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1978

1770

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Music and Lyrics by Sherman Edwards

Book by Peter Stone

Based on a Concept by Sherman Edwards

Original Production Directed by Peter Hunt

Originally Produced on the Broadway Stage by Stuart Ostrow



## IN THE SPOTLIGHT

Lorraine Graham

Director-Choreographer

A life member of the Actorsingers, Lorraine has been involved with many aspects of production on both sides of the footlights. She directed "Guys and Dolls," "Sound of Music" and "Music Man" for the Actorsingers and appeared in their productions of "Little Mary Sunshine," "Hello Dolly" and "Oklahoma." Lorraine has also directed and choreographed for the Anselmian Summer Theater and for Nashua High School. She is presently President ex-officio of the Actorsingers and is a member of the Actorsingers' Chorus.

Adrith Provencher

Musical Director

With "1776" Adrith brings her contagious enthusiasm and solid musical and theatrical background to another Actorsingers production. Her past directing experience includes "King and I" and "Camelot" for the Actorsingers as well as "Funny Girl," "Carnival" and "Sound of Music" for other groups. She is as memorable on stage as she is with the baton and has had starring roles in "My Fair Lady," "Camelot," "Guys and Dolls" and "Damn Yankees." Adrith holds a B.A. and a Masters in Music Education and is head of the Music Department for the Greater Lowell Regional Vocational Technical High School.

Bill Schultz

Stage Manager

Bill brings to "1776" the experience gained from participation in many areas of production with different theatrical groups, including the Actorsingers, the Merrimactors and the Nashua Theater Guild. He has appeared on stage in "South Pacific," "You Can't Take It With You," "Blythe Spirit," "King and I" and "The Man Who Came to Dinner." Bill was the Production Coordinator for the Merrimactors' "Plaza Suite" and the Stage Manager for the Theater Guild's "The Mousetrap." Bill also enjoys singing with the Actorsingers' Chorus and with a folk singing group.

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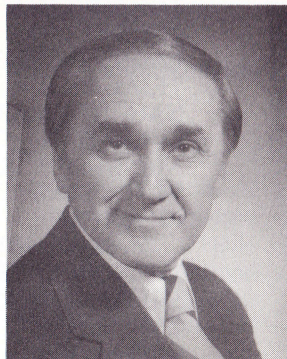
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CAMELOT	1977

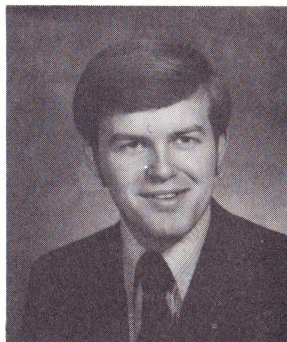


**Frank Graham**

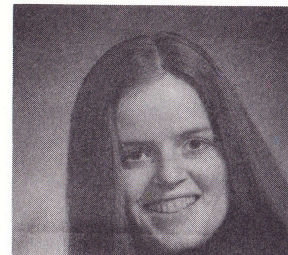
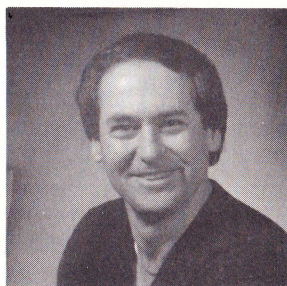
Frank brings many years of theatrical experience to his excellent portrayal of the peppery John Adams, the moving force behind the Declaration of Independence. Frank has worked in many capacities with the Actorsingers—on stage, off stage, and as a member of the Board of Directors. His on-stage experience began as a member of "Mask and Dagger" at U.N.H. and includes performances with the New Britain, Connecticut, Playhouse, the Nashua Christopher Players, the Anselmian Summer Theater and the Nashua Theater Guild. For the Actorsingers Frank played the lead in "Gypsy Baron" and had supporting roles in "Guys and Dolls" and "Oklahoma."

**John Adams****Jay Cormier**

This is the third production of "1776" in which Jay has played the role of Benjamin Franklin. His previous performances were with the Anselmian Summer Theater and with the Community Players of Concord. He has also appeared in "Once Upon a Mattress," "Kiss Me Kate" and "Guys and Dolls." Jay is a member of the Board of Directors of the Anselmian Summer Theater and will be directing their August, 1978, production of "Godspell." Jay has a Masters in Communication and is employed as Director of Communication for the Catholic Diocese of Manchester.

**Benjamin Franklin****David Pierce**

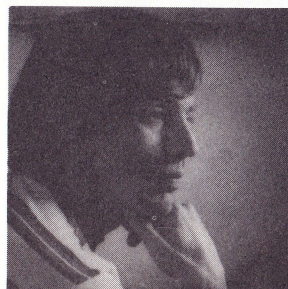
Dave joined the Actorsingers in 1965 playing the part of Harry Beaton in "Brigadoon." He has been a staunch supporter of the organization ever since. Dave has danced, sung in choruses, worked backstage and appeared in supporting roles such as Ralph Devine in "Mame," the Bishop and the Captain in "Anything Goes" and Rudolph in "The Student Prince." We are pleased to present Dave in his first starring role—Thomas Jefferson.

**Thomas Jefferson****Robin MacDonald****Abigail Adams**

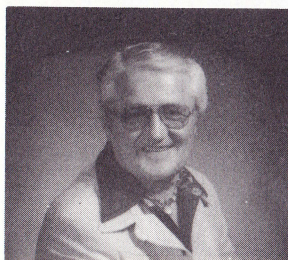
Robin's lovely soprano voice shines forth in her portrayal of Abigail Adams. Robin previously appeared with the Actorsingers in the chorus of "King and I" and as Lady Anne in "Camelot." She also spent two years in summer stock at the Barn Theater in Okemos, Michigan. Robin is a graduate of Principia College, an ex-kindergarten teacher and alternate church soloist at First Church of Christ Scientist, Nashua and Milford.

**Bonnie Weymouth****Martha Jefferson**

A newcomer to Actorsingers in "Camelot," Bonnie brings to the group a wealth of experience on the musical theater stage. She has played Fiona in "Brigadoon," Daisy Mae in "L'il Abner" and Rosemary in "How to Succeed Without Really Trying" to name only a few of her starring roles. Bonnie enjoys painting, playing the guitar and gardening in her spare time. We welcome her graceful portrayal of Martha Jefferson in "1776."

**Sid Basha****Richard Henry Lee**

The Nashua audience that remembers Sid as Lancelot in the Actorsingers' production of "Camelot" will be delighted to welcome him again as Richard Henry Lee. His fine voice has been appreciated in churches throughout the area. In Wilton and Jaffrey churches he sang in "The Crucifixion" and in "The Seven Last Words of Christ." Dramatic experience was gained with the Marlboro Playwrights Theater and with Andy's Summer Playhouse. Sid has most recently appeared in Manchester at the Knights of Columbus Variety Show.

**Donald E. Sisson****John Dickinson**

Most recently seen as King Pellinore in "Camelot," Don continues to add to his theatrical experience as John Dickinson. He has also appeared in roles such as Tevye in "Fiddler on the Roof," Joe Boyd in "Damn Yankees" and Mayor Shinn in "Music Man." Don's directing credits include "King and I" for the Actorsingers as well as "Sweet Charity," "Funny Girl" and "Pajama Game" for other groups.

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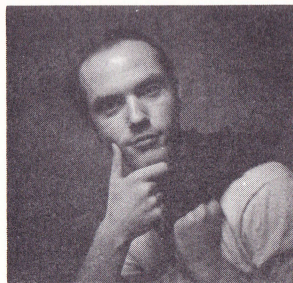
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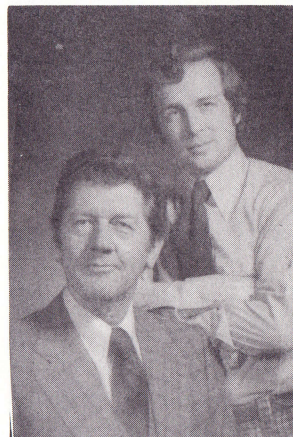


**Michael Davids**

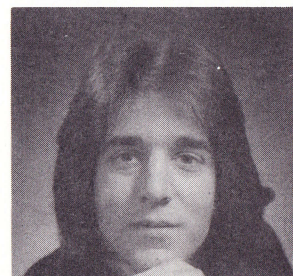
Presently a soloist with the "I Like the U. S. of A." National Touring Company, Mike has performed at Walt Disney World, at the Capitol Building in Washington, D. C., in New York City, and for a special performance for Queen Elizabeth II of England. Michael studied at the Juilliard School of Music in New York and also served as director of the New Hampshire Repertory Theater and the New Hampshire Children's Theater. He recently appeared in a one hour television special "Our World and Welcome to It" on the PBS network.

**Howard Jones**

Howard tells us that his only previous stage experience was thirty years ago. Fortunately this did not deter him from taking the role of John Hancock in "1776." Howard is a retired Air Force pilot currently working as an administrator for an environmental company. He is an avid outdoorsman and enjoys flying, music and fast machinery. A relative newcomer to New England, Howard is enjoying this part of the country.

**John Hancock****Terry Toland**

With his appearance as the Congressional Secretary in "1776," Terry continues to show his interest in musical matters. He was the director of a folksinging group in college and plays guitar, upright bass, banjo and piano. Terry is currently a songwriter as well as Production Manager at TV-38 in Boston. His first appearance with the Actorsingers was in the chorus of "Camelot."

**Charles Thompson****Russell Perrins**

Russ has been actively performing since grammar school. He has appeared with the Anselmian Summer Theater and with various other theater groups. Recently he has been touring and performing throughout the United States with the "I Like the U. S. of A." National Touring Company with appearances in New York City, Washington, D. C. and for a special performance for Queen Elizabeth II of England.

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Connecticut — Roger Sherman	John Baird
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Robert Livingston	Carlos Vargas-Mass
New Jersey — Rev. Jonathan Witherspoon	Albin Tamulonis
Pennsylvania — Benjamin Franklin	Jay Cormier
John Dickinson	Donald E. Sisson
James Wilson	Paul Asente
Delaware — Caesar Rodney	Wayne Vanier
Col. Thomas McKean	Joel Levesque
George Read	Bruce May
Maryland — Samuel Chase	David Crockett
Virginia — Richard Henry Lee	Sid Basha
Thomas Jefferson	David Pierce
North Carolina — Joseph Hewes	Mark Plamondon
South Carolina — Edward Rutledge	Michael Davids
Georgia — Dr. Lyman Hall	John McAllister
Secretary — Charles Thompson	Terry Toland
Custodian — Andrew McNair	John Doherty

Abigail Adams	Robin MacDonald
Martha Jefferson	Bonnie Weymouth
A Leather Apron	David Wood
A Painter	David Wood
A Courier	Russell Perrins

**THE TIME** . . . . . May, June and July, 1776

**THE PLACE** . . . . . A single setting representing the Chamber and an anteroom of the Continental Congress, a Mall, High Street, and Thomas Jefferson's Room, in Philadelphia; and certain reaches of the mind of John Adams.

## THE MUSICAL NUMBERS

### Scene 1 — The Chamber of the Continental Congress

"Sit Down, John" . . . . . John Adams and the Congress  
 "Piddle, Twiddle and Resolve" . . . . . John Adams  
 "Till Then" . . . . . John and Abigail Adams

### Scene 2 — The Mall

"The Lees of Old Virginia" . . . . . Richard Henry Lee, Benjamin Franklin and John Adams

### Scene 3 — The Chamber

"But, Mr. Adams . . ." . . . . . John Adams, Benjamin Franklin, Thomas Jefferson, Roger Sherman and Robert Livingston

### Scene 4 — Thomas Jefferson's Room on High Street

"Yours, Yours, Yours" . . . . . John and Abigail Adams  
 "He Plays the Violin" . . . . . Martha Jefferson, Benjamin Franklin and John Adams

### Scene 5 — The Chamber

"Cool, Cool Considerate Men" . . . . . John Dickinson, Edward Rutledge, Lyman Hall, Joseph Hewes, Robert Livingston, Lewis Morris, George Read and James Wilson

"Momma, Look Sharp" . . . . . Courier, Andrew McNair and Leather Apron

## INTERMISSION

### Scene 6 — A Congressional Anteroom

"The Egg" . . . . . Benjamin Franklin, John Adams and Thomas Jefferson

### Scene 7 — The Chamber

"Molasses to Rum" . . . . . Edward Rutledge  
 "Compliments" . . . . . Abigail Adams  
 "Is Anybody There?" . . . . . John Adams

## ORCHESTRA

Violin	Bozina Bruziak	Trumpet	Dale Floman
Cello	Rowena Carr	Trombone	Don Wallin
Bass	Paul Pesce		Alan Shepard
Flute	Heather Pyle	French Horn	Ellen Michaud
Clarinet	Alison Price		Janet Mentus
Oboe	Gail Grycel	Keyboard	Jo Millett
Percussion	Peter Marsh		



## HISTORICAL NOTES

The first question we are asked by those who have seen—or read—1776 is invariably: “Is it true? Did it really happen that way?”

The answer is yes.

Certainly a few changes have been made in order to fulfill basic dramatic tenets. To quote a European dramatist, “God writes lousy theater.”

However, let us list those elements of our play that have been taken, unchanged and unadorned, from documented fact.

The weather in Philadelphia that late spring and early summer of 1776 was unusually hot and humid, resulting in a bumper crop of horseflies incubated in the stable next door to the State House (now Independence Hall).

John Adams was indeed “obnoxious and disliked”—the description is his own.

Benjamin Franklin, the oldest member of the Congress, suffered from gout in his later years and often “drowed” in public.

Thomas Jefferson, the junior member of the Virginia delegation, was entrusted with the daily weather report.

Rhode Island’s Stephen Hopkins, known to his colleagues as “Old Grape and Guts” because of his fondness for distilled refreshment, always wore his round black, wide-brimmed Quaker’s hat in the chamber.

Portly Samuel Chase, the gourmand from Maryland (pronounced Mary-land in those times), was referred to (behind his back, of course) as “Bacon-Face.”

Connecticut’s Roger Sherman always sat apart from his fellow Congressmen, sipping coffee from a saucer-like bowl.

Caesar Rodney of Delaware, suffering from skin cancer, never appeared in public without a green scarf wrapped around his face.

George Washington’s dispatches arrived on an average of three a day, and almost all of them were “gloomy” to the point of despair.

Edward Rutledge of South Carolina, the youngest member of Congress, was the leading proponent of individual rights for individual states.

Adams knew he would not receive his proper due from posterity. He wrote that “the whole history of this Revolution will be to lie, from beginning to end.” And, equally, he knew that Franklin was the stuff of which national legends are built. They would certify that “Franklin did this, Franklin did that, Franklin did some other damned thing . . . Franklin smote the ground and out sprang George Washington, fully-grown and on his horse . . . Franklin then electrified him with his miraculous lightening rod and the three of them—Franklin, Washington and the horse—conducted the entire Revolution by themselves.”

The Declaration of Independence was debated by the Congress for three full days. It underwent eighty-six separate changes.

Jefferson, though a slaveholder himself, declared that “nothing is more certainly written in the Book of Fate than that this people shall be free.” And further: “The rights of human nature are deeply wounded by this infamous practice.”

The deadlock existing within the Delaware delegation was broken by mortally ill Caesar Rodney, who, in great pain, had ridden all night from Dover, a distance of some eighty miles, arriving just in time to save the motion on independence from being defeated.

When the motion on independence had passed, John Dickinson of Pennsylvania, the leader of the anti-independence forces, refused to sign the Declaration, a document he felt he could not endorse. But, asserting a fidelity to America, he left the Congress to enlist in the Continental Army as a private—though he was entitled to a commission—and served courageously with the Delaware Militia.

The conversion of James Wilson of Pennsylvania from the “Nay” to the “Yea” column at the last minute is an event without any surviving explanation. All that is definitely known is that Wilson, a former law student of Dickinson’s and certainly under his influence in Congress as his previous voting record testifies, suddenly changed his position on independence and, as a result, is generally credited with casting the vote that decided this issue. Buy why? A logical solution to this mystery was found when we imagined one fear he might have possessed that would have been stronger than his fear of Dickinson’s wrath—the fear of going down in history as the man who singlehandedly prevented American independence. Such a position would have been totally consistent with his well-known penchant for caution.

The exchanges, spoken and sung, between John and Abigail Adams are the result of distributing, as dialogue, sections and phrases from various letters. The list of their children’s diseases, the constant requests for “saltpetre for gunpowder” (and the counter-request for pins), the use of the tender salutation “Dearest Friend,” the catalogue of Abigail’s faults, the news of the farm in Braintree failing—even certain song lyrics transferred intact—all these were edited and rearranged in an attempt to establish a dramatically satisfying relationship.

This same process was used to construct George Washington’s dispatches from the field. Literally dozens were selected, from which individual lines were borrowed and then patched together in order to form the five communiques that now appear in the play.

And finally, John Adams’ extraordinary prophecy, made on July 3, 1776, describing the way Independence Day would be celebrated by future generations of Americans and written in a letter to his wife on that date has been paraphrased and adapted into lyric form for the song “Is Anybody There?” sung by Adams in Scene 7. The original lines are:

I am apt to believe that it will be celebrated by succeeding generations as the great anniversary festival. It ought to be commemorated as the day of deliverance by solemn acts of devotion to God Almighty. It ought to be solemnized with pomp and parade, with shows, games, sports, guns, bells, bonfires, and illumination, from one end of this continent to the other, from this time forward for evermore.

You will think me transported with enthusiasm, but I am not. I am well aware of the toil and blood and treasure that it will cost us to maintain this Declaration and support and defend these States. Yet, through all the gloom, I can see the rays of ravishing light and glory. I can see that the end is more than worth all the means. And that posterity will triumph in that day’s transaction, even although we should rue it, which I trust to God we shall not.

We have attempted, in the paragraphs above, to answer the question, “Is it true?” What we cannot answer, however, is how such a question could possibly be asked so often by Americans. What they want to know is whether or not the story of their political origin, the telling of their national legend, is correct as presented. Don’t they know? Haven’t they ever heard it before? And if not, why not? As we say, it’s a question we cannot answer.





## LETTER FROM THE PRESIDENT

Dear Patrons and Friends:

On behalf of the entire Actorsingers membership, it is my pleasure to welcome you to this evening's performance of "1776." We are sure you will be delighted with the humor, sincerity and humanity of the story and the characters. It will also give you some insight as to what were probably the very real anguish and anxiety felt by our forefathers with this great burden of "independency" on their shoulders, and we are very proud to be able to present it to you.

In a couple of years the ACTORSINGERS will be celebrating their 25th anniversary of bringing to the Nashua area fine musical entertainment. This is quite a milestone for us, and we know we could not have done it without the constant support of people like you. We look forward to many more years of service to the Nashua community and thank you in advance for your continued support.

Sincerely,

Catherine Andruskevich  
President

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Address \_\_\_\_\_ Bus. Phone \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Soprano ( ) Alto ( ) Contralto ( ) Tenor: 1st ( ) 2nd ( ) Baritone ( ) Bass ( )

Voice or dramatic training. . . . . Yes \_\_\_\_\_ No \_\_\_\_\_

Do you play any musical instrument . . . . . Yes \_\_\_\_\_ No \_\_\_\_\_

Dramatic experience . . . . . Yes \_\_\_\_\_ No \_\_\_\_\_

Musical experience. . . . . Yes \_\_\_\_\_ No \_\_\_\_\_

Check the following numerically in order of preference. Minimum of 3.

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Scenery, painting, etc. \_\_\_\_\_ Other (specify) \_\_\_\_\_

Note: Working members need not audition, performing members MUST. You will be notified of your audition dates.

Signature \_\_\_\_\_

Send to: Linnea McAllister, Membership Chairman, Actorsingers, PO Box 91, Nashua, N. H. 03061



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