Spring Awakening*, *Sweeney Todd*; Village Theatre: *9 to 5* (director), *Brigadoon*, *Legally Blonde*, *The Fantasticks*, *Cinderella*, *Mamma Mia*, *Newsies*, *Singin' In The Rain*, *Billy Elliot*; Theatre Aspen: *Come From Away*; Great Lakes CFA: *Mamma Mia*; Skylight MT: *Waitress*; Taproot: *Hello Girls*, *Bright Star*; Additional Choreography: Interlochen, Seattle Symphony, Cornish College; D.C.-Area: Olney: *Kiss of the Spider Woman* (Applause Series); D.C. Performance: Olney: *Cabaret*, Imagination Stage: *Lion/Witch*.

Mason Moss
Music Director
Tour: *The Book of Mormon*. Regional: Chicago Shakespeare: *Sunny Afternoon* (Jeff Award nom.), *42 Balloons*; Marriott: *Little Shop of Horrors*, *Always Something There...;* Writers: *As You Like It*; Broadway in Chicago: *Tina*, *The Wiz*, *Kinky Boots*. Mason is a music director, conductor, keyboardist and arranger based in Chicago. AFM Local 10-208 and 802.

Emily Lotz
Scenic Designer
D.C./Baltimore-Area: Imagination Stage: *Princess & the Pauper: A Bollywood Tale* (Helen Hayes Award, Outstanding Scenic Design); Everyman Theatre: *Who's Afraid of Virginia Woolf*; Baltimore Center Stage: *Dreamgirls*, *Crowns*; ArtsCentric: *A Soldier's Play*, *The Color Purple*, *The Wiz*; Theater Alliance: *Do You Feel Anger?*. Regional: Milwaukee Rep: *McNeal*, *The Craic*, *Always… Patsy Cline*. Training: University of Maryland - College Park. Teaching: University of Wisconsin - Stevens Point Assistant Professor of Scenic Design.

Paris Francesca
Costume Designer
Olney: *Carla Hall in Please Underestimate Me*, *Hello, Dolly!* (Helen Hayes nom.); Imagination: *Pete The Cat*, *Petite Rouge: A Cajun Red Riding Hood* (Helen Hayes nom.); 1st Stage: *Young Americans*; Adventure: *Frosty The Snowman* (Helen Hayes nom.), *Not Your Mother's Goose* (Helen Hayes Award, Costume Design), *She Persisted* (Helen Hayes nom.); *Step Afrika!: The Evolution* (Tour), *Step Afrika! Celebrates 30 Years*, *Step Afrika! 101* (Tour), *Step Afrika! Magical Musical Holiday Show*. Hampton University; LIM College.

Xavier Pierce
Lighting Designer
Pierce is a lighting designer whose work spans theatre, opera and dance. His designs have been seen at The Public Theater, Goodman Theatre, Steppenwolf Theatre, Chicago Shakespeare Theater, Oregon Shakespeare Festival, Guthrie Theater, Arena Stage, Ford's Theatre, Seattle Repertory Theatre, American Conservatory Theater, Virginia Opera and many other theatres across the nation.

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.

Danna Rosedahl
Hair and Make-up Designer
Ford's: *The American Five*, *Little Shop of Horrors*, *Something Moving*, *The Trip to Bountiful*, *My Lord, What a Night*, *Fences*. Regional: Signature: *Bridges of Madison County*; Shakespeare: *Red Velvet*; Portland Center Stage: *A Streetcar Named Desire*, *Great Expectations*, *Ain't Misbehavin*, *Three Days of Rain*, *Cyrano*, *Dreamgirls*, *Somewhere in Time*, *Snow Falling on Cedars*; Actors Theatre of Louisville: *Angels in America*. Other: Virgina Rep.: *Nine to Five*. National Tours: *Phantom of the Opera*, *Annie Get Your Gun*, *Flower Drum Song*.

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.

Geoff Josselson Casting
NY Casting Director
Credits include: *Spamalot* revival, *Beetlejuice, The Velocity of Autumn*, *…Spelling Bee*, *Marcel on the Train, Beau, Dracula: A Comedy of Terrors, Cellino v. Barnes, Altar Boyz* and many productions for Arena Stage, Baltimore Center Stage, Carnegie Hall, The Civilians, Goodspeed, Irish Repertory Theatre, Kennedy Center, Long Wharf, The New Group, The Old Globe, Oregon Shakespeare Festival, Paper Mill Playhouse, Pasadena Playhouse, Pioneer Theatre, Pittsburgh CLO, Pittsburgh Public, Seattle Rep, Signature Theatre, Studio Theatre and Village Theatre.
For more: josscasting.com

Brandon Prendergast
Production Stage Manager
Ford's: More than 30 productions, including *The American Five, Mister Lincoln, Silent Sky, Twelve Angry Men, Come From Away, Fly, Parade*. New York: *The Green Bird* (Julie Taymor), *Les Enfants Terribles* (Susan Marshall), *Yemayá* (Twyla Tharp). Regional: Kennedy Center: 20 productions including *Side Show, Follies, Ragtime, Mame*; Shakespeare: 23 productions; Signature: *Spunk, Girlfriend, La Cage aux Folles*. International: *Knuffle Bunny: A Cautionary Musical* in Bahrain. Instructor: University of Mary Washington. Training: Mary Washington College.

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
Paul R. Tetreault has served as Director of Ford's Theatre Society since 2004, leading the historic Washington, D.C., institution through more than two decades of artistic growth, educational innovation and institutional expansion.

Under his leadership, Ford's has produced 10 world premieres—including *The Guard*, *The Heavens Are Hung in Black*, *Necessary Sacrifices*, *The Widow Lincoln*, *The American Five*—and presented the East Coast premiere of *Come From Away* prior to its Broadway success and Tony Award recognition. He has also championed the Ford's Theatre Legacy Commissions and *A First Look*, developing new works that illuminate lesser-known stories and pivotal moments in the American experience.

Tetreault has overseen major milestones in Ford's institutional history: including the 2009 reopening of the renovated theatre and museum, the 2012 opening of the Center for Education and Leadership and 2025 opening of the Frances and Craig Lindner Center for Culture and Leadership, which expands Ford's capacity for education, artistic development, rehearsal, conversation and civic engagement across its campus.

His leadership has also helped advance Ford's mission to explore President Abraham Lincoln's legacy and its continuing relevance to American life. Through theatre, education, public programming and historical interpretation, Ford's seeks to cultivate empathy, encourage dialogue and connect audiences with the ongoing American story.

Ford's Theatre received the National Medal of Arts in 2008, the nation's highest honor for artistic institutions and artists.

Before joining Ford's, Tetreault served for 10 years as Managing Director of Houston's Alley Theatre, where he produced more than 100 productions and worked with artists including Edward Albee, Tony Kushner, Trevor Nunn, Nicky Silver, Frank Wildhorn and August Wilson. Earlier in his career, he held senior management positions with Crossroads Theatre Company in New Jersey, Berkeley Repertory Theatre in California and Circle Repertory Company in New York. He also served as Director of Finance at Madison Square Garden and as a vice president with C.W. Shaver and Company, a New York management and fundraising consulting firm.

Tetreault has served as a panelist for the National Endowment for the Arts and as a guest lecturer at Yale University, Columbia University, New York University, Brooklyn College, the University of Houston and Rice University. He is a graduate of Emerson College and received his MFA from Brooklyn College, City University of New York. He has also held leadership roles with arts and civic organizations, including the Downtown D.C. Business Improvement District.

Production Bios (cont.)

Staff for *Come From Away*

Assistant Director ..... Ricardo S. Blagrove
Associate Choreographer ..... Justine "Icy" Moral
Associate Music Director ..... Walter "Bobby" McCoy
Fight and Intimacy Consultant ..... Sierra Young
Prop Designer/Coordinator ..... Marie Schneggenburger
Assistant Scenic Designer ..... Brandon Roak
Assistant Lighting Designer ..... Pierce Stoneburner

Production Assistant ..... Kyla S. Mermejo-Varga
Musical Contractor ..... Craig Taylor
Keyboard Programmers ..... Christopher Youstra, Steve Hudgins
Language Consultants ..... Teddy Njuguna, Nandhu Radhakrishnan, Gabriela Reyes Huizar, Sebastian and Lisbeth Künne, Abigail Wright

Scenery built by F&D Scene Changes Ltd.

Props built by Chris Young and Elizabeth Baldwin.

Original Broadway Producers: Junkyard Dog Productions, Jerry Frankel, Latitude Link, Smith & Brant Theatricals, Steve & Paul Reynolds, David Mirvish, Michael Rubinoff, Alhadeff Productions, Michael Alden & Nancy Nagel Gibbs, Sam Levy, Rodney Rigby, Spencer Ross, Richard Winkler, Yonge Street Theatricals, Sheridan College, Michael & Ellise Coit, Ronald Frankel, Sheri & Les Biller, Richard & Sherry Belkin, Gary & Marlene Cohen, Allan Detsky & Rena Mendelson, Lauren Doll, Barbara H. Freitag, Wendy Gillespie, Laura Little Theatricals, Carl & Jennifer Pasbjerg, Radio Mouse Entertainment, The Shubert Organization, Cynthia Stroumv, Tulchin Bartner Productions, Gwen Arment/Molly Morris & Terry McNicholas, Mauren & Joel Benoliel/Marjorie & Ron Danz, Pamela Cooper/Corey Brunish, Demos Bizar/Sqaure 1 Theatrics, Joshua Goodman/Lauren Stevens, Just for Laughs Theatricals/Judith Ann Abrams Productions, Bill & Linda Potter/Rosemary & Kenneth Willman

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

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

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

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

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

Powering prosperity through the arts.

At Intuit, we believe prosperity grows when creativity and community come together. That's why we're proud to support Ford's Theatre and honor an iconic American landmark that brings people together through the power of art, dialogue, and storytelling.

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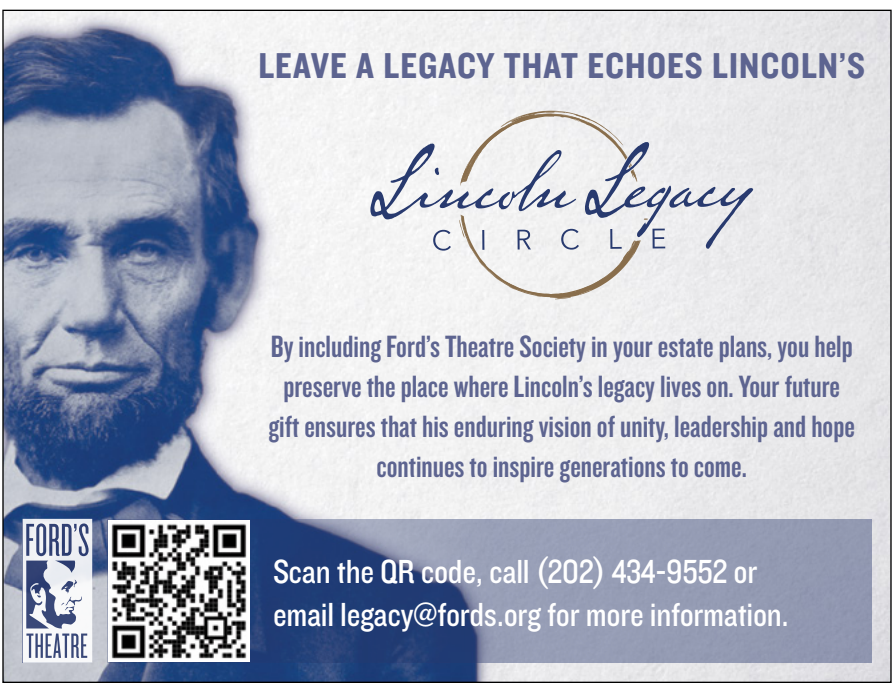
Ford's Theatre Associate Artists

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



Canada's *Yellow Ribbon Operation* and the Resulting Acts of Kindness

by José Carrasquillo, Director of Artistic Programming

It has been 25 years since the September 11th attacks. On that Tuesday morning, I recalled the sky having a vivid cobalt blue color that I had not seen before. There were no clouds and, as the sun rose, the color of the sky intensified. Air traffic controllers had given the day a "severe clear" designation. Michael McCormick, who oversaw all air traffic in the northeastern United States explained: "Severe clear is a colloquial term used by air traffic controllers to signify exceptionally clear skies with unlimited visibility. It's a day with perfect flying conditions which makes for a great day for air traffic controllers. "What began as a perfect day, soon turned into an unimaginable nightmare —the single worst day in aviation history, ending in approximately 2,750 deaths.

Military operations began immediately after 8:46 a.m., when American Airlines Flight 11 crashed into the North Tower of the World Trade Center. A joint order from the Department of Defense and the FAA ordered all civilian flights to land at nearest airports. Flights coming to the U.S. from the European and Asian continents were made to turn around if they had covered less than half of their routes. But flights past the halfway mark were diverted to the north. Canada's Yellow Ribbon Operation was put into effect at 9:45 a.m. to handle these diversions. Most of the 225 flights landed in Nova Scotia, Newfoundland and British Columbia. 38 of those planes landed at the Gander International Airport, the setting for *Come From Away*.

Gander, a community of less than 10,000 people, received nearly 7,000 of the affectionately termed "come from aways." As a whole, Canada found itself with nearly 33,000 stranded passengers and crew members in need of food, housing, emotional support and other necessities for an indeterminate period. These communities responded to the daunting task with overwhelming support, turning a massive challenge into a shared effort. Neighbors stepped forward to offer resources and labor with the affected airports reporting thousands of calls a day from people wanting to help. The extraordinary outpour of support lasted until the last plane departed on September 16. Canada's public efforts to help those affected were lauded around the world as an act of kindness. On 9/11's first anniversary, Canada's Prime Minister Jean Chrétien went to Gander where nearly 3,000 of the folks that had been stranded the

year before returned to express their gratitude and reconnect with this exceptional community that took care of them. Chrétien said, "9/11 will live long in memory as a day of terror and grief. But thanks to the countless acts of kindness and compassion done for those stranded visitors here in Gander and right across Canada it will live forever in memory as a day of comfort and of healing." He concluded his remarks by telling the residents of Gander, "You did yourselves proud, ladies and gentlemen, and you did Canada proud."

Michael Rubinoff, a Toronto theatre producer and educator, long believed that what took place in Gander during 9/11 would make a compelling musical. Rubinoff approached the Canadian husband-and-wife writing team of Irene Sankoff and David Hein. Irene and David traveled to Gander to meet and interview residents. They also met with those who had been stranded. They discovered that Gander folks were extraordinary storytellers and used their real-life accounts as the backbone to the musical. Their stories and experiences during those days give the musical not only authenticity, but a sense of unity and compassion.

In addition to the musical *Come From Away*, Operation Yellow Ribbon has been dramatized and documented in other media forms including the CBC's miniseries *Diverted*, the award-winning documentary *You are Here* and the Discovery Channel documentary series *9/11: Cleared for Chaos.*

Sources used for dramaturgical notes: 9/11 Legacy Foundation, Aircraft Owners and Pilots Association, 9/11 Commission Report, Operation Yellow Ribbon Wiki page.

Diverted aircraft at Gander International Airport during Operation Yellow Ribbon, September 2001. Courtesy Gander Airport Historical Society.

Education at Ford's Theatre

The Events and Stories That Shape Us

Every story reveals as much about its teller as it does about its subject. At Ford's Theatre, we're privileged to tell some of history's most powerful stories including the history and living legacy of Abraham Lincoln. Our education programs invite students to make personal connections to that history, think critically about the choices individuals and communities make and carry Lincoln's legacy forward into their own lives.

Photo by Jati Lindsay.

Field Trips

Historic site field trips give students the chance to explore Lincoln's assassination, its lasting impact on the nation and why his legacy still matters today. To make this experience accessible to all, Ford's Theatre offers free tickets to qualifying Washington, D.C. public and charter schools, as well as Title I schools in Maryland and Virginia.

Registration is open for both in-person and virtual field trips. Reserve your classroom's date and time today.

Photo by Ford's Theatre Education.

Lessons from the Mainstage Workshop

September 15, 2026 at 5 p.m.

In this one-hour theatre arts integrated workshop, teachers will explore how storytelling and oral history can bring the past into the present in ways that are personal and meaningful. Through interviews and first-person accounts, students become investigators of their own communities. Educators will leave with practical tools to guide students in creating original, ensemble-driven work rooted in authentic human experience. Come ready to be inspired.

Visit the Teaching and Learning page on the Ford's Theatre website, **www.fords.org.**

Education at Ford's Theatre

PUBLIC PROGRAMS – The Learning Continues

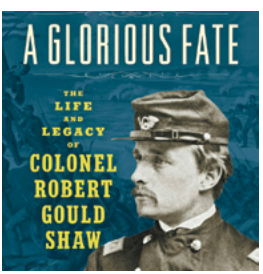
Ford's Theatre has expanded our programs for the public by offering a series of excursions, workshops and discussions. Take advantage of the rich history in our nation's capital while connecting with other members of our local and national communities.

25 Years After 9/11: Lessons in Leadership, Resilience and Finding Our Better Angels
September 29, 2026 at 6 p.m.

September 11, 2001 was a day of profound and devastating loss, one that changed our country and our world forever. But alongside the grief, something else endured: the memory of how people responded. Moderated by Emmy-Award winning *60 Minutes* correspondent Norah O'Donnell, Former Secretary of State Hillary Rodham Clinton and Former Governor of Indiana Mitch Daniels will discuss the leadership that carried us through those days and the ongoing work to ensure what was learned is not lost.

Called to Serve: Stories from *Courage Can Save Us*
October 6, 2026 at 6 p.m.

Join Ford's Theatre for an inspiring conversation that honors the courage, sacrifice, and commitment of those who answered that call. Author Rye Barcott brings together several individuals featured in his book, *Courage Can Save Us*, for a conversation about what happens when ordinary people are called to do extraordinary things.



History Talks: *A Glorious Fate*
November 6, 2026 at 7 p.m.

Historian Kevin M. Levin presents his new biography of Colonel Robert Gould Shaw, tracing Shaw's transformation from reluctant volunteer to Union martyr and the enduring legacy of the 54th Massachusetts Infantry.

For more information, visit the Public Programs page on the Ford's Theatre website, **www.fords.org.**

Ford's Theatre education and public programs are supported by The 2026 Commemorative Committee, Bloomberg Philanthropies, BP America, D.C. Commission on the Arts and Humanities, The Hearst Foundations, 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.

Come From Away

Come From Away tells the true story of Gander, Newfoundland, the small town that suddenly welcomed nearly 7,000 stranded passengers after 38 planes were redirected there following the September 11th attacks. Built from hundreds of interviews with the people who lived through those events, the musical is a powerful example of oral history brought to life. Rather than simply retelling history, it honors lived experiences and reminds us that every person carries a story worth hearing. The show transforms a moment of crises into one of connection, compassion and hope. Even in the darkest times, stories have the power to bring people together, inspire change and remind us of our shared humanity.

Gander, New Foundland, Canada facts:

Population: Around 9,600–10,000 residents lived in Gander in 2001.

Nickname: Gander was once known as the "Crossroads of the World." Before long-range jets became common, nearly every transatlantic flight stopped there to refuel.

The Newfoundland phrase "come from away" refers to anyone who wasn't born there—a fitting title for a story about strangers becoming neighbors.

Documentary Theatre

Documentary theatre is a style of performance that transforms real events and lived experiences into theatrical storytelling. Using interviews, oral histories, letters, news articles and other primary sources, these productions invite audiences to connect with history through the voices of the people who lived it. Productions such as *Come From Away, The Laramie Project* and *Fires in the Mirror* show that there are many ways to tell true stories on stage. Some rely on music, others on verbatim interviews, movement or ensemble storytelling. As artists continue to experiment with new forms, documentary theatre reminds us that there is no single way to bring history to life—every creative choice shapes how a story is experienced and understood.

Test Your Knowledge!

Why was Gander chosen as a landing site for so many airplanes on September 11th?

A. It was Canada's largest airport.

B. It had some of the longest runways in North America.

C. It was closest to New York City.

D. It was a military-only airport.

B. It had some of the longest runways in North America.

It's your turn to become a documentary theatre artist!

Every great documentary play begins with someone asking questions and listening to another person's story. With a partner, think of a recent event that has made an impact on your school, community, family or the world. It could be something as historic as the Artemis missions, or simply a memorable event at your school or your neighborhood. Interview your partner using the questions below and note their responses. Document the details, emotions and moments that stand out, those are the building blocks of great theatre.

What recent event did you choose and what do you remember most about that day?

_____

_____

What sights, sounds or emotions stand out when you think back to that day?

_____

_____

How did this experience change you?

_____

_____

If this memory had a title, what would it be? Why?

_____

_____

Now, bring your interview to life through a monologue. A monologue is a speech performed by one character that shares their thoughts, feelings or experiences with an audience. Choose the moment from the interview that stood out to you the most. Then, using the information you gathered, write a short monologue from the perspective of the person you interviewed. Focus on capturing their voice, emotions and memories while sharing the heart of their experience.

_____

_____

_____

Congratulations!

You've have dramatized someone's real life experience. Keep listening, keep writing and most importantly, keep telling stories.

PLACES, EVERYONE.

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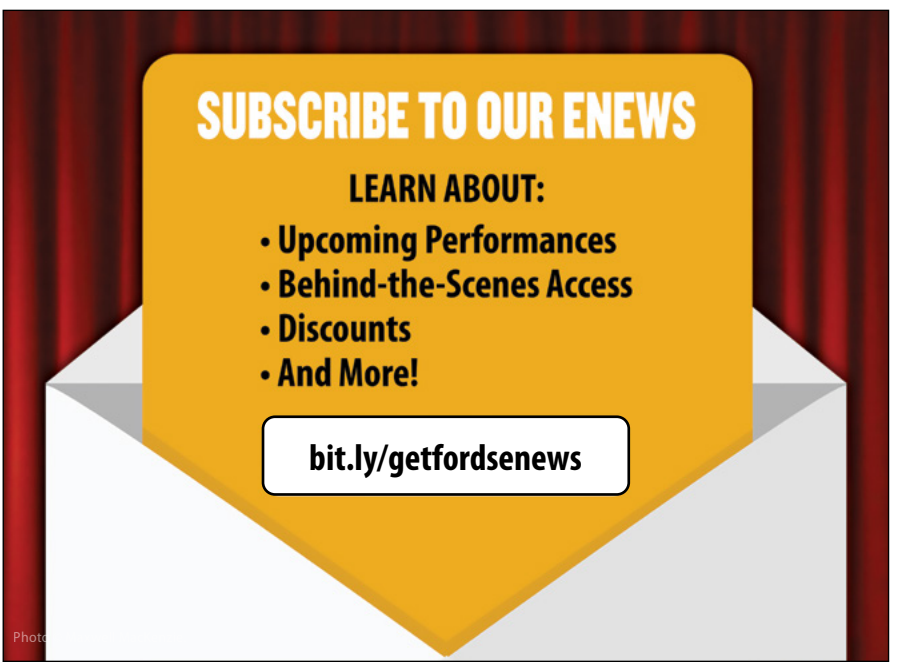
We are glad that you are joining us at Ford's Theatre today. This is a welcoming and interactive community. Whether you are here to visit our historic site or to see a show, we invite you to be your authentic self.

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.



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 Thursday, September 10, 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 *Come From Away* are scheduled for Thursday, September 24, 2026 at 7 p.m. and Saturday, October 3, 2026 at 2 p.m.

A Sign-interpreted performance of *Come From Away* is scheduled for Thursday, October 1, 2026 at 7 p.m.

A sensory-friendly performance of *Come From Away* is scheduled for Saturday, October 17, 2026 at 2 p.m.

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

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

Deputy Director of Education.....Jake Flack

Associate Director of Education and Public Programs.....Alexandria Wood

Company Manager.....Martita Slayden-Robinson

Program Operations and Music Manager.....Sarah R. Hewitt

Artistic Programming Manager.....Erika Scott

Manager of Arts Education.....Axel R. Cruz

Interpretive Programs Manager.....Daiya Malone

Education Programs and Outreach Coordinator.....Jennifer Cinicola

Teaching Artists.....W. Ellington Felton, ChelseaDee Harrison, Tamekia Jackson, Max Johnson, Mary Myers, Kirsten Noetzel, Victoria Reinsel, Eliseo Valerio

Education Program Artists.....Jonathan Atkinson, Max Johnson Jimmy Mavrikes, Joe Mallon, Eric M. Messner, Chris Stinson, Dylan Toms

ADMINISTRATION

Director of Finance.....Joshua Drew

Director of Accessibility and Engagement.....Teela P. Foxworth

Director of Operations.....Jason Shadle

Associate Director of Finance.....Sheila H. Davis

Accounting, Payroll and Office Services Manager.....Darnell Swinton

Executive Assistant to the Director.....Rachel Ryan

Human Resources Manager.....Lindsey Madsen

IT Support Specialist.....Kwame Poku

CRM and Analytics Manager.....Tim Helmer

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Director of Development.....Sarah J. Wilber

Associate Director, Corporate Relations.....Katie Burns-Yocum

Associate Director, Development Operations & Strategy.....Martha McKee

Associate Director, Special Events.....Kristen G. Temple

Associate Director, Individual Giving.....Laura Frazier

Special Events Manager.....Regan R. Lear

Individual Giving and Membership Manager.....Matthew Brown

Corporate Relations Manager.....Shannon Perry

Development Associate Contractor.....Ainsley Doughty

COMMUNICATIONS AND MARKETING

Director, Communications and Marketing.....Leah Yoon Frelinghuysen

Associate Director of Marketing and Communications.....Carly Cloud

Digital Content Manager.....Andrew Buchsbaum

Design Director.....Gary Erskine

Social Media and Marketing Manager.....Gabby Allen

Associate Director of Ticketing and Sales.....Morgan Vaughan

Ticket Services Manager.....Robbie Duncan

Assistant Ticket Services Manager.....Isabella Lerch

Assistant Ticketing Manager, Groups.....Cat Moreschi

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

PRODUCTION

Production Supervisor.....Carey Lawless

Head Carpenter.....Andrew Fox

Props Head.....Tess Wagner

Costume Production Manager.....Veronica Stevens

Costume Design Manager.....Andrew Cutler

Wardrobe Supervisor.....Constance Harris

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

Head Electrician.....C.C. Gould

Sound Engineer.....Brian Keating

Head Flyperson.....Dre Jones

Assistant Stagehands.....Lawrence Rascop, Autumn Smith

Resident Production Stage Manager.....Brandon Prendergast

Production Assistant.....Mishaal Hussain

PATRON SERVICES

Associate Director of Patron Services.....Rajhaun Piranti

Patron Services Manager, Museum Operations.....Marie Althaus

Patron Services Associates.....Jim Byrne, Amber Darby, Allison Farrall, Harry Greenberg, Cindy Holl, Renée Jones, Charlotte Larsen, Nadia Lee, Natalie Macurdy Elinor Reed, Isaiah Robinson, Shellie Scott, Alana Stolnitz, Maya Thompson, Carrie Welter

NATIONAL PARK SERVICE

Secretary of the Interior.....Hon. Doug Burgum

Acting Director, National Park Service.....Jessica Bowron

Superintendent, National Mall and Memorial Parks.....Dr. Kevin Griess

Site Manager.....Tim Moore

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WE PROUDLY SUPPORT
FORD'S THEATRE

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

GENERAL DYNAMICS

FORD'S THEATRE

2026 - 2027 Season

A BELOVED HOLIDAY TRADITION !

A Christmas Carol

November 19 - December 31, 2026

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

A HILARIOUS CHAMPIONSHIP Q-U-E-S-T !

The 25th Annual Putnam County SPELLING BEE

March 12 - May 15, 2027

Music and Lyrics by Wiliam Finn; Book by Rachel Sheinkin; Conceived by Rebecca Feldman;
Additional Material by Jay Reiss; Music Directed by Christopher Youstra;
Choreographed by Ashleigh King; Directed by Alan Paul

FORD'S THEATRE

www.fords.org | Tickets: (888) 616-0270

Groups: (800) 899-2367 | Members: (202) 434-9545

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