
A Christmas Carol
FORD'S THEATRE
November 19 —
December 31, 2026

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The magic of Ford's Theatre extends far beyond the stage. Through inspiring theatrical productions, engaging educational initiatives and dynamic history programming, Ford's Theatre invites audiences of all ages to learn, imagine and reconnect with our nation's history in new ways.

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FORD'S THEATRE

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Student exploring museum exhibits, photo by Gary Erskine.

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Large print playbills available. Please ask an usher.

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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

I'm delighted to welcome you, your family and friends to Ford's Theatre for our annual production of *A Christmas Carol*. Charles Dickens's story of redemption, transformation and moral awakening has become a region-wide holiday tradition, bringing generations of families to Ford's. If this is your first time seeing our production, you'll experience an all-local cast joining forces with young performers, artists, technicians and crew to create the world of this timeless classic. Michael Wilson's beloved adaptation of Dickens's original novella has been praised as "rousing, crowd-pleasing and spooky" by The New York Times and "high-spirited, scary, delightful, dazzling, and laugh-out-loud funny" by the Hartford Advocate.

The enduring message and joy of *A Christmas Carol* continues to resonate today. Its social critique—that society can find redemption through empathy, shared responsibility and care for people in need—remains as relevant as ever. The entire company of *A Christmas Carol* brings this message to life by raising funds for local charities that serve community members experiencing homelessness, food insecurity and poverty. I invite you to support their effort during this season of giving. Please see the back of the program for more information about this year's charity, Shepherd's Table.

I hope you'll join us early in the new year for our fifth annual festival of new plays, *A First Look*. In the spring, don't miss the highly anticipated musical *The 25th Annual Putnam County Spelling Bee*—"a tender, joyous, bittersweet and very, very funny tribute to kids obsessed with words…" according to The New York Times. For tickets, visit Fords.org.

Thank you for your ongoing support and happy holidays! We look forward to welcoming you back in 2027.



Paul R. Tetreault
Director
Ford's Theatre







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Ford's Theatre Rules of Engagement

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

At Ford's Theatre:

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

Let's create something beautiful together.



How Dickens Elevated the Theme of Redemption in A Christmas Carol

By José Carrasquillo,
Director of Artistic Programming

Back in 1843, close associates of Charles Dickens were aghast at his intent on exposing the deplorable conditions of child labor and wage disparity with what was originally a written pamphlet titled *An Appeal to the People of England on behalf of the Poor Man's Child*. The dismissal by the literary establishment of the essay as a 'diatribe' did not deter Dickens from expanding what he saw as a social calamity into a novella with a redemptive theme.

The original essay contained stories of real children and their families. Side-by-side, Dickens decided on creating a literary character for the ages: a stingy, money worshipping miser who not only rejects Christmas and any holiday related cheer, but one espousing the policies hurting the poorest of citizens.

Dickens's deliberate stave-like structure defines both the story and Scrooge's inner journey while warping the concept of time in a story with supernatural elements.

When Scrooge bellows that Christmas is a 'humbug,' Dickens gives his creation a baseline: a man who not only rejects Christmas time as a special, happy holiday, but one who adamantly opposes the notion that Christmas is a time for giving and helping those in need thus underscoring his total lack of compassion. His stinginess and cruel behavior are in full display during his interactions with everyday citizens to include Bob Cratchit, Fred—his nephew, merchants, carolers, beggars and solicitors collecting donations for the poor.

To arrive at redemption, Dickens needed to show Scrooge the error of his ways. He does this by incorporating a ghost motif. Jacob Marley, his deceased business partner, pays Scrooge a visit. The apparition finds Marley roaming the afterlife chained in a constant state of purgatory. He warns Scrooge of a similar fate if Scrooge



chooses not to change while there's still time. Marley also warns Scrooge of spirits to come.

It's during the ensuing visitations that Scrooge begins to see the ramifications of his abhorrent avarice. The Ghost of Christmas Past allows Scrooge to see his own transformation from a boy and promising young man to the money obsessed miser he becomes. A wrenching passage makes him confront how his love of money above all else erodes his love relationship with Belle, his fiancé. The Ghost of Christmas Present quotes Scrooge's beliefs—poor people dying will help decrease the surplus population; jails and workhouses are the places for those in need. Upon hearing his own words quoted back to him, Scrooge shows a measure of remorse. The Ghost of Christmas Future gives Scrooge a glimpse of the fate that awaits him.

He also witnesses the tragedy of Tiny Tim and his family. Upon seeing his own grave, Scrooge finally arrives at a moment where he chooses to redeem himself: he is not the man he was before his interaction with the spirits. He longs to go back and right the wrongs that he has caused. With the last spirit gone, Scrooge awakes on Christmas day a transformed man. He's kind, generous, compassionate and full of Christmas cheer! Scrooge changes his life trajectory thus becoming a stalwart and dedicated citizen to his community.

Scrooge himself alludes to his transformation when addressing Bob Cratchit during the final stave: "Yes, it is a mystery, Bob, but what a wonderful mystery it is!"

Photo of Craig Wallace by Scott Suchman.

Ford's Theatre Underwriters

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

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

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-Ted Decker, Chair, President and Chief Executive Officer



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-Matthew Shay, President and Chief Executive Officer

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

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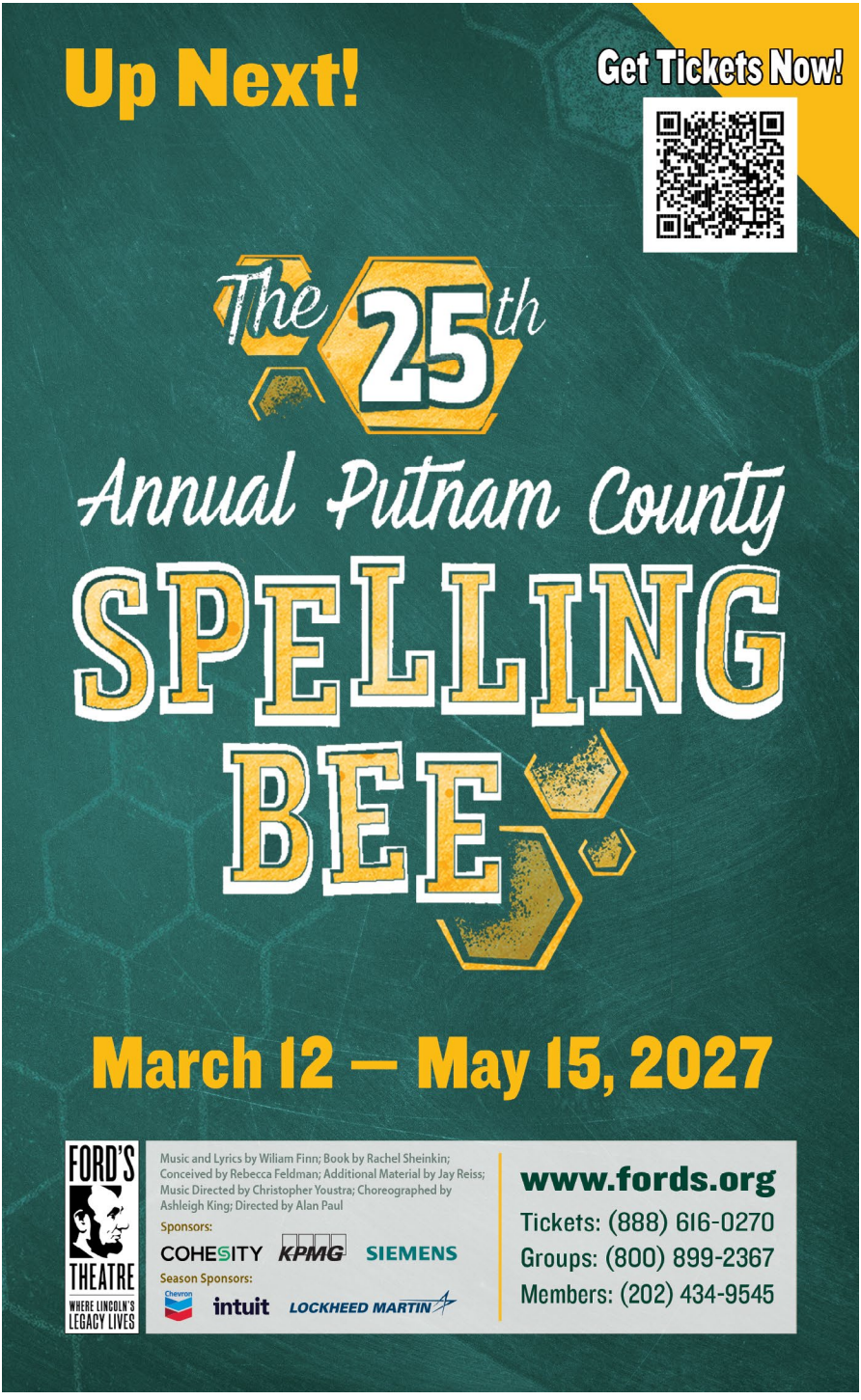


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-Scott Kirby, Chief Executive Officer

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Title Page

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

A Christmas Carol
A Ghost Story of Christmas

By Charles Dickens

Adapted by Michael Wilson

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with

Jonathan Atkinson
Ricky DeVon Hall
Jimmy Mavrikes
Ashley D. Nguyen
Craig Wallace

Maddie Baylor
Ayanna Hardy
Justine"Icy"Moral
Keith Richards
Erin Weaver

Anna Maria C. Ferrari
Julia Wheeler Lennon
Christopher Mueller
Hunter Ringsmith
Taylor Witt

Tara Forseth
Joe Mallon
Stephen Russell Murray
Derrick D. Truby Jr.
Gabby Wolfe

Scenic Design
Lee Savage

Costume Design
Alejo Vietti

Lighting Design
Rui Rita

Original Music and Sound Design
Josh Schmidt

Choreography
Shea Sullivan

Wig Design
Charles G. LaPointe

Choral Direction
Jay Crowder

Dialects and Voice Director
Rachel Hirshorn-Johnston

Associate Directors
Craig A. Horness
Erika Scott

Production Stage Managers
Craig A. Horness*
Brandon Prendergast*

Assistant Stage Managers
Taryn Friend*
Julia Singer*

Deputy Director and Director of Programming
Kristin Fox-Siegmund

Original Staging Recreated by
José Carrasquillo

Original Direction by
Michael Baron

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STAR ALLIANCE

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Cast

Cast (in alphabetical order)

Jacob Marley/Old Joe ..... Jonathan Atkinson*
Mrs. Fred ..... Anna Maria C. Ferrari*
Fred/Young Scrooge ..... Ricky DeVon Hall*
Mrs. Dilber/Mrs. Fezziwig ..... Ayanna Hardy*
Belle ..... Julia Wheeler Lennon*
Clock Vendor ..... Joe Mallon*
Solicitor #1 ..... Jimmy Mavrikes*
Doll Vendor/Ghost Of Christmas Past/Ghost Of Christmas Future ..... Justine "Icy" Moral*
Topper/Young Marley ..... Stephen Russell Murray*
Mrs. Fred's Sister/Beggar Woman ..... Ashley D. Nguyen*
Solicitor #2/Undertaker ..... Keith Richards*
Bob Cratchit ..... Hunter Ringsmith*
Mr. Fezziwig ..... Derrick D. Truby Jr.*
Ebenezer Scrooge ..... Craig Wallace*
Fruit Vendor/Ghost Of Christmas Present ..... Erin Weaver*
Mrs. Cratchit ..... Gabby Wolfe*
Martha Cratchit ..... Olivia St. Pierre/Somaya Litmon
Tiny Tim/School Kid ..... Henry Hampton Bedford/Sutton Morford
Fan/Want ..... Aliza Cohen/Maddie O'Dell
Peter Cratchit/School Kid ..... Jonathan Walpole/Luke O'Donnell
Turkey Boy/Ignorance/Boy Scrooge ..... Luke Jones/Benjamin Dioquino
Belinda Cratchit/Rich Daughter/School Kid ..... Tara Akingbade/Lucy Toskovich

Understudies ..... Maddie Baylor*, Tara Forseth*, Christopher Mueller*, Taylor Witt*
Dance Captain ..... Justine "Icy" Moral*

Setting: Mid-19th Century London

Understudies

Maddie Baylor and Tara Forseth (Anna Maria C. Ferrari, Ayanna Hardy, Julia Wheeler Lennon, Ashley D. Nguyen), Anna Maria C. Ferrari (for Gabby Wolfe), Ayanna Hardy (for Erin Weaver), Joe Mallon (for Craig Wallace), Jimmy Mavrikes (for Hunter Ringsmith), Christopher Mueller and Taylor Witt (for Joe Mallon, Jimmy Mavrikes, Stephen Russell Murray, Keith Richards, Derrick D. Truby Jr.), Stephen Russell Murray (for Ricky DeVon Hall), Ashley D. Nguyen (for Justine "Icy" Moral), Keith Richards (for Jonathan Atkinson)

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

This performance of *A Christmas Carol* will be performed with one 15-minute intermission.

Originally produced by the Alley Theatre, Houston, TX.

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

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

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

Cast Photos


Jonathan Atkinson


Maddie Baylor


Anna Maria C. Ferrari


Tara Forseth


Ricky DeVon Hall


Ayanna Hardy


Julia Wheeler Lennon


Joe Mallon


Jimmy Mavrikes


Justine "Icy" Moral


Christopher Mueller

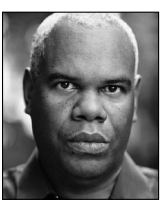

Stephen Russell Murray


Ashley D. Nguyen


Keith Richards


Hunter Ringsmith


Derrick D. Truby Jr.


Craig Wallace


Erin Weaver


Taylor Witt


Gabby Wolfe

Cast Photos (cont.)


Tara Akingbade


Henry Hampton Bedford

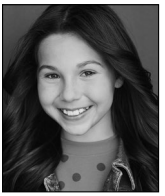

Aliza Cohen


Benjamin Dioquino


Luke Jones


Somaya Litmon


Sutton Morford


Maddie O'Dell


Luke O'Donnell


Olivia St. Pierre


Lucy Toskovich


Jonathan Walpole


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Cast Bios

Jonathan Atkinson
Ford's (Associate Artist): *Come From Away, 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

Maddie Baylor
Ford's debut. D.C.-Area: Washington Stage Guild: *Escape from the Asylum, Accused*; District Fringe Festival: *This is a Play About God*. Training: BA, University of Mary Washington.

Anna Maria C. Ferrari
Ford's debut. Regional: Olney: *A Gentleman's Guide to Love and Murder*; *Little Miss Perfect*; *Hello, Dolly!*. Training: Boston Conservatory; NYU Tisch (Playwrights Horizons Studio).

Tara Forseth
Ford's: *Guys and Dolls*. Regional: Guthrie: *Guys and Dolls,* Signature/Boston Playwrights Theatre: *Mother Mary.* Other: A.C.T. of Connecticut: *Waitress*; Phoenix Theatre: *Bright Star*; Adirondack Theatre Festival: *Front Page Flo*; Prologue Theatre/ NextStop Theatre: *The Cake*. Training: B.F.A. NYU Tisch. Instagram: @tarakellyforseth, www.taraforseth.com.
Gregg Baker Management.

Ricky DeVon Hall
Ford's: *1776*. Regional: Olney: *Hello, Dolly!*, *Frozen*; Cape Fear: *Once on This Island*; Woolly: *Incendiary*, *The Colored Museum*. Television: for WNET, ALL ARTS/Lucille Lortel Theatre: *Dangerous Acts* (New York Emmy Award), Director: Phylicia Rashad. Training: BFA, Howard University; British American Drama Academy; Billie Holiday Theatre Black Arts Institute. Representation: BRS/Gage Talent. Instagram: @rickydevonhall, rickydevonhall.com

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

Julia Wheeler Lennon
Ford's: *Come From Away, 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): *Come From Away, 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:

Cast Bios (cont.)

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.

Jimmy Mavrikes
Ford's: *1776, A Christmas Carol*, *Sister Act*, *One Destiny*. Regional: Signature: *Girlfriend* (Helen Hayes Award), *Sweeney Todd*, *RENT*, *Cabaret*; Arena: *Fiddler on the Roof*, *Oliver!* D.C.-Area: Olney: *My Fair Lady*; Imagination: *Miss Nelson Is Missing*; Constellation: *Wild Party* (Helen Hayes nom.); 1st Stage: *Bat Boy* (Helen Hayes nom.); Lyric: *Newsies*. Affiliations: Co-Artistic Director, Monumental Theatre Company; Company Member, Only Make Believe. Training: BM, Catholic University.



Justine "Icy" Moral
Ford's (Associate Artist): *Come From Away, 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. @JustineIcyMoral

Christopher Mueller
Ford's: *1776*, *A Christmas Carol*, *Sister Act*, *Little Shop of Horrors*, *Into the Woods*, *Ragtime*. Regional: Signature: *Soft Power*, *Pacific Overtures*, *She Loves Me*, *Simply Sondheim*, *Assassins*, *Blackbeard*, *Passion*, *Titanic*, *The Fix*, *Crossing*, *Miss Saigon*, *Spin*, *Brother Russia*, *The Hollow*, *The Boy Detective Fails*, *Chess*, *Sweeney Todd*, *Giant*, *Kiss of the Spider Woman*; Shakespeare: *Two Gents (A Rock Opera)*; Arena: *Redhand Guitar* (workshop). D.C.-Area: Olney: *My Fair Lady*, *Carousel*, *Godspell*, *Spring Awakening*; Kennedy Center: *Camelot in Concert*, *My Fair Lady in Concert*; Keegan: *Spelling Bee*, *RENT*. Instagram: @christopher_mueller

Stephen Russell Murray
Ford's debut. Regional: Signature: *Merrily We Roll Along*; *Fiddler on the Roof*; *The Untitled, Unauthorized Hunter S. Thompson Musical*; *Private Jones*. D.C.-area: Olney: *Kinky Boots*; *The Music Man*; Folger: *Rosencrantz & Guildenstern are Dead*; 1st Stage: *Indecent*; Keegan: *The Minutes*;

Cast Bios (cont.)

Constellation: *Head Over Heels*. Training: M.F.A, Shakespeare Theatre Co. Academy. www.stephenrussellmurray.com

Ashley D. Nguyen
Fords: *A Christmas Carol* (2024, 2025). Regional: Signature: *King of the Yees*, *Soft Power*, *Pacific Overtures*; Arena: *Ride the Cyclone*; Everyman: *Dawn*; Studio: *White Pearl* (US World Premier). D.C.-Area: Olney: *Waitress*, *Dance Nation*, *Senior Class*; Theater J: *The Hatmaker's Wife*; The Kennedy Center TYA: *The Day You Begin*, *The Dragon King's Daughter*; Imagination: *Winnie the Pooh*; Keegan: *Shakespeare in Love* (Helen Hayes Nom.); Creative Cauldron: *Into the Woods*; Training: BM Musical Theatre, Catholic University. Instagram: @ashley.d.nguyen Website: ashleydnguyen.com

Keith Richards
Ford's: *1776*. Regional: Signature: *Job*; Arena: *Death on the Nile*; Studio: *Fun Home;* Barter: *9 to 5*. D.C.-Area: Olney: *South Pacific* (concert); Constellation: *Peter and the Starcatcher* (Helen Hayes Award, Ensemble); Imagination: *Disney's Beauty and the Beast*; Adventure: *James and the Giant Peach* (Helen Hayes Award). Touring: Kennedy Center: *Don't Let the Pigeon Drive the Bus!*; 360 Entertainment: *Peter Pan*. Other: Virginia Rep: *The Play That Goes Wrong, Shakespeare in Love*. Film/Television: *Down to the Felt*, *American Titans*, *Sultan and the Saint*. Instagram: @keithrichardsactor

Hunter Ringsmith
Ford's: *1776*. Off-Broadway: The Public: *The Tempest*. Regional: Round House: *The Inheritance;* Shakespeare: *King Lear*; Dallas Theater Center. D.C.-Area: Folger: *Twelfth Night*, *A Midsummer Night's Dream*; Constellation: *Desperate Measures*; Kennedy Center: *Shear Madness*; Washington Stage Guild: *Major Barbara*. Other: Bridge Street, Theatre SilCo, Red House Arts Center; Colorado, New Swan, Pennsylvania, Arkansas, and Great River Shakespeare Festivals. Film: *Rustin*. Training: MFA, University of California, Irvine; BFA, Southern Methodist University. Instagram: @hringsmith, hunterringsmith.com

Derrick D. Truby Jr.
Ford's (Associate Artist): *1776, Sister Act*, *A Christmas Carol*, *Little Shop of Horrors*. Regional: Round House: *Ma Rainey's Black Bottom*; Signature: *Play On*; Great Lakes Center for the Arts: *Godspell*. D.C.-Area: Folger: *Merry Wives of Windsor*; Adventure: *Elephant and Piggie's We Are in a Play!*, *Winnie the Pooh*; Monumental: *Be More Chill*; Imagination: *Good Man Charlie Brown*; ArtsCentric: *Smokey Joe's Café*, *Memphis the Musical*. Affiliations: ArtsCentric Company Member. Instagram: @derricktrubyjr

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

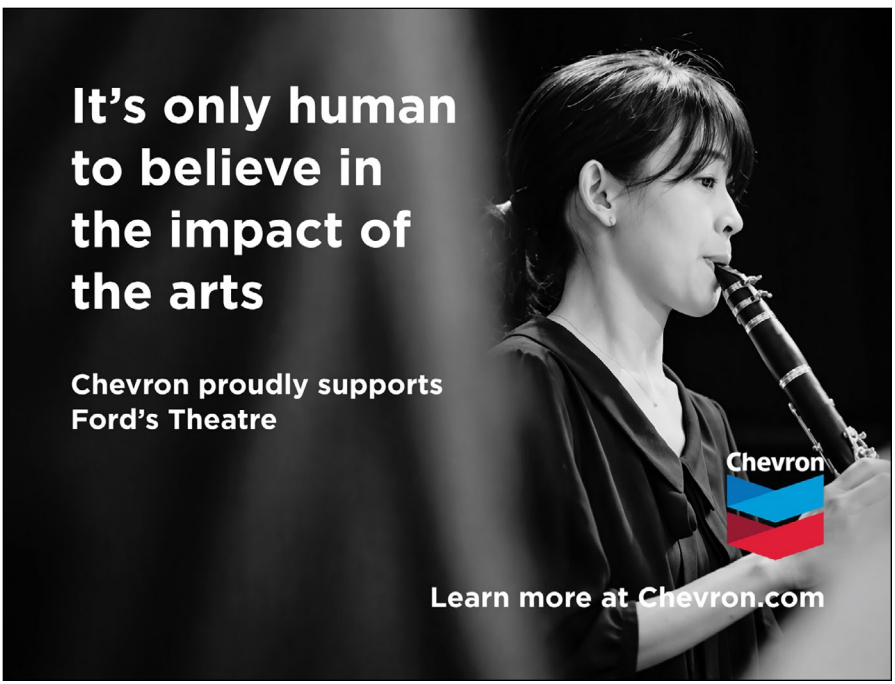
Erin Weaver
Ford's: *Come From Away, A Christmas Carol*. National Tour: *Les Misérables*; Regional: Signature: 6 productions including *Forum*, *Private Jones* (Helen Hayes Award), *Company* (Helen Hayes Award); Arena:

Cast Bios (cont.)

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: 5 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.

Taylor Witt
Ford's: *A Christmas Carol*. Regional: Arena: *Unknown Soldier*, *Exclusion*; Signature: *The Upstairs Department*; Studio: *Admissions*. D.C. – Area: Kennedy Center: *Shear Madness*. Keegan: *An Irish Carol*, *Merrily We Roll Along*, *Shakespeare in Love*; Olney: *Too Wong Foo in Concert*, *A Nice Indian Boy*; NextStop: *First Date*. Toby's: *Newsies* (Helen Hayes Nom., Supporting Actor), *The Hunchback of Notre Dame*, *Ghost*. Other: Everyman: *Dawn*; Virginia Rep: *Beautiful: The Carole King Musical*, *Tuck Everlasting*. Richmond Triangle Players: *The Rocky Horror Show*. @witt_taylor

Gabby Wolfe
Ford's debut. D.C.- Area: The Hub: *The Burn* (Helen Hayes Nominee Outstanding Performer); Chesapeake Shakespeare: *Romeo and Juliet*; We Happy Few: *Lover's Vows*; Spooky Action: *Sonnets for an Old Century*. Tour: Virginia Rep on Tour *Tales as Tall as the Sky*, *Winnie the Pooh*. Other: Virginia Shakespeare Festival: *The Tempest* Training: James Madison University. IG: @gabby.r.wolfe



Production Bios

Michael Wilson
Adapter
Is the co-book writer of Chris Curtis's new musical *HUMBUG* which Wilson is also directing. The workshop production of this prequel story to *A CHRISTMAS CAROL* premieres this December at Utah's Noorda Center for the Performing Arts. Wilson's adaptation of *A CHRISTMAS CAROL* has been produced by Ford's for 23 uninterrupted years, including the 2020 premiere broadcast of its audio version produced in collaboration with WAMU 88.5. Wilson is overseeing the adaptation's 26th holiday season at Hartford Stage, where he was Artistic Director from 1998 to 2011. Concord Theatricals/DPS licenses the script which premiered in 1990 and ran for 24 seasons at Houston's Alley Theatre. Other regional productions include Repertory Theatre of St Louis, Vermont's Northern Stage Co and Jackson, Mississippi's New Stage Theatre. In 2026, high schools in Ohio, Pennsylvania, New Jersey, North Carolina — and the Pymble Players in Australia — are staging new productions.

Michael Baron
Original Director
Ford's: *The Civil War* (Associate Director); Regional: Lyric Theatre of Oklahoma: *Sweeney Todd*, *Annie*, *King of Pangea*, ASL-Spoken English *Cinderella* (co-director with Brian Cheslik), *Carousel*, *Master Class*, *Frost/Nixon*, *Titanic*, *Bright Star*, *Fun Home*, *Assassins*, *Fiddler on the Roof*, *Dreamgirls*, *Big Fish*, *Oklahoma!*, *A Little Night Music*, *Les Miserables*, *Spring Awakening*, *Ragtime*, *Oliver!*; Olney: ASL-Spoken English *The Music Man* (co-director with Sandra Mae Frank); Adventure: *James and the Giant Peach*; Signature: *The Little Dog Laughed*. Training: MFA, Trinity Repertory; BA, Wake Forest. Awards: Two-time Helen Hayes Award winner and Oklahoma Governor's Arts Award. Michael is the Producing Artistic Director of Lyric Theatre of Oklahoma- The Official State Theatre of Oklahoma.

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

Shea Sullivan
Choreographer
Is a NYC-based director/choreographer. Currently: *Holiday Inn* (Bucks County Playhouse) Recently: Bucks County Playhouse: *Rock of Ages* (also The REV), *Leader of the Pack*, *Last of the Red Hot Mamas*; Paper Mill Playhouse: *Frozen*. Off-Broadway: *R.R.R.E.D*, *Neurosis* (Chita Rivera Award Nom.), *Polkadots–The Cool Kids Musical* (Off-Broadway Alliance Award), *Pageant!* (SDC's Callaway Finalist, Drama Desk Nom., Best Revival), *I'll Say She Is*, *Once Upon a Mattress*, *Pete(HER) Pan*. Her work has been represented regionally from coast to coast. Shea is thrilled to be back once again at Fords with this gorgeous show. HAPPY HOLIDAYS! @thesheasullivan

Production Bios (cont.)

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

Alejo Vietti
Costume Designer
Ford's: *Little Shop or Horrors*, *SHOUT SISTER SHOUT!*, *A Christmas Carol*, *Meet John Doe.* Broadway: *A Few Good Men*, *Titanique* (Lucille Lortel Award, also West End, Paris, Australia and Canada), *Smash*, *Allegiance* (Drama Desk Nom.), *Beautiful: The Carole King Musical* (London Olivier nom., Japan, Australia, U.S. tour), *Irving Berlin's Holiday Inn*. Off-Broadway: *Titanique* (Lucille Lortel Award). Works for Roundabout, Manhattan Theatre Club, Second Stage, Atlantic Theatre, Radio City Rockettes, NYC Opera, among others. International; *Disney's Hunchback of Notre Dame* (Japan, Germany and Austria), *West Side Story* World tour. Recipient of two Helen Hayes Awards. @alejo_vietti_costume_design

Rui Rita
Lighting Designer
Ford's: *The Trip to Bountiful*, *The Wiz*, *Ragtime*, *A Christmas Carol*, *Silent Sky*, *The Laramie Project*, *Fly*, *Meet John Doe, Trying*. Broadway: *Skeleton Crew, Trip To Bountiful*, *Velocity of Autumn*, *Present Laughter*, *Dividing the Estate*, *Old Acquaintance*, *Enchanted April*, *The Price*, *A Thousand Clowns*. Off-Broadway: New World Stages: *Sherlock Carol*, Second Stage: *Happiest Song Plays Last;* Roundabout: *Talley's Folly*, *Milk Train Doesn't Stop Here Anymore*; Signature-NY: *Paradise Blue, Piano Lesson*, *Horton Foote's The Orphans' Home Cycle*; TFANA: *Engaged* (Obie Award); Manhattan Theatre Club*: Nightingale*, *Moonlight and Magnolias*; Lincoln Center: *The Carpetbagger's Children*, *Far East.*

Josh Schmidt
Composer and Sound Designer
Ford's: *A Christmas Carol, The Grapes of Wrath.* Broadway: *Bug* (Tony Nom), *Therese Raquin*, *House of Blue Leaves.* Selected Off-Broadway: *Adding Machine*, *3 Kinds of Exile*, *A Minister's Wife*, *Whida Peru.* Selected DC: *Midwestern Gothic* (Signature). Selected Chicago: *A Minister's Wife* (Writers Theatre); *Sweet Bird of Youth* (Goodman); *Mr. Wolf, The March, Time Stands Still, Detroit, The Tempest* (Steppenwolf). Regional work includes American Players Theatre (23rd Season), Alley Theatre, Stratford Shakespeare Festival. Film: The End (Neon/Final Cut For Real) Commission: Fallingwater (Met Opera). www.fortytwofootforward.com

Charles G. LaPointe
Wig Designer
Is an award-winning Designer who maintains a highly successful career on stages throughout the United States and abroad. Numerous Broadway; Touring; Regional Theatre; West End; International productions including: *Hamilton* (Make-Up Artists & Hair Stylist Guild Award); *MJ*; *Ain't Too Proud*; *Beetlejuice*; *The Cher Show* (Drama Desk Award); *SpongeBob SquarePants* (Drama Desk Award); *Jersey Boys*. Television: *The Wiz Live!* (Emmy

Production Bios (cont.)

Award Nom.); *Jesus Christ Superstar Live!* (Emmy Award Nomination/Make-Up Artists & Hair Stylist Guild Award).

Jay Crowder
Choral Director
Ford's: *110 in the Shade* (Helen Hayes nom.), *Violet* (Helen Hayes nom.), *1776*, *Liberty Smith* (HH nom.), *A Christmas Carol*, *Civil War* (Helen Hayes nom.). Regional: Signature: *Urinetown* (2006 HH Award), *Hedwig and the Angry Inch, A Christmas Carol Rag, Side Show* (Helen Hayes nom.). D.C.-Area: Studio: *A New Brain*; Metro Stage: *Starting Here, Starting Now*; Olney: *Annie*; Imagination: *Twice Upon a Time*: Atlas: *Goodnight Moon*. Kennedy Center: Assc. Music Director: *Mame*, *Company*, *Passion*. Music Director of Musical Theater and Television at the John F. Kennedy Center

Rachel Hirshorn-Johnston
Dialects and Voice Director
Assoc. Professor of Voice & Speech and Head of Acting & Directing at Texas Tech, Assoc. Teacher of Fitzmaurice Voicework®. Rachel coaches regionally in professional theatre, with private clients (corporate, government) on presentation skills and dialect modification, performs regularly around the country and internationally, and is an active member of VASTA, PAVA, and AEA. Training: MFA, Acting and Directing, UMKC; BFA, Acting, UMBC.

Craig A. Horness
Production Stage Manager/ Associate Director
Ford's: *Sister Act, Little Shop of Horrors* (2024); *Grace; Into the Woods; The Wiz; Ragtime; 110 In The Shade; Freedom's Song; Hello, Dolly!; 1776 (2012 & 2026); Liberty Smith; Little Shop of Horrors* (2010); *A Christmas Carol* (2004-2019, 2021-2024); *The Civil War; One Destiny; Meet John Doe; Leading Ladies; State of the Union; Big River; The Member of the Wedding*. Other: Broadway Sacramento/ Music Circus, Center Stage, Chicago Symphony Orchestra, Dallas Opera, New York City Opera, North Shore Music Theatre, Opera/Omaha, Portland Opera, Theatre Under the Stars.

Erika Scott
Associate Director
Ford's: Artistic Programming Manager. Recent credits: Assistant Director: Ford's: *The Trip to Bountiful*, *A Christmas Carol*; Mosaic Theater: *In His Hands*; First Stage: *Brothers Size*. Acting Credits: Anacostia Arts Center: Lady in Brown in *For Colored Girls Who Have Considered Suicide When The Rainbow is Enuf*.

Brandon Prendergast
Production Stage Manager
Ford's: more than 30 productions including *Come From Away, The American Five, Mister Lincoln, Silent Sky, Twelve Angry Men, Fly*. New York: *The Green Bird* (Julie Taymor), *Les Enfants Terribles* (Susan Marshall), *Yemayá* (Twyla Tharp). Regional: The 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.

Taryn Friend
Assistant Stage Manager
Ford's: *1776* (2012, 2026), *Sister Act, Little Shop of Horrors; SHOUT SISTER SHOUT!; Grace; Guys and Dolls; Into the Woods; The Wiz; Ragtime; 110 In The Shade; Freedom's Song; Spelling Bee; Hello, Dolly!; Liberty Smith; One Destiny; A Christmas Carol*. Arena: *Oklahoma!* Signature: *Merrily We Roll Along*, *Soft Power; Ragtime, The*

Bridges of Madison County; The Color Purple; Assassins; Passion; A Little Night Music; *Jelly's Last Jam; Sunday in the Park; Miss Saigon; Spin; Hairspray; The Visit; Kiss of the Spider Woman.* Kennedy Center: *50th Anniversary Concert; Unleashed!; Bud, Not Buddy.*

Julia Singer
Assistant Stage Manager
Ford's: *Come From Away*, *1776*, *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: *Pippin*, *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.

Production Bios (cont.)

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.

Staff for *A Christmas Carol*

Prop Designer/Coordinator ..... Marie Schneggenburger
Make-Up Designer ..... Cookie Jordan
Special Effects ..... David Roy
Young Company Coordinator ..... Alex Lagon
Associate Lighting Designer ..... Matthew Taylor
Drapers ..... Denise Aitchinson, Molly Klemm, Marianne Krostyne, Christopher Schramm, Steven Simon, Dawson Tailors, Period Corsets, Shakespeare Theatre Costume Shop
Stitcher ..... Sam Eisenstein-Bond

Special Effects Costume by Bob Flanagan
Custom Jewelry by Larry Vrba
Scenery Built by Ravenswood Studio, Inc.
Flying Effects provided by D2 Flying Effects
Props Built by Bella Faccia, Art Drauglis

First Chair Interpreted Productions LLC is Ford's Theatre Society's preferred interpreting provider.

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.

Education at Ford's Theatre

Ford's Education—Serving Teachers Across the Nation

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



- ***Catherine B. Reynolds Foundation Civil War Washington*, July 11–16, 2027:**
  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.

- ***National Oratory Fellows*, July 19–23, 2027:**
  Ford's National Oratory Fellowship is a transformative program that empowers teachers to cultivate critical thinkers, equipping students with tools to navigate both the classroom and the broader world. This arts-integrated program incorporates theatre techniques, encourages civic discourse, promotes open classroom communication and supports student facilitated discussions, debates and presentations.

- ***Set In Stone: Civil War Memory, Monuments and Myths*, July 25–30, 2027:**
  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.

Visit the Teacher Professional Development page on www.fords.org or email us at education@fords.org for information on any of our offerings.

Education at Ford's Theatre

Public Programs

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



From Quill to Curtain: Crafting Plays Inspired by History
Saturday, January 9, 16 and 30, 2027 at 10 a.m.
Explore the craft of playwriting through the lens of historical figures and events. Over the course of the three sessions, writers will work to develop their stories and identify how to connect the dots of time, place, history and circumstances that drive the narrative and the world of their plays. The workshop is under the direction of Helen Hayes Award winner, Chess Jakobs.

History Talks: Edwin Booth and the Burden of Memory
Thursday, January 21, 2027 at 7 p.m., *Online*
After his brother assassinated Abraham Lincoln, Edwin Booth faced a question few Americans could imagine: how do you live with a name the nation has come to hate? Drawing on emerging scholarship, historian Elizabeth Reese explores how the celebrated actor navigated public suspicion and private grief, transforming personal tragedy into a performance of redemption and national healing.

Written Then, Spoken Now: COMBEE
February 6, 2027 at 7 p.m.
In this chapter of Written Then, Spoken Now, Ford's Theatre will be in conversation with **Dr. Edda Fields-Black**, and dramaturg **Faedra C. Carpenter**. Blended with their conversation, we will feature excerpts from the Pulitzer Prize-winning book ***COMBEE: Harriet Tubman, the Combahee River Raid, and Black Freedom During the Civil War***, historical letters and newspapers read aloud by actors. The program will be followed by a book signing.

For more information, visit the Public Programs page on www.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, National Park Service, Phillips 66, PwC, Southern Company, United Airlines and Visa Inc. with additional support from Cornelia T. Bailey Foundation, Dr. Scholl Foundation, Nancy Peery Marriott Foundation and the National Endowment for the Arts.

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.

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

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Ayanna Hardy, Derrick D. Truby Jr. and the cast of *A Christmas Carol* (2024). Photo by Scott Suchman.

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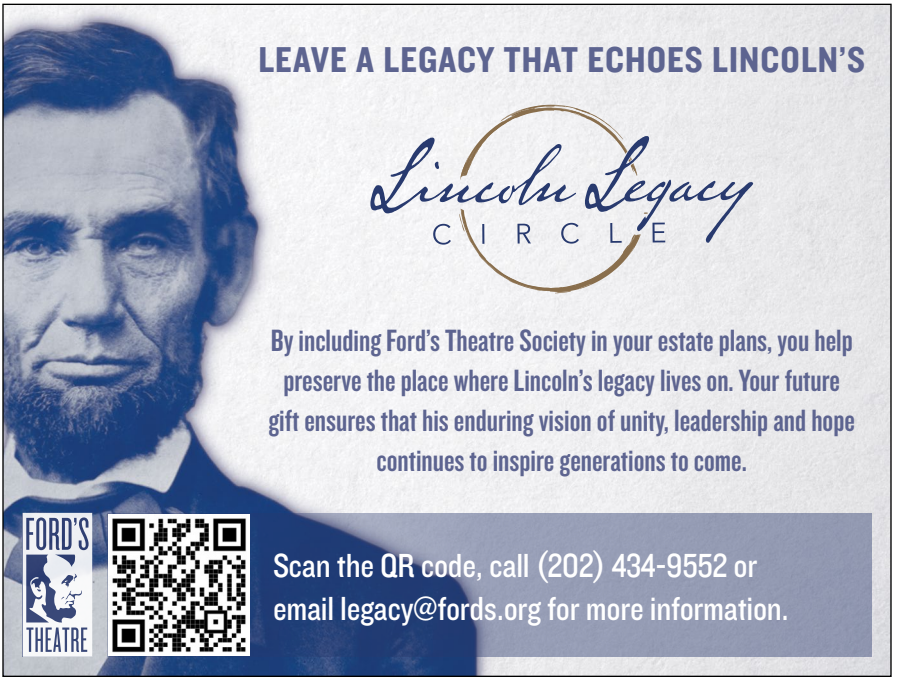
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The Ford's Theatre Advisory Council is composed of nationally recognized historians, writers and professionals who share a love of President Abraham Lincoln and the values he exemplified in his life and presidency. These accomplished individuals provide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

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The Lincoln Medal is an award given by Ford's Theatre Society to a person (or people) who, through their body of work, accomplishments or personal attributes, exemplifies the lasting legacy and mettle of character embodied by the most beloved president in our nation's history, President Abraham Lincoln.

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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, November 19, 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 *A Christmas Carol* are scheduled for Thursday, December 3, 2026 at 7 p.m. and Saturday, December 12, 2026 at 2 p.m.

Sign-interpreted performances of *A Christmas Carol* are scheduled for Thursday, December 3, 2026 at 7 p.m. and Saturday, December 12, 2026 at 2 p.m.

A sensory-friendly performance of *A Christmas Carol* is scheduled for Sunday, November 22, 2026 at 2 p.m.

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

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through education and the arts.

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A Christmas Carol

Shepherd's Table

2026 Charity Drive

For the past 17 years, the company of *A Christmas Carol* has taken the play's message of charity beyond the stage, devoting its time and energy to raising money for charities in Washington, D.C. The company's efforts, supported generously by our audiences, have raised more than $1 million for charities dedicated to supporting those whose lives are impacted by poverty, homelessness, hunger or serious illness.

Will you join us in this effort?

This year, Ford's Theatre is partnering with Shepherd's Table. Through a range of programs, Shepherd's Table addresses food insecurity and homelessness by meeting immediate needs, providing ongoing social support and creating opportunities for long-term stability. Through the Culinary Skills Training Program, Shepherd's Table also offers workforce development opportunities, equipping participants with the skills, experience and confidence to pursue careers in the food service industry. Shepherd's Table's mission is to improve quality of life, help create pathways toward lasting well-being and inspire hope for individuals experiencing food insecurity, homelessness and poverty.

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