NECESSARY SACRIFICES

A Radio Play
Ford’s Theatre is pleased to present *Necessary Sacrifices* as a FREE radio play this spring. This moving work truly embodies our mission of exploring the American experience and celebrating President Lincoln’s legacy.

We hope you enjoy this special production and will consider supporting our theatre, education and history programs with a gift *today*!

This radio play and all our programs are made possible through the generosity of individuals, corporations and foundations.

**DONATE TODAY at**
www.fords.org/donate.
Dear Friend,

As we mark the one-year anniversary of the pandemic, we are as dedicated as ever to sharing President Abraham Lincoln’s legacy. In this time of uncertainty and turmoil, we continue to look to Lincoln for inspiration, guidance and hope.

The events of the last 12 months have reinforced the role Ford’s Theatre can play in cultivating empathy, nurturing dialogue and connecting the lessons of history to today. To that end, we are excited to share this version of *Necessary Sacrifices* with you.

Ford’s Theatre commissioned and first premiered this play in 2012, to celebrate the opening of the Center for Education and Leadership. Last summer, as we launched a variety of digital programming, we revisited *Necessary Sacrifices* as part of our virtual play reading series and discussed it as part of our *Cabinet Conversations*. All of us at Ford’s were again struck by the relevance and impact of this play, and we knew we had to find a way to share it with a broader audience.

Today, we bring it to you as an audio drama in hopes of transporting you to the White House of the 1860s. There, you will witness profoundly important meetings between Frederick Douglass and Abraham Lincoln, as imagined by playwright Richard Hellesen after extensive research.

The two shared a complicated relationship. Douglass respected Lincoln but was highly critical of his slowness on taking key actions toward equality and emancipation. Lincoln, though morally opposed to slavery, was unsure how to legally end it and what to do once it was ended. The play shows how these two men came together and debated, disagreed and ultimately found common ground.

As our nation confronts deep political divisions, and we rise to answer calls for equity and justice for Black Americans, I hope this play inspires you to listen as Lincoln did and to agitate for change like Douglass.

Thank you for supporting this production and our mission. I hope to welcome you back to Ford’s Theatre later this year!

Sincerely,

Paul R. Tetreault
Director
We’re bringing history to you!

A Radio Play

by Richard Hellesen; directed by Psalmayene 24

Broadcast on WPFW 89.3 FM:
April 15, 2021, at 8 p.m. EDT and April 21, 2021, at 3 p.m. EDT

Register to listen for free at: www.fords.org/sacrifices-radio-play

Member Access: April 6-May 30, 2021
Public Access: April 12-May 30, 2021

Become a member at www.fords.org/membership

Connect with Ford’s Theatre: #FordsSacrifices #FordsFromHome
Ford’s Theatre celebrates the legacy of President Abraham Lincoln and explores the American experience through theatre and education. A working theatre, historical monument, world-class museum and learning center, Ford’s Theatre is the premier destination in Washington, D.C., to explore and celebrate Lincoln’s ideals and leadership principles: courage, integrity, tolerance, equality and creative expression.

**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* and *The Guard*, Ford’s Theatre is making its mark on the American theatre landscape. With the opening of the Aftermath Exhibits at the Center for Education and Leadership, Ford’s Theatre has become a major center for learning, where people of all ages can examine Lincoln’s multi-faceted legacy through exhibits, workshops and educational programs.

For more information on Ford’s Theatre and Ford’s Theatre Society, please visit www.fords.org.

*Necessary Sacrifices*
President Abraham Lincoln and Frederick Douglass only met three times. Over the years, the relationship between the two men has been mischaracterized as being more familiar and even friendlier than Douglass depicts in *The Life and Times of Frederick Douglass*, his final autobiography. The public perception of the men’s relationship is rooted in American memory, and part of a larger desire to see these iconic American figures together. The celebration of Lincoln and Douglass is rooted in the Black community. *Negro History Week*, the predecessor of Black History Month, was traditionally celebrated in many Black communities during the week of Lincoln’s and Douglass’s birthdays, February 12 and 14. The myth about the relationship between the two men is furthered by Mary Lincoln’s gift of one of the President’s canes to Douglass, which is on display at the Frederick Douglass National Historic Site. *Necessary Sacrifices* brings to light an underappreciated aspect of the men’s interaction: their inherent inequity.

The inequities between the two men exist beyond the president-and-constituent relationship. The inequity was more than one man was white and one was Black. Their inequity was captured in their status in this country. Lincoln’s early life in the precarious and dangerous frontier may have had similarities to Douglass’s early years on a plantation; however, Lincoln was a white male citizen of the United States. His status was clear and certain. Lincoln’s civil and human rights were affirmed through legislation, judicial rulings, documentation and practice. Douglass, however, occupied a dangerous and ambiguous space. Born enslaved in Talbot County, Maryland, Douglass was legally identified as property. He escaped slavery in 1838, and only acquired his freedom when Ellen and Anna Richardson provided him his free papers after purchasing him from his owner in 1847. Douglass lived in a precarious limbo until the passage of the 13th, 14th and 15th amendments. He was not a citizen, and according to the Supreme Court decision in *Dred Scott v. Sandford*, he and the millions like him could never become citizens of the United States. Supreme Court Chief Justice Roger Taney stated in the 1857 ruling that Blacks “had no rights which the white man was bound to respect.”

When the two men met, they were carrying heavy and unequal weights. Lincoln was carrying the future of the country, a monumental task, and was willing to preserve the Union at any cost. Douglass was carrying his future and that of the Black community, their right to existence as human beings. Regardless of the outcome of the war, Lincoln could be reasonably assured that his status as a white man would be preserved, but Douglass knew that the outcome of the war could annihilate his very existence. The two men’s burdensome weights grounded their encounters with each other: Douglass seeking presidential influence to secure...
Leadership through Dialogue (continued)

equity for Black soldiers through equal pay and duty assignments; Lincoln navigating the vicissitudes of war and negotiating support among the Union and his allies. They shared an interest in a Union victory, but they diverged on the methods as well as what would happen to the Black community in the aftermath.

Lincoln, with his privileged social status and carrying the weight of the country’s future, had no obligation to receive Douglass, actively listen to his complaint or treat him with any level of dignity. Douglass recounts in his autobiography that he was received by the president during his first visit to the White House and later invited back by Lincoln when he was considering his options regarding the Black population if the war shifted. Douglass perceived that Lincoln was engaged in the conversation and sought to better understand his argument. Lincoln ultimately remained dedicated to protecting the Union at all costs. During the unveiling of the Freedmen’s Monument in Washington, D.C., on April 14, 1876, Douglass would affirm his disagreement with some of Lincoln’s decisions as well as his respect for the late president’s conduct toward him during those discussions.

Douglass’s precarious social status and the weight of the Black community’s future did not obligate him to advocate at the national level for freedom and justice. His work as a recruiter for the Massachusetts 54th was about the recruitment of Black soldiers, not their well-being and equity. Douglass made a choice to voice his concerns and step forward for his community, regardless of the consequences.

In this contemporary moment, our country is yet again navigating its complex and contentious legacy of race. For some, occupying a privileged position in American society removes the obligation to engage or listen to those whose very lives and existence are being threatened. For others, their individual concerns outweigh the concerns of their greater community. Lincoln did not let his privilege prohibit him from meaningfully engaging with those different from himself, and Douglass did not let his individual desire outweigh his commitment to his community. The continued presence of their social inequities did not prevent either man from engaging in meaningful and respectful dialogue. In our charged climate today, perhaps theirs is a lesson we can all learn.
“Freedom is coming—and you can guide it, or be dragged along with it, but you cannot stop it. You are but the hands on the clock. God is the timekeeper.”

-Frederick Douglass in *Necessary Sacrifices*
Necessary Sacrifices
A Radio Play

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NECESSARY SACRIFICES

A Radio Play

By
Richard Hellesen

with
Paul Morella
Craig Wallace

Production Stage Manager
Brandon Prendergast

Sound Design, Original Music and Audio Production by
John Gromada

Directed by
Psalmayene 24


Presented in Partnership with WPFW 89.3 FM
WE PROUDLY SUPPORT FORD’S THEATRE SOCIETY

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

GENERAL DYNAMICS
Cast Bios

Paul Morella
Abraham Lincoln

Craig Wallace
Frederick Douglass

Production Bios

Richard Hellesen
Playwright
Ford’s (Associate Artist): Author of One Destiny, Necessary Sacrifices, The Road From Appomattox, walking tour Investigation: Detective McDevitt; co-wrote the book for Frank Wildhorn’s Freedom’s Song: Abraham Lincoln and the Civil War and the script for the 2015 Ford’s 150 commemoration, Now He Belongs to the Ages. Other Plays: Kingdom; Once In Arden; Moonshadow, a widely-produced musical adaptation of A Christmas Carol (with composer David DeBerry); adaptations of Johnny Tremain, The Emperor’s New Clothes and The Twelve Dancing Princesses; with composer Michael Silversher he has written a musical version of The Wind in the Willows, 11 educational touring shows for South Coast Repertory, and an adaptation of the Lois Lowry novel Gathering Blue. Awards: National Theatre Conference, PEN USA West; Beverly Hills Theatre Guild, five finalists in the Actors Theatre of Louisville 10-Minute Play Contest, including Dos Corazones which appears in Best Ten-Minute Plays 2012. Other: Playwright in Residence at the William Inge Center for the Arts in 2009 and 2012. Member of the Dramatists Guild.
Psalmayene 24
Director

John Gromada
Sound Design, Original Music and Audio Production
Ford's: A Christmas Carol Radio Play, Twelve Angry Men, Born Yesterday, Jefferson's Garden, Death of a Salesman, The Glass Menagerie, The Laramie Project, Fly, Necessary Sacrifices, Sabrina Fair. Broadway: The Elephant Man, The Trip to Bountiful (Tony nom.), The Best Man (Drama Desk Award), Clybourne Park, Seminar, The Columnist, Next Fall, A Bronx Tale, Proof, Rabbit Hole, Twelve Angry Men, A Few Good Men. New York: Dada Woof Papa Hot, Incident at Vichy, Ripcord, Old Hats, My Name is Asher Lev, Measure for Measure (Delacorte), The Orphans’ Home Cycle (Drama Desk, Henry Hewes Awards), The Screwtape Letters (also National Tour), Shipwrecked! (Lucille Lortel Award), The Skriker (Drama Desk Award), Machinal (Obie Award). Television/Film: The Trip to Bountiful, Showing Roots. www.johngromada.com

Brandon Prendergast
Production Stage Manager
“My name is not on the nameplate of this country. It’s not even on the front door of this house. When I act, it is with half the freedom and twice the responsibility.”

-Abraham Lincoln in *Necessary Sacrifices*
“You proclaimed Emancipation—and the world shook! All I am saying is: don’t let it be a sufficiency, and an ending. Let it be a beginning!”

-Frederick Douglass in Necessary Sacrifices
The Abraham Lincoln National Council raises awareness around the world about the historic, artistic and cultural importance of Ford’s Theatre and the preservation of Lincoln’s legacy.

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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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“You can say a lot about me, and most everyone has. But no man can say that having once taken a position, I have contradicted it or retreated from it. I may go slow, and I may find roundabout ways to get where I’m going, because the country is not always at my elbow. But I get there.”

-Abraham Lincoln in *Necessary Sacrifices*
Ford’s Theatre Society would like to thank the following corporations and associations for their generous support of our 2020-2021 season. They 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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<tr>
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</tr>
</thead>
<tbody>
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</tr>
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</tr>
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<td>Karen Knutson</td>
</tr>
<tr>
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<td>Heather Kennedy</td>
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<td>VICE CHAIRMAN’S CIRCLE</td>
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“If you don’t give us the means to protect ourselves through the law, you merely remove the shackles, clean and polish them, and put them right back on.”

-Frederick Douglass in *Necessary Sacrifices*
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**Innovation starts with inspiration.**

We agree.

Chevron proudly supports the Ford’s Theatre Society.
“I can’t make decisions based on what my enemies say! It is my judgment that we can do right and speed the end of the war, by collapsing the South from within.”

-Abram Lincoln in Necessary Sacrifices
“There hasn’t been a day in 25 years I haven’t glanced over my shoulder to see what might be behind me. Runaway slaves never stop running—and freedmen can never look forward if some part of them is always looking back.”

-Frederick Douglass in Necessary Sacrifices
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Associate Artists

The Ford’s Theatre Associate Artists are composed of highly skilled theatre artists, across all disciplines, who possess a profound commitment to promoting the values and ideals of Abraham Lincoln. They serve as ambassadors of Ford’s Theatre by using their artistic craft to support the Ford’s mission of celebrating the legacy of Abraham Lincoln and exploring the American experience through theatre and education.

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Craig Wallace

A Radio Play 22
“Do you ever wonder if perhaps the God who gives us so much—position, prominence, power to affect so many others—also gives us such heartache, just as a caution?”

—Abraham Lincoln in Necessary Sacrifices
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Ford’s Theatre Society is pleased to recognize all individuals making cumulative annual contributions of $250 or more. The list below includes gifts received March 1, 2020, through February 28, 2021. To request additional information, please contact us at donate@fords.org or call (202) 434-9545.

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“We have been asked to remember with equal admiration those who fought for slavery, and those who fought for liberty and justice. May my tongue cleave to the roof of my mouth if ever I forget the difference.”

-Frederick Douglass in *Necessary Sacrifices*
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Heidi Fortune, Tyler Herman, Yesenia Iglesias, James Johnson,  
Chelsea Mayo, Victoria Reinsel, Stephen F. Schmidt,  
Khalesia Thorpe-Price, Cynthia Webb-Manly  
Teaching Artists ...............................................................  
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Matt Dewberry, Michael Glenn, Eric M. Messner,  
Stephen F. Schmidt, Chris Stinson  

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Head Carpenter .......................................................... Andrew Fox  
Head Flyman ................................................................. Mark Size  
Props Head ................................................................. C. Marlow Seyffert  
Costume Manager/Design Assistant .............................. Veronica Stevens  
Wardrobe Supervisor ..................................................... Constance Harris  
Hair and Make-Up Supervisor ...................................... Danna Rosedahl  
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