

## 1776: Is it Historically Accurate? \_\_\_\_\_

Okay, so the members of the Continental Congress didn't break into song to complain about flies, heat, and John Adams. Conservatives didn't do a minuet extolling the joys of "well-endowed wives." Nor did Martha Jefferson, we can be pretty certain, sing to John Adams and Benjamin Franklin about her husband's talents as a violinist. After all, when Sherman Edwards and Peter Stone wrote *1776*, they were not composing a treatise about a seminal event in American history. They were writing for the Broadway stage, and they took some liberties for dramatic purposes. That raises questions about the historical accuracy of *1776*.

Edwards and Stone, who conducted extensive research into 18th-century records, say they treated characters and events as accurately as possible while making changes for dramatic effect.

According to *The Columbia Companion to American History on Film* by Peter C. Rollins, there are inaccuracies in *1776*, "though few are very troubling." Rollins considered most of them insignificant, but noted some major departures from reality. For example, the removal of a section on slavery during final deliberations is depicted in the musical as the key to the vote on independence, but Thomas Jefferson had agreed to delete that section long before his document was approved. *1776* portrays a cancer-stricken Caesar Rodney returning from his sickbed in Delaware to provide a critical vote for independence. He did, indeed, have a cancer on his nose, but he was not near death and lived for eight more years. Nevertheless, events in *1776* are largely backed by historical records.

Lyrics to the songs sung by Adams and his wife, Abigail, come directly from their letters, which show that Abigail really did plead with John to send pins, while John exhorted the women of Massachusetts to make saltpetre. They did address each other as "my dearest friend," and John did write a letter listing Abigail's faults. Similarly, Gen. George Washington's increasingly gloomy reports about the state of his army come directly from dispatches he sent frequently to Congress. Adams is portrayed in the play as "obnoxious and disliked," a phrase he used to describe himself in a letter written years later.

Franklin is known to have dozed off during sessions in the humid hothouse that was the congressional chamber. He argued for the turkey as the national emblem and broke ties with his illegitimate son, the Royal governor of New Jersey, because of their disagreement over independence.

Edwards and Stone relied on historical records to flesh out the founding fathers as real people. Maryland's Samuel Chase was known for his love of food and was referred to as "Old Bacon Face." Rhode Island's Stephen Hopkins, who swills rum in the play, had the nickname "Old Grape and Guts" because of his fondness for distilled spirits.

Fourteen years after the Declaration of Independence was signed, Adams wrote to a friend his fear that: "The history of our revolution will be one continual lie from one end to the other. The essence of the whole will be that Dr. Franklin's electrical rod smote the earth and out sprang General Washington."

Perhaps if Adams could watch this show, he would be pleased at the way his pivotal role is portrayed in the words and music of *1776*. He might even approve of the way Stone and Edwards depicted not just the grand birth of the new nation by giants of the time, but also the foibles and passions and altogether human qualities that made them what they were -- a group of men who accomplished extraordinary deeds.

**TOM STUCKEY**



*March 22 - April 20, 2013*



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## PRESIDENT'S MESSAGE

It is a great honor for Colonial Players to present 1776 just a stone's throw from the capitol building where many of the events influencing today's reenactment took place. Maryland's delegation, led by Samuel Chase, was a key to American independence. But then again, so were the delegations from all thirteen colonies. Sitting through rehearsals in recent weeks, I have been struck by the enormity of what this ragtag group of "enlightened" men achieved over 230 years ago. I am dumbfounded each time I am reminded just how close we came to forfeiting the freedoms we take for granted today.

I am proud to play my part in this musical reenactment. I grew up in New Windsor, New York, walking to school every day along the historic path that George Washington's army took in the final year of the war for independence. And now I live only a few blocks from where Gen. Washington resigned his commission in 1783. But it was not until these past weeks spent rehearsing 1776 that I came to appreciate just what these places and events stand for.

A select group of men of widely divergent mindsets, educations, and backgrounds came together and achieved what seems IMPOSSIBLE in today's polarized world. They UNANIMOUSLY voted to defend their belief that all men are created equal and are endowed with inalienable rights to LIFE, LIBERTY, and the PURSUIT OF HAPPINESS. I get a lump in my throat just writing these words, because they are the foundation of our modern world. We could not live as we do today, we could not perform this musical without the sacrifice of these men and women or the hundreds of thousands who fought and died for their right to be free.

The story of 1776 reverberates in our hearts. How fortunate to live in a time laden with promise engendered through the gift that our predecessors struggled so mightily to gain. We are blessed.

- TERRY AVERILL

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- Robert Kurz, Prodigy Instruments [www.prodigyinstruments.com](http://www.prodigyinstruments.com) *for the violin*
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## THE 57TH SIGNER

If you look at our Declaration of Independence, you will see the signatures of 56 representatives of the original 13 colonies. What you will not see is the signature of the first person to sign the Declaration. Not the engrossed Declaration preserved at the National Archives, but the originally adopted, first-ever version penned by Thomas Jefferson. That man was Congressional Secretary Charles Thomson. In fact, the first broadsides of the Declaration printed immediately after adoption on July 4, 1776, and distributed throughout the colonies contained only the names of Charles Thomson and John Hancock. Referred to as the 57th signer by some historians, Thomson was secretary of the Congress for 15 years, through both the First and Second Continental Congresses and into the Confederation Congress as well. Besides keeping track of pertinent correspondence, actions, and votes for the congresses, Thomson is credited with assembling the final design of the Great Seal of the United States. He combined elements of the work of three prior committees to produce the emblem still visible today on the back of the dollar bill. One of Thomson's final duties was to travel to Mount Vernon to notify George Washington he had been elected as first president of the United States. Thomson rode back with Washington, attended the inauguration, and tendered his resignation later that year. He spent the remainder of his days writing scholarly books and translating the Bible from Greek into English.

Colonial Players offers special thanks to Free State Printing, Ford's Theatre, and Karie Diethorn of the Independence National Historical Park for providing historical documents and newspapers from 1776 for this production.

## DIRECTOR'S NOTES

I first saw *1776* as a young teen. I'm not sure why I was immediately drawn to the show, but the story has become more meaningful to me with each passage in my life.

Throughout the years, I have come to appreciate more and more the enormity of the task our Founding Fathers set out for themselves and how remarkable their achievement was. Without the benefit of instant communications, delegates from widely disparate colonies with differing philosophies, distinct cultures, and divided opinions nevertheless compromised on significant economic, political, and moral issues and agreed to declare independence from a country which was at that time considered by many the most powerful nation in the world. These men of the Second Continental Congress signed a document which was in essence a death warrant if the revolution failed.

When I submitted to direct *1776*, I had hoped that in this spring following a major election, audiences would be reminded how the courageous actions of a small group of men laid the foundation for the freedoms we enjoy today. I never anticipated a more serious reference to current events, but the comparison is difficult to ignore. Today, it seems the art of compromise, as well as the courage to act on it, have been lost. I see just the opposite—an increasing polarization of views preventing meaningful progress on critical issues. As I write these notes, we as a nation are nearly halfway through our fiscal year, and still our congressional representatives “piddle, twiddle and resolve,” unable to agree on budget appropriations for the year. As a result, our government employees have been working under a continuing resolution authority

for almost six months and will possibly do so for the next six. In addition, we are now facing sequestration cuts through the end of the fiscal year as our president and legislators struggle to find common ground in balancing the budget. Indeed, it does seem “nothing's ever solved.” Reliving the events of 1776 through this play has led me to wonder -- if independence were the issue before our current Congress, could we ever become the United States of America?

I certainly don't presume the job of governing the country is easy or the answers are simple. The world is a more complex place 237 years after our country's founding. I can only imagine the dilemmas and pressures facing our representatives as they grapple with conflicting priorities. But I can't help landing on my favorite exchange in *1776* and wishing they could all hear it and act accordingly:

JOHN ADAMS: Mark me, Franklin – if we give in on this issue, posterity will never forgive us.

BENJAMIN FRANKLIN: That's probably true. But we won't hear a thing, John – we'll be long gone. And besides, what will posterity think we were – demigods? We are men – no more, no less - trying to get a nation started against greater odds than a more generous God would have allowed. John – first things first! Independence! America! For if we don't secure that what difference will the rest make?

Indeed.

**BETH TERRANOVA**

The soundtrack for the pre-show music consists of songs by David and Ginger Hildebrand of Annapolis, who have been researching, performing, and recording early American music since 1980. The songs come from two CDs: “Music in the Life of Benjamin Franklin” and “Over the Hills,” a collection of music from 18th century Annapolis. Information is available at [www.colonialmusic.org](http://www.colonialmusic.org)

## ABOUT THE DIRECTOR



**BETH TERRANOVA** is honored to be directing her favorite musical, *1776*, for her 32d outing with Colonial Players. She most recently earned directing kudos at CP for this summer's One Act Festival

favorite, *Star Crossed*. Previous CP directing efforts include *She Loves Me!*, *Fin and Euba*, and the highly acclaimed courtroom drama *Hauptmann*, for which Beth received the 2009 Washington Area Theater Community Honors (WATCH) award for outstanding director. Other favorite directing jobs include *The Diary of Anne Frank* (Dignity Players), *Thoroughly Modern Millie* (Annapolis Summer Garden Theater), *A House Full of Fish* (Playwrights' Workshop, Cocoa Beach, FL), and *Take Five* (Phoenix Youth Theater, Melbourne, FL.) On stage, Beth was most recently seen at CP as Aunt March in *Little Women* and as Ellen in *Two Rooms*, which earned her a WATCH nomination for featured

actress. She also has numerous backstage credits including producer, stage manager, set designer, and costume designer. She earned WATCH nominations this year for her costume designs for *Cinderella Waltz* and *Going to St. Ives* and a WATCH nod as producer of the nominated outstanding play *Moonlight and Magnolias*. Beth currently serves on the Colonial Players Board of Directors as Production Director, and produces CP's "News and Cues" newsletter. In all, Beth has pursued her interest in theater on stage, backstage, and behind the scenes for over 40 years in four states and two countries. By day, Beth is a Program Analyst for the Navy's Enterprise Resource Planning Program here in Annapolis, where she gets to exercise her right brain. But she lives for the left brain workouts theater provides! Beth dedicates her work on this show to her father, who took her to see her very first Broadway show 40-some years ago -- the original production of *1776*.

## ABOUT THE MUSIC DIRECTOR



**THERESA RIFFLE** is excited to be working in the capacity of musical director for this production of *1776* and to be working with such an amazing, dedicated and talented cast and production staff. This is her

first foray into musical direction at CP. Previously, Theresa has been active both on stage and off in a variety of roles including assistant director for *Permanent Collection* (Dignity Players) and *I Love You, You're Perfect, Now Change* (CP); production manager/sound designer for *Sight Unseen* (DP); and stage manager/tech for many area productions. Favorite acting roles include Phoebe in *Romantic Comedy*,

Evelyn in *Kindertransport*, Anna Hauptmann in *Hauptmann*, and Mrs. Cratchit in *A Christmas Carol*, all at Colonial Players, and Tuptim in *The King and I*, Pasadena Theatre Company. Theresa works as an adjunct music faculty member at The Landon School in Bethesda, MD. She is also a singer and multi-instrumentalist in the local Irish band, O'Kane Mutiny. Theresa received her undergraduate music degree from The Ohio State University and is currently pursuing her Masters of Music. She is grateful to Beth for the opportunity to be a part of this wonderful adventure. And, as always, Theresa expresses her love and appreciation to Jeremy and Josh for their boundless love, support and encouragement.

### PERIOD COSTUMES

The period costumes, shoes and wigs for our production of *1776* are the result of careful and extensive research to ensure historical accuracy and were designed, constructed or adapted specifically for this production. The costume designer and her team of dedicated volunteer seamstresses and costume assistants spent countless hours of cutting, sewing, pressing, combing, and polishing to make the ladies and gentlemen of history appear for you today as they would have appeared centuries ago.

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## ABOUT THE AUTHOR

Peter Stone, author of the book for *1776*, had a distinguished career as a writer that spanned four decades. He is one of only a few people to win a Tony, an Oscar, and an Emmy. Stone was born in 1930 in Los Angeles, where both of his parents wrote for films. He was just 26 years old when he began writing scripts for television series, and his breakthrough came seven years later when he wrote the screenplay

for *Charade*, a huge hit starring Cary Grant and Audrey Hepburn. His first big hit musical was *1776*, which won him a Tony in 1969. He also won Tony Awards for *Woman of the Year* and *Titanic* and wrote the script for *The Will Rogers Follies*. Stone worked for many years with John Kander and Fred Ebb on *Curtains*, a musical which finally reached Broadway in 2006, three years after his death.

## ABOUT THE COMPOSER

Sherman Edwards, born in 1919, was a graduate of Columbia University with a degree in history, but moonlighted as a jazz piano player for late-night radio shows while in college. After a brief stint as a high school history teacher, he gravitated toward music as a career, playing piano for big-time swing bands and working as a bandleader and music arranger. In the

1950s and 1960s, Edwards began composing pop songs, turning out hits such as "Johnny Get Angry," "See You in September," and "Broken Hearted Melody." The idea for *1776* was a result of his love of history and his fascination with the events surrounding the creation of a new nation. It was his only Broadway show, and it won him a Tony for best musical.

## ABOUT OUR NEXT SHOWS

Taking the stage in May will be *In the Next Room, or the Vibrator Play*, Sarah Ruhl's surprisingly warm and often funny look at relationships between men and women in 1880, a time when Victorian morality placed strict bounds on female sexuality. Electricity is the new rage, and Dr. Givings has adopted the use of the electric vibrator he has invented to treat symptoms of hysteria in his mostly female patients. Givings loves his wife, Catherine, but is a bit cool and aloof toward her. She is fascinated by the therapies going on in the next room, and her curiosity and longing for something more satisfying in her relationship with her husband lead to discoveries that change and electrify their lives forever. Because of adult themes, this play is not suitable for children.

### THE WINDSOR STOOLS

The wooden stools you see on our stage were handcrafted by Lloyd, a Conservative Mennonite chair maker from Lancaster County, PA. Lloyd, his wife, and six children love to garden, and sell seasonal produce at a small roadside stand in front of his house. Lloyd loves to include his family in his work, both in the shop and in the garden. Special thanks to Tim Horst with Old Road Furniture Company for facilitating the construction of our stools by Lloyd.



## THE CAST



### TERRY AVERILL

(Judge James Wilson)

Terry has not acted in a musical since *Camelot* and *Working* in Roanoke in the mid-1980s! Time flies. In 2009, he directed a musical, *I Love You, You're Perfect, Now Change*, and he's danced and choreographed a few times. But it's a real pleasure for him to get back to singing after all these years. It is interesting that in *1776*, Terry is playing one of the signers of the Declaration of Independence, the document that the 19th-century abolitionist John Brown (a character he has been portraying at the Smithsonian Institution) believed was the most important document ever written, other than the Bible! "Thanks to Beth and Theresa for casting both me and my partner, Dirk Geratz, a first in all of our years together."



### NICK BESCHÉN

(Dr. Lyman Hall)

Nick has done numerous shows with Colonial Players over the past 20 years, including nine or ten appearances in CP's *A Christmas Carol*. Favorite roles include Martin Chalmers in CP's award-winning show *Between Mouthfuls*, two roles in Dignity Players' production of *Almost, Maine*, and Horatio in Pasadena Theatre Company's *Hamlet*. Nick would like to thank Beth Terranova, our director, for the opportunity to perform in this production and, more than ever, his wonderful partner, Leigh, for all her love and support!! Enjoy the show!!!



### TOM BETHARDS

(Lewis Morris)

Tom is thrilled to make his debut with the Colonial Players in this production. Previously, he has appeared many times with the Washington Revels, including the past three May Revels. He has also performed with Kinobe, the DC Labor Chorus, Orfeia, and several jazz bands in the Baltimore area at locations ranging from Cafe de Paris in Columbia to Germano's

Trattoria in Little Italy. While not making a fool of himself on stage, he enjoys studying jazz piano. He would like to thank, in no particular order, Jennifer Blades, Craig Sparks, Otis and Mandy at the cafe, Greg and Susan Lewis, and his friends and family for all of their support.



### NATHAN BOWEN

(Richard Henry Lee)

Nathan is tru-Lee excited to be back for his third show at Colonial Players! By day, he is an operating budget analyst

for the State of Maryland (honest-Lee more interesting than it sounds). You might have seen him before at CP as George in *She Loves Me* and Paul/Gremio in *Kiss Me, Kate*. Other local roles have included Will in *Oklahoma!*, Hero in *A Funny Thing Happened on the Way to the Forum*, and Samuel in *Pirates of Penzance* at 2nd Star Productions. At Annapolis Summer Garden Theatre, he has appeared as Moonface in *Anything Goes*, Billy in *Chicago*, Smudge in *Forever Plaid*, Tony in *Copacabana*, a soloist in *Smokey Joe's Café*, Dennis in *All Shook Up*, and Gabey in *On the Town*. In September, he married the love of his life, and they live happily-Lee in Arnold with their two cats!



### DANNY BROOKS

(John Hancock)

Danny returns to our stage after appearing in two of last summer's one-acts, *Improvisations* and *Nighthawks*.

He is a veteran of more than 75 productions, and his favorite roles include Atticus (*To Kill a Mockingbird*), Juror #3 (*Twelve Angry Men*), Whiteside (*The Man Who Came to Dinner*), Niels Bohr (*Copenhagen*), Chater (*Arcadia*), Saunders (*Lend Me a Tenor*), and Felix (*The Odd Couple*). Thanks to his family for their love and support.



### RICK ESTBERG

(Charles Thomson)

Rick makes his Colonial Players debut with *1776*. He's just returned from a four-year stint



## THE CAST (continued)

on government business in Brussels, Belgium. Prior to that, he took part in several shows with the Pasadena Theatre Company. His favorite roles include King Pellinore in *Camelot*, all three ghosts in *A Christmas Carol*, and Uncle Billy in *It's A Wonderful Life*. His job and hobbies revolve around public speaking gigs: he is an accomplished Toastmaster, has given dozens of keynote speeches at security conferences across the country, has provided training seminars in eight NATO nations, and serves as a docent at Ford's Theatre in Washington, where he has told the story of Lincoln's assassination to over 45,000 tourists. He wants to thank Beth for giving him this great opportunity to broaden his horizons, and he remains, "your obedient..."



**JIM FERGUSON**  
(*Caesar Rodney*)

1776 marks Jim's first time on stage since the mid-'70s, when he participated in a number of locally written shows at Chartwell Country Club in Severna Park. He also took part in skits at various officers clubs while in the military and appeared in *Meet Me in St. Louis* when he was in high school, 1800 years ago! He dedicates his performance to the memory of Dori, who was a history buff, and thanks his wife, Carol, for putting up with many dinner-less and lonely nights for three months so he could return to the stage in 1776.



**RAY FLYNT**  
(*Ben Franklin*)

Ray is a veteran of more than 60 community theater productions, including *Pippin* at Colonial Players and *The Pirates of Penzance* at 2nd Star. His favorite roles include Tony in *The Most Happy Fella* and Father Farley in *Mass Appeal*. Ray is the CEO of Travelers Aid International, based in Washington, DC. He is a member of Mystery Writers of America and the author of Brad Frame mysteries as well as the political thriller, *Kisses of an Enemy*. You can read opening chapters and short stories at [www.rayflynt.com](http://www.rayflynt.com). Love to Rebecca!



**DIRK GERATZ**  
(*Painter*)

This is Dirk's second time on stage with Colonial Players. He last appeared in the 2010 CP production of *I Love You, You're Perfect, Now Change*. Prior to that he played several small roles in the 2007 Annapolis Summer Garden Theatre production of *Thoroughly Modern Millie*. He has also volunteered as a supernumerary with the Annapolis Opera, appearing in *Madama Butterfly* and *Carmen*. Dirk is currently Vice President of the Murray Hill Residents Association and, when not volunteering, is an urban planner with the City of Alexandria in Virginia. He thanks his partner, Terry Averill, for all his support and encouragement.



**RON GIDDINGS**  
(*Edward Rutledge*)

Ron holds a BA from Loyola College of MD in Theatre and Writing and an MA in Arts Administration from Goucher College. He has appeared in the area with Dundalk Community Theatre, Cockpit in Court, Dignity Players, Annapolis Summer Garden Theatre, Moonlight Troupers, 2nd Star Productions, Colonial Players, Phoenix Festival Theatre, the Maryland Arts Festival, and Standing O Productions. A former Artistic Director of CP and current Education Director, he has directed shows locally for Colonial Players (*Shipwrecked!*, *Wonder of the World*, *Moonlight and Magnolias*, and their inaugural 24-Hour Project: *Months on End*), Annapolis Summer Garden Theatre (*Crazy For You*, *Sweeney Todd*, their *40th Anniversary Celebration*, and *Urinetown: The Musical*, which was awarded the Ruby Griffith Award for Overall Production Excellence in 2007), and Standing O Productions (*On the Twentieth Century*, *The Retreat from Moscow*, *Counting the Ways*, and *Mr. Marmalade*). "Thanks to my parents, family, and friends for being more supportive than I could ever express."



## THE STAFF (continued)

in the Annapolis area. In her spare time, Drea can be found singing with the best rocked-up R&B blue-eyed soul band in town, "JoyRide." She would like to thank her small army of seamstresses for all of their diligence and hard work in sewing and alterations to bring to life the Colonial ladies and gentlemen that influenced and shaped our nation.



**FRANK A. FLORENTINE**  
(*Lighting Designer*)

Frank has an extensive background in lighting design from ballet to museums to special events to show caves. He was lighting designer for 25 years for the Smithsonian Institution National Air and Space Museum facilities in Washington, D.C. and near Dulles International Airport. He also designed lighting for three show caves in Arizona, Oklahoma, and Montana during the last 10 years. At Colonial Players, he was nominated for a 2012 Washington Area Theatre Community Honors award for best lighting design for *Chapter Two* and also designed lights for *Sunlight*. Frank designed lighting for the 9-11 Memorial of Anne Arundel County and, for the last 21 years, designed lighting for a sailboat in the Eastport Yacht Club's annual Christmas Parade of Lights. Frank worked in professional theater as a production manager, stage manager, and associate lighting designer and traveled nationally and internationally with

several ballet companies, Frank is a Fellow of the Illuminating Engineering Society and Lighting Certified by the National Council of Qualified Lighting Professionals.



**SHIRLEY PANEK**  
(*Stage Manager*)

Shirley has appeared many times on stage at Colonial Players. Over the last year, she has dipped her toes into the production side of things at CP as lighting designer for *Chapter Two* (2012 Washington Area Theatre Community Honors awards co-nominee for best lighting design), *Moonlight & Magnolias*, and *Trying* and now, as stage manager. Shirley would like to thank Beth for her dedication and infectious enthusiasm for the show and Wes for talking her into taking the job. Love to Drew, Emma, and Jeff.



**DICK WHALEY**  
(*Set Designer*)

Dick is back as set designer for 1776 after designing the set in conjunction with Director Ron Giddings for *Shipwrecked!* Dick has been involved with Colonial Players since 1951 and is the lead carpenter for all of our set construction. He has worked in many capacities in addition to set construction, including serving on the board, ushering, and working in the box office.

### COFFEE BOWLS

In the musical 1776, Roger Sherman is described as never being without a bowl of coffee. A coffee bowl, as one might suspect, resembles a large coffee cup without handles. The practice of drinking coffee from a bowl came to the colonies from France. There the morning beverage - be it coffee, tea or hot chocolate - was (and is still) commonly served in a *bol* (bowl) rather than a cup or mug - the larger size of the bowl making it easier to dip one's croissant or *tartine* (buttered bread). Regular coffee cups are simply too small to handle the job! The use of the bowl comes from before coffee and chocolate were brought to Europe, when soup was commonly served for breakfast. The French kept the bowls and changed the liquid. The coffee bowls used in our production of 1776 were hand made by Annapolis Pottery and Dovecote Pottery.



## THE STAFF



### LOIS BANSCHER

(Properties Designer)

Continuing in her third season at Colonial Players, Lois has previously collected props for nine CP shows. Lois has filled the stage with authentic props -- such as a horse hair fly swisher/swatter for this show -- that were secured from as nearby as the CP prop room and as far away as England. She is thrilled to be working with Director Beth Terranova, whose love for 1776 is beyond words. Beth dreamed a dream, and this is her dream directorship. It's very special being a part of this 1776 team. Now, if only we could make John sit down!



### ROBERT BATES

(Rehearsal Manager)

RC has designed sets at Colonial Players for *On Golden Pond* (1998), *Blood Brothers* (2001), *Is There Life After High School?* (2002), and *Kid Purple* (2004). He has also been the stage manager for *Arcadia* (2002), *Rebecca* (2004), *Assassins* (2005), *Splendour* (2006), and *Les Liaisons Dangereuses* (2009). RC has also designed or stage managed several shows at Bowie Community Theatre. He is the Technical Director for St. Mark's Players in the current capital city, but is happy to be moonlighting in an older capital city on a show set in an even older one.



### WES BEDSWORTH

(Producer, Sound Designer)

Wes fell in love with 1776 at a very young age when his parents let him watch the movie on VHS. He subsequently passed many hours enjoying his mother's copy of the soundtrack on vinyl, evidenced by its current "used" condition. Last year, when CP announced it would be including 1776 in its 64th season, Wes jumped at the chance to be involved. Several people tried talking him into being onstage for the first time in 1776; however, he dodged that long enough to avoid being cast and found his role backstage, both

producing as well as engineering the sound and video projections you will experience today. He would like to thank his parents for introducing him to this musical, his sister, aunt, and uncle for coming from PA to see the show, and Kaelynn for being his beautiful real-life *Martha*.



### AMANDA CIMAGLIA

(Choreographer)

Amanda is thrilled to be working at Colonial Players for the very first time! A native Annapolitan, Amanda has performed in and/or choreographed over 50 local and regional theatrical productions. Her performance credits include roles in *Chicago*, *Anything Goes*, *Cabaret*, *West Side Story*, *Thoroughly Modern Millie*, *Fosse*, *All Shook Up*, and *A Chorus Line* -- to name just a few. Amanda has also choreographed for Annapolis Summer Garden Theatre, St. Mary's Elementary School, St. Mary's High School, Annapolis High School, and the U.S. Naval Academy. She has a Bachelor of Business Administration from Loyola University, owns her own consulting business, and currently serves as the volunteer Development and Fundraising Officer for Annapolis Summer Garden Theatre.



### ANDREA L. ELWARD

(Costume Designer)

After appearing as The Laundress in *A Christmas Carol* at Colonial Players last December, Drea is back at CP as costume designer for 1776. Active in the local theater community for over 30 years, she has appeared in the Ruby Griffith Award-winning productions of *Enter the Guardsman* with The Colonial Players and *Mame* with 2nd Star Productions. Other credits include featured roles in *Jekyll & Hyde*, *Assassins*, *Anything Goes*, *Annie*, *Me and My Girl*, *A Funny Thing Happened on the Way to the Forum*, *Chicago*, and *A Chorus Line*. As a workshop director and choreographer, she enjoyed bringing shows such as *The Wiz*, *You're a Good Man, Charlie Brown*, *Godspell JR*, and *Honk! JR* into the lives of young actors



## THE CAST (continued)



### GARY GLOSSOP

(George Read)

Gary thanks Colonial Players for allowing him back on stage after so many years. He currently works as a colonial gentleman in Annapolis presenting colonial history at The Hammond-Harwood House, London Towne, and the Historic Annapolis Foundation. This love for history drew him to 1776. He thanks his wife for her love, patience, and support with this obsession for the 18th Century and with the rehearsal schedule.



### ERIC HUFFORD

(Thomas Jefferson)

Eric is thrilled to be back on stage at Colonial Players! He was involved in theater during high school and his freshman year of college, where he played Tom in *School House Rock Live!* He reconnected with his love for theater last summer as Pharoah in Drama Learning Center's *Joseph and the Amazing Technicolor Dreamcoat*. Following that, he played Daniel Beauxhomme in Red Branch Theatre's *Once on This Island* last October. Colonial Players credits include Sheriff Joe Sutter in *Spitfire Grill* as well as Fred/Young Scrooge in *A Christmas Carol*. Most recently he was Jesus in Opera AACC's *Jesus Christ Superstar*. "I'd like to give a big thank you to all of my friends who continually come out and support all of my performances; it means a lot to me. Enjoy the show!"



### DAVID MERRILL

(Robert Livingston)

David is excited to be making his Colonial Players debut. He received his Masters in Voice from Shenandoah Conservatory in Winchester, VA and his Bachelors in Music from Methodist University in Fayetteville, NC. Recent roles include Sam in the opera *Street Scene*, Don Ottavio in *Don Giovanni*, Alfred in *Die Fledermaus*, Camille in *The Merry Widow*, Edwin in *Trial By Jury*, Alexis in *The Sorcerer*, and

Lamar in *Godspell*. Currently, he teaches middle school music and works with the technology team at Severn School in Severna Park. David would like to dedicate these performances to his influential mother, his wonderful girlfriend, his family, and his brother and father, who have both touched the face of God.



### EDD MILLER

(Stephen Hopkins)

Edd has worked with CP since the mid-sixties as an usher, sweeper, actor, painter, director, designer, whatever was needed/allowed. He feels very at home here. His many Colonial Players credits include: performances in *Moon for the Misbegotten* and *Over My Dead Body*; direction of *Moon over Buffalo*, *Two Rooms*, and *Going to St. Ives*; and set design for *The Philadelphia Story*, *Chapter Two*, and *Sunlight*. Edd is a 2012 Washington Area Theatre Community Honors nominee for best direction for *Going to St. Ives* and for best set decoration for *Chapter Two*. He feels his greatest reward from his association with CP was meeting his late wife, Dolores. After almost 50 years, he just can't help it!



### KAELYNN MILLER

(Martha Jefferson)

Kaelynn is honored to be given the chance to portray such an influential redheaded woman in American history! 1776 actually manages to merge all three of Kaelynn's passions (and fields of study during college): music, theater, and history. This is Kaelynn's fourth appearance on the CP stage. Previous credits include *A Christmas Carol*, *Moonlight and Magnolias* (2012 Washington Area Theater Community Honors nominee for Outstanding Play), and *Little Women*. Offstage, she is usually found paying CP's bills or sewing costumes. By day, she works for a musical instrument accessory wholesaler. Kaelynn sends love to her family for their lifelong support, her friends for their daily entertainment, and Wes for his never-ending patience and encouragement.





## THE CAST (continued)



### ERNIE MORTON

(Dr. Josiah Bartlett)

This is Ernie's first appearance on the dramatic stage, for which he has his family to thank (they dragged him to the auditions while he was under the influence of prescription painkillers following surgery). After following his wife, Gwen, daughter, Lyann, and son, Sam, in "treading the boards," he can no longer be referred to as "the only sane member of the family." Ernie would like to thank the cast and crew of *1776* for their welcome and encouragement.



### VINCENT MUSGRAVE

(Roger Sherman)

Vince is happy to be back on the CP stage after his debut, years ago, as Eddie in *Blood Brothers*. His work has been seen on many local, national, and International stages. Favorite roles include Chad in *All Shook Up*, Leading Player in *Pippin*, and Bobby in *A Chorus Line*. He has worked as a choreographer for shows locally and abroad, and is a recent WATCH Award nominee for his choreography in Rockville Music Theatre's *A Chorus Line*. Thanks to the cast and crew of *1776* for their talent, and to Peter for his love and support. Enjoy!



### KEITH NORRIS

(Samuel Chase)

Keith is excited to appear in the Colonial Players production of *1776*, proudly portraying Samuel Chase, delegate from the State of Maryland. He appeared in 2nd Star Productions' award-winning production of *Mame* as well as *Damn Yankees*, *How to Succeed in Business Without Really Trying*, *Oliver!*, and *The King and I*. He also appeared with Pasadena Theatre Company in *1776*, *It's A Wonderful Life*, *Christmas Story*, *Jekyll & Hyde*, and *A Christmas Carol*. Most recently, Keith appeared as Jonathan Brewster in *Arsenic and Old Lace* at Catonsville Dinner Theatre.



### SANDRA RARDON

(Abigail Adams)

Sandra is happy to make her second appearance with Colonial Players! Some of her favorite previous credits include Shelby Thorpe in CP's *The Spitfire Grill* (2012), Diana in *Lend Me A Tenor* (2011) with Pasadena Theatre Company, *Songs For A New World* (2011) with Dignity Players, and Miss Sandra in *All Shook Up* (2009), Vi Moore in *Footloose* (2009), and Maria in *The Sound of Music* (2006) with Timonium Dinner Theatre. Sandra also appeared in the U.S. premiere of *Girlfriends* by Howard Goodall (2003). In addition, her voice may be heard on *The Music Man JR.* soundtrack produced by Music Theatre International, and on the original U.S. cast recording of *Girlfriends*. Sandra would like to thank Colonial Players for this opportunity and Shawn Rardon for his patience, understanding, and love! Enjoy!



### JOSHUA H. RIFFLE

(Courier)

Joshua has recently arrived back from three years training at The Liverpool Institute for Performing Arts, where he received his B.A. (Hons.) in Acting. While at school he appeared as Steve Hubbel in *A Streetcar Named Desire*, Charlie Baker in *The Foreigner*, Marcos in *Kiss of the Spiderwoman*, and Charlie Aiken in *August: Osage County*. Additionally, Joshua has appeared in many productions for Colonial Players, Dignity Players, Annapolis Summer Garden Theatre, and many other theatre companies in the greater Annapolis area. Joshua would like to thank Beth, and the rest of the production staff for this wonderful opportunity to work for Colonial Players once again.



### RUSTY RUSSELL

(Col. Thomas McKean)

Rusty does not consider himself a singer, and yet he is zero for ten in picking non-musicals. Four productions of *A Christmas*



## THE CAST (continued)

*Salesman* (Stanley), and the 2012 edition of *A Christmas Carol* (Marley). Thank you, Beth, for electing me to this "Congress" and making me part of such a talented cast. A gazillion thank you's also to Theresa, and the entire production crew of *1776*. You are the best! Huzzah. New Jersey votes "yea."



### DAVID THOMPSON

(Robert Livingston)

David is excited to be returning to the Colonial Players stage in *1776*! Locally he has been seen in the titular roles of *Sweeney Todd* and *Pippin*, Molokov in *Chess*, Utterson in *Jekyll & Hyde*, Booth in *Assassins* and Einstein in *Picasso at the Lapin Agile*. Thanks so much to Sarah, Violet and Garrett for everything!



### JOE THOMPSON

(Andrew McNair)

Joe got his start Colonial Players as a member of the chorus in the 1969 production of *Carousel* and most recently designed sound for two of this year's shows, *Sunlight* and *Trying*. In between, he acted, directed and worked on many CP shows and performed in musicals at Annapolis Summer Garden Theatre. He won a WATCH Award for sound design for a soundtrack

of original songs he wrote for Bowie Community Theatre's production of *Dearly Departed*. Joe also directed the Children's Theatre of Annapolis production of *Beauty and the Beast*, first runner up for best musical in the British Players Ruby Griffith Award competition.



### GENE VALENDI

(Joseph Hewes)

After a lengthy hiatus, Gene returned to the stage in June 2012. He has since appeared with 2nd Star Productions as Mordcha the Innkeeper in *Fiddler on the Roof*, as Major Quimby in *Bloody Murder*, as Andrew Carnes in *Oklahoma!*, and as Dr. Hubert Bonney in *It Runs in the Family*. Earlier roles included Nicely-Nicely Johnson in *Guys and Dolls*; Mr. Applegate in *Damn Yankees*; Ben Gant in *Look Homeward, Angel*; and President Roosevelt in *Annie*. He is thrilled to be making his CP debut in *1776*, which tops his theatrical bucket list. Gene is a retired naval officer who supplements his meager pension by working as a psychometrist. He is a member of the Sons of the Severn Barbershop Chorus. He wishes to thank his cats for their understanding regarding the decrease in quality lap time caused by his rehearsal schedule.

### MARYLAND AND THE DECLARATION OF INDEPENDENCE

Four signers of the Declaration of Independence were from Maryland, but only **Samuel Chase** is a character in *1776*. He was a lawyer, chief justice for the state of Maryland and later a member of the U.S. Supreme Court. **Charles Carroll** was the only Roman Catholic among the signers of the Declaration and was the last surviving member when he died in 1832 at the age of 95. He was elected to Congress July 4 and arrived in Philadelphia on July 18, too late to vote for independence but in time to sign the document. **William Paca** was a lawyer with training at the Inner Temple in England. He served as governor and a member of the state legislature and was a federal judge. With Chase, he led local opposition to the British Stamp Act of 1765 and established the Anne Arundel County chapter of the Sons of Liberty. **Thomas Stone** was a lawyer and plantation owner who voted on May 15 to draft a document declaring independence even though instructions from Maryland prevented delegates from supporting independence. He voted for the Declaration when those restrictions were lifted. He died at age 44 while waiting to board a ship for a trip to England.





## THE CAST (continued)

*Carol* at Colonial Players and a half-dozen shows at Annapolis Summer Garden Theatre are the extent of his theater experience. "I was pretty certain that the framers were not inclined to break out in song, yet here I am again ... faking the melody. I heard that they were looking for a bunch of grumpy, near-sighted, bow-legged old men who were willing to wear a wig, so I knew I was a lock. I hope you enjoy the show. I hear it's pretty good."



### TIMOTHY SAYLES

(John Dickinson)

Tim has played a variety of roles at Colonial Players, most recently that of university president Matthew Gibbon in this season's tense ideological drama, *Sunlight*. This is his second crack at 1776, having played secretary Charles Thomson for Pasadena Theatre Company in 2010. His most recent musical role was that of Lazar Wolf in 2nd Star Productions' award-winning 2012 presentation of *Fiddler on the Roof*. A longtime member of the Sons of the Severn barbershop chorus in Annapolis, Tim supports his stage habit by working as editor in chief of Chesapeake Bay Magazine. He lives in Annapolis and has three indisputably brilliant grown children, two unarguably adorable grandchildren, and two undeniably cute cats. He thanks Beth and Theresa for this wonderful opportunity!



### JEFF SPRAGUE

(John Adams)

This is Jeff's fourth musical with CP, having appeared in *Jekyll & Hyde*; *Kiss Me, Kate*; and *I Love You, You're Perfect, Now Change*. He has also appeared in numerous plays for the theater, earning a Washington Area Theatre Community Honors award in 2007 for his role in *Kindertransport*. Most recently, he appeared last Fall in *Sunlight* as Vincent. Other musical credits include Dexter the Interpreter in *Thoroughly Modern Millie*, Edna Turnblad in *Hairspray*, and Lord Evelyn Oakleigh in *Anything Goes*, all at Annapolis Summer Garden Theatre.

He has also appeared at Dignity Players of Annapolis in several non-musical roles. By day, Jeff is an attorney with the federal government. He sends his thanks to the cast, crew, and production staff, and his love to his beautiful bride, Kathleen. E pluribus unum - out of many, one.



### DANIEL STARNES

(Leather Apron)

Daniel is thrilled to be in this show, which combines his two favorite subjects: chorus and history. A ninth-grade honor roll student at Southern High School, he participates in all-county and all-state choruses and has appeared in various musical theater productions. Some of his favorite roles have been in *Aladdin JR.* (Aladdin), *The Wizard of Oz* (Scarecrow), *Annie* (Rooster), The Annapolis Chorale's *Sound of Music* (Friedrich), and five Colonial Players Christmas productions. When not on stage, Daniel enjoys ping-pong, DC Comics, and video games. Daniel would like to thank his mom and dad for their love, support, and transportation, the entire 1776 production staff, and our Founding Fathers.



### FRED TAYLOR

(Rev. John Witherspoon)

Fred retired in 1996 with more than 30 years of service with DOD, and has been working ever since. Currently, he is "the voice" of the UMBC men's and women's basketball programs and works as a tour guide for Watermark. His main hobby is his six grandchildren, whom he loves, and spoils, endlessly. Secondly, he is the Official Town Crier for Annapolis and will be representing the "City of Anne" in the World Invitational Town Crier Championship in Kingston, Ontario in August 2013. Fred has been part of the Colonial Players theater community for many years. He has hung lights, worked backstage, continues to usher, and has appeared on stage in numerous productions. Favorite shows include *Arcadia* (Jellaby), *Busie Body* (Everywhere), *Rebecca* (Frith), *Death of a*

## SCENE AND MUSIC SYNOPSIS

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

*For God's Sake, John, Sit Down*.....Adams and the Congress  
*Piddle, Twiddle*.....Adams  
*Till Then*.....Adams and Abigail

### Scene 2: The Chamber and Outside

*The Lees of Old Virginia*.....Lee, Franklin, and Adams

### Scene 3: The Chamber

*But, Mr. Adams*.....Adams, Franklin, Sherman, Livingston, and Jefferson

### Scene 4: Thomas Jefferson's Room and High Street

*Yours, Yours, Yours*.....Adams and Abigail  
*He Plays the Violin*.....Martha, Franklin, and Adams

### Scene 5: The Chamber and Outside

*Cool, Cool Considerate Men*.....Dickinson with Hall, Hewes, Read, Rutledge, and Wilson  
*Momma Look Sharp*.....Courier with McNair and Leather Apron

### INTERMISSION

### Scene 6: Outside the Chamber

*The Egg*.....Franklin, Adams, and Jefferson

### Scene 7: The Chamber

*Molasses to Rum*.....Rutledge  
*Compliments*.....Abigail  
*Is Anybody There?*.....Adams with Jefferson, Franklin, and Thomson

## THE PLACE

The Chamber of the Continental Congress, areas outside the Chamber, Market Street, Thomas Jefferson's room in Philadelphia, and certain reaches of John Adams' mind.

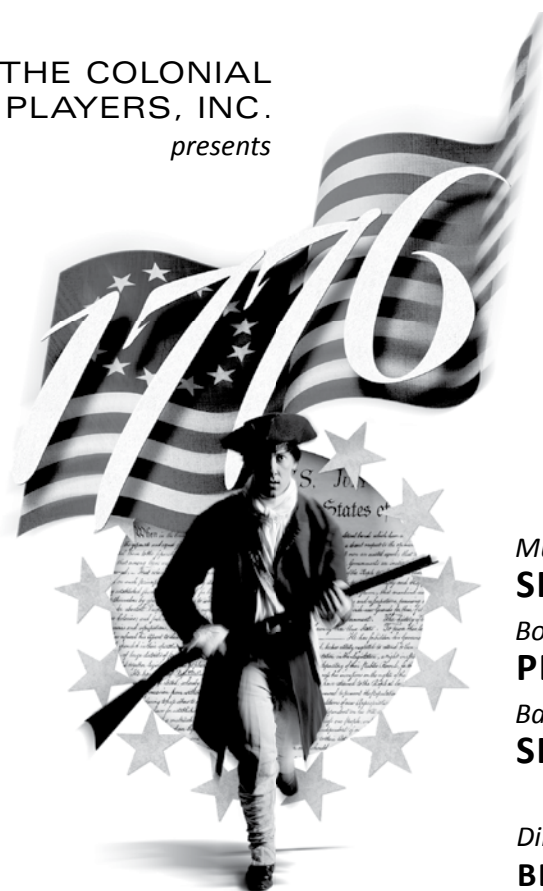
## THE TIME

May, June, and July, 1776.

The music for our production of 1776 was produced by **Right On Cue Services** (ROCS) in Provo, UT. ROCS is a music technology company that specializes in providing rehearsal and performance music for theaters worldwide. Our music is comprised of various live professional musicians as well as high quality sampled instruments from Vienna, Austria. Our music director, Theresa Riffle, and sound designer, Wes Bedsworth, began working with Jameson McDougal at ROCS last November. What began as a set of piano-based rehearsal tracks was brought to life and perfected by making adjustments to tempos, keys, balance, instrumentation, and other aspects of each piece. Through collaboration between our staff and ROCS, we arrived at the beautiful tracks which underscore our musical numbers today. We hope you enjoy the music as much as we do!

[www.RightOnCueServices.com](http://www.RightOnCueServices.com)

THE COLONIAL  
PLAYERS, INC.  
*presents*



*Music and lyrics by*  
**SHERMAN EDWARDS**

*Book by*  
**PETER STONE**

*Based on a concept by*  
**SHERMAN EDWARDS**

*Directed by*  
**BETH TERRANOVA**

*Musical Direction by*  
**THERESA RIFFLE**

THERE WILL BE ONE INTERMISSION AFTER SCENE 5.

*Produced by Special Arrangement with Music Theatre International, New York, N.Y.*

Taking photographs and using any recording devices are strictly prohibited.

Smoking is prohibited throughout the building.

## THE CAST

Members of the Continental Congress

### President

*John Hancock*.....Danny Brooks

### New Hampshire

*Dr. Josiah Bartlett*.....Ernie Morton

### Massachusetts

*John Adams*.....Jeff Sprague

### Rhode Island

*Stephen Hopkins*.....Edd Miller

### Connecticut

*Roger Sherman*.....Vince Musgrave

### New York

*Lewis Morris*.....Tom Bethards

*Robert Livingston*.....David Merrill, David Thompson\*

### New Jersey

*Rev. John Witherspoon*.....Fred Taylor

### Pennsylvania

*Benjamin Franklin*.....Ray Flynt

*John Dickinson*.....Timothy Sayles

*Judge James Wilson*.....Terry Averill

### Delaware

*Caesar Rodney*.....Jim Ferguson

*Col. Thomas McKean*.....Rusty Russell

*George Read*.....Gary Glossop

### Maryland

*Samuel Chase*.....Keith Norris

### Virginia

*Richard Henry Lee*.....Nathan Bowen

*Thomas Jefferson*.....Eric Hufford

### North Carolina

*Joseph Hewes*.....Gene Valendo

### South Carolina

*Edward Rutledge*.....Ron Giddings

### Georgia

*Dr. Lyman Hall*.....Nick Beschen

### Secretary

*Charles Thomson*.....Rick Estberg

### Custodian

*McNair*.....Joe Thompson

*Abigail Adams*.....Sandra Rardon

*Martha Jefferson*.....Kaelynn Miller

*Courier*.....Joshua H. Riffle

*Leather Apron*.....Daniel Starnes

*Painter*.....Dirk Geratz

\*The role of Robert Livingston will be played by played by David Thompson on 4/4, 4/7e, 4/13m, and 4/18. David Merrill will play the role of Robert Livingston at all other performances.