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Musical Direction by JONATHAN ANDERSON

Orchestrations by EDDIE SAUTER

Hair Styles by ERNEST ADLER

Associates Dance Director MARTIN ALLEN

Musical Numbers Staged by ONNA WHITE

Directed by PETER HUNT

PATRICK BEDFORD
REX EVERHART
GEORGE HEARN

MICHAEL DAVIS – TRUMAN GAIGE – JACK MURDOCK – GEORGE BACKMAN
BARBARA LANG – VIRGIL CURRY – GORDON DILWORTH
KRISTEN BANFIELD – RICHARD MATHEWS – JOHN EAMES – DOUGLAS GORDON
ED PREBLE – EDWIN COOPER – JAMES FERRIER

ROBERT A. CALVERT – RAY LONERGAN – LARRY DEVON
JAMES BOVAIRD – GRAHAM POLLOCK – LEE WINSTON
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MUSICAL NUMBERS

ACT I

Scene 1

The Chamber of the Continental Congress

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

Scene 2

The Mall

"The Lees of Old Virginia"	Lee, Franklin and Adams	
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Scene 3

The Chamber

"But, Mr. Adams"	Adams, Franklin, Jefferson, Sherman, and Livingston	
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Scene 4

Jefferson's Room Above High Street

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

Scene 5

The Chamber

"Cool, Cool, Considerate Men"	Dickinson and the Conservatives	
"Momma Look Sharp"	Courier, Congressional Custodian, and Leather Apron	

INTERMISSION

ACT II

Scene 6

The Congressional Anteroom

"The Egg"	Franklin, Adams, and Jefferson	
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Scene 7

The Chamber

"Molasses to Rum"		Rutledge
"Yours, Yours, Yours" (Reprise)		Abigail
"Is Anybody There?"		Adams

Dance Music Arranged by Peter Howard
Vocal Arrangments by Elise Bretton

On 4 July, 1776, England's American colonies declared their independence from their mother country, the first such declaration in world history.

This extreme measure was the resolution of the Continental Congress, a group of men representing America's thirteen separate colonies, which had convened many months before in the city of Philadelphia to consider grievances against the British Crown and to debate a course of action.

Only two months before its adoption, in fact, a majority of the delegates were still supporting reconciliation. Independence had been the farthest thought from these men's minds. But the perseverance of such men as John Adams of Massachusetts, Benjamin Franklin of Pennsylvania and Thomas Jefferson of Virginia finally prevailed, culminating in the writing, by Jefferson, and the signing, by the entire Congress, of America's national document, the Declaration of Independence. 1776 is the story of those two months.

The Place

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WHO'S WHO

PATRICK BEDFORD (*John Adams*) recently starred on Broadway this season in Brian Friel's *The Mundy Scheme*. Mr. Bedford first came to America to play the role of Gar O'Donnell in Mr. Friel's *Philadelphia, Here I Come*, a Broadway debut performance that earned him a Tony nomination. He was a leading member of the Edwards-MacLiammoir Dublin Gate Theatre, and lists among his Shakespearian credits the roles of Laertes, Iago, Cassius, Bassanio and Octavius Caesar. He was hailed recently, both in Dublin and at the Paris Festival, for his performance as Shaun in Mary Mannings' adaptation of James Joyce's *Finnegans Wake*. He's been seen extensively on ABC and BBC television in London, notably in Hugh Leonard's "The Irish Boys" for ABC's Armchair Theatre, a play written especially for him. Film-goers have seen him co-starring with Sandy Dennis in Warner Brothers' "Up The Down Staircase."

REX EVERHART (*Benjamin Franklin*) is a familiar figure on Broadway, having played leading roles in such successes as *How Now Dow Jones*, *Skyscraper*, *No Time For Sergeants*, *Tall Story* and *Tenderloin*. This is not Mr. Everhart's first encounter with Benjamin Franklin. He played the role for the first month in the Broadway production, when the actor playing Benjamin became ill, and is the voice of Benjamin Franklin on the original 1776 cast album. In addition he has spent six seasons with the American Shakespeare Festival and the Phoenix Theatre. A frequent guest star on television dramatic shows, Mr. Everhart was in the ABC-TV special "The Love Song Of Barney Kempinsky" and appeared on the London stage in Neil Simon's comedy *The Odd Couple*.

GEORGE HEARN (*John Dickinson*) has been featured on Broadway in *A Time For Singing* and off-Broadway in *Horseman, Pass By*. With the New York Shakespeare Festival, he has appeared in *Henry IV*, Parts I and II, *Romeo and Juliet*, *Macbeth*, *Anthony and Cleopatra*, *As You Like It* and *Richard III*. Mr. Hearn has played major roles in over 25 productions with the country's leading regional-repertory theatres. His credits include the title roles in *Hamlet*, *Enrico IV* and *Dr. Faustus* and leading roles in *A Man For All Seasons*, *Tempest*, *Waiting For Godot*, *The Crucible*, *The Beggar's Opera* and *Agamemmon*.

SHERMAN EDWARDS (*Composer-Lyricist*) is an ex-history teacher (James Monroe H.S.) who became one of today's successful popular songwriters. His songs include "Wonderful, - Wonderful," "See You In September," "Johnny Get Angry" and "Broken Hearted Melody." His original conception of 1776 first took shape almost a decade ago, derived from his love for both the men and the period in which he lived. The results is the combination of his avid interest in history (having majored in it at New York and Cornell Universities) and has talents as a composer-lyricist. He was rewarded with last year's Tony Award and the Drama Critics Prize for "Best Musical." As a pianist he has been associated with Benny Goodman, Tommy Dorsey, Louis Armstrong and appeared in concert with many of the Jazz greats. He is married to the former Ingrid Secereta, a ballet dancer. They have two children. This is his first Broadway musical.

PETER STONE. (*Author*) wrote *Kean* and *Skyscraper*, won an Oscar for his screenplay, "Father Goose," an Emmy for his work on "The Defenders" television series and now a Tony Award and the Drama Critics

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Award for "Best Musical." He is also author of the screenplay for the film "Sweet Charity." Son of the late John Stone, a film producer and writer, Mr. Stone spent twelve years in France writing for stage, screen and television. His first Hollywood screenplay was "Charade" with Audrey Hepburn and Cary Grant. Subsequent motion picture screenplays include "Arabesque," "Mirage" and "The Secret War of Harry Frigg. Mr. Stone is presently at work on the Universal film "Skin Game," which he will produce from his own screenplay.

PETER HUNT, (*Director*) made his Broadway directorial debut with *1776* and received last year's Tony Award as "Best Director of a Musical." He began his career as a lighting designer and has designed some 75 productions for the Williamstown (Massachusetts) Theatre, where he is now Associate Director. For the Williamstown Theatre he directed the productions *The Fantasticks*, *Wait Until Dark*, *Annie Get Your Gun*, *A Funny Thing Happened On The Way To The Forum* and *How To Succeed In Business Without Really Trying*. In New York he staged *Booth Is Back In Town* for Lincoln Center. Mr. Hunt has designed the lighting for many Broadway productions.

ONNA WHITE, (*Choreographer*) choreographed the film version of the musical, "Oliver," for which she won last year's Academy Award, as well as the long-run musical, *Mame*. Miss White assisted Michael Kidd with the dances for *Finian's Rainbow* and *Guys and Dolls*. Her previous Broadway successes include *Half A Sixpence*, *Illya Darling*, *The Music Man*, *Irma La Douce*, *Take Me Along* and *I Had A Ball*. In addition to *Oliver*, Miss White staged the musical numbers for the movies of "The Music Man" and "Bye, Bye, Birdie."

JO MIELZINER, (*Scenery and Lighting*) began designing for the theatre in his early 20s. Since then he has

been associated with 275 major productions, has designed, co-designed and been consultant on more than 15 new theatres, and has received several theatre and academic awards, including 9 citations from the Variety Poll of Critics, 4 Tonys and 5 Donaldson Awards. He has designed hundreds of plays, musicals, operas and ballets, including several notable productions of the last 40 years of American Theatre.

PATRICIA ZIPPRODT, (*Costumes*), won two Tonys for her costumes for *Fiddler On The Roof* and *Cabaret*, with the latter also bringing her Variety's Poll of Critics' Award. Her association with Mike Nichols, which began with her costumes for *The Graduate*, has continued through *The Little Foxes* and the current *Plaza Suite*. For Hal Prince she designed *She Loves Me*, *Cabaret* and *Zorba*. For Jerome Robbins she costumed *Oh Dad, Poor Dad, Fiddler On The Roof* and his ballet, *Les Noces*. Her additional credits include *The Blacks*, *The Rope Dancers*, *The Balcony*, *Period Of Adjustment* and several operas for the Boston and New York City companies.

JONATHAN ANDERSON, (*Musical Director*), began his theatrical career on the upstage side of the footlights, singing, acting and stage-managing in twenty Broadway shows with such luminous names as the Lunts, John Gielgud and Vivien Leigh. He turned to conducting when he took over the podium of the Richard Burton *Camelot* on the "moment's notice" that is traditional in show business legend. Since then, as musical director of City Center in New York and the Music Theatre of Lincoln Center in that city, he has conducted highly acclaimed revivals of *Brigadoon*, *South Pacific*, *Finian's Rainbow*, *Annie Get Your Gun*, *The King and I*, *Kismet*, *Carousel* and the National Company of *Fiddler On The Roof*. On television he has conducted the "Ethel Merman Special" and

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CREDITS

STUART OSTROW, (Producer). His first musical was *We Take The Town* which starred Robert Preston as Pancho Villa. He was both producer and director of Meredith Willson's musical *Here's Love* and also produced the Jerry Block-Sheldon Harnick musical *The Apple Tree*, which won its star, Barbara Harris, a Tony Award as "Best Actress." He is now a recipient himself of a Tony Award and the Drama Critics Circle Award for producing last season's "Best Musical," *1776*. Mr. Ostrow was born and educated in New York City. Ann, Julie and Kate are the women in his life. John Stuart is the newest member of the family.

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

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