



1776

The Musical

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FEB. 3-4, 2017

SCENES & MUSICAL NUMBERS

(All action takes place during the summer of 1776)

Scene 1: Assembly Room of the Pennsylvania State House

“Sit Down John” John Adams & The 2nd Continental Congress
 “Piddle, Twiddle” John Adams
 “Till Then” John & Abigail Adams

Scene 2: An Anteroom Outside the Assembly Room

“The Lees of Virginia” Richard Henry Lee, Ben Franklin & John Adams

Scene 3: Assembly Room

“But, Mr. Adams” Adams, Franklin, Roger Sherman, Robert Livingston & Thomas Jefferson

Scene 4: Inside and Outside the Apartment of Thomas Jefferson

“Yours, Yours, Yours” John & Abigail Adams
 “He Plays the Violin” Martha Jefferson, Ben Franklin, & John Adams

Scene 5: Assembly Room

“Cool, Considerate Men” John Dickinson, John Hancock, & Conservative Delegates
 “Mamma, Look Sharp” Continental Courier, Andrew McNair, & Leather Apron

~Intermission~

Scene 6: An Anteroom Outside the Assembly Room

“The Egg” John Adams, Ben Franklin, & Thomas Jefferson

Scene 7: The Assembly Room

“Molasses to Rum” Edward Rutledge
 “Compliments” John & Abigail Adams
 “Is Anybody There?” John Adams

ARTISTIC & PRODUCTION STAFF

Director/Musical Director Tim Moore	Head Painters Emma Rose & Jennifer Watson
Choreographer Marianne Moody	Construction Crew Edwin Crozier
Assistant Director Kaitlin Lankford Matt Johnson & Drake Pledger
Rehearsal Accompanists Adam Booher,	Costume Crew Awbrey Cook, Celeste Bryant,
..... Jessica Moore, & Benjamin Payne Mary Snider, Kelly Hagemo, Melanie Bingham,
Orchestra Preparation Brian Rainwater	Helen O’Hearn, Connie Freeman, Katie Thompson
Stage Manager Sadie Rose	& Denae Sink
Costume Designer/Head Seamstress Jessica Johnson	Light & Sound Crew Melody Baughman,
Prop Manager Abby Mann Charles Davis & Justin Swartz
Set Design Matt Johnson	Paint Crew Caroline Allen, Melody Baughman
Master Carpenter Caleb Moyer	..Gwyneth Carey, Awbrey Cook, Marita Crozier, Katelyn
Hair Caitlin Moyer	Davis, Claire Dodson, Claire Duckworth, Noah Montgom-
Make-up Melanie Chandler	ery, Emily Ogden, Ellen Perkins, Camerson Piner, Hailey
Sound Jackson Sneed	Rose, Denae Sink, Roachel Stringer, Janel Thigpen, Katie
Lights Kaleb Klug	Thompson & Brandon Yoder

CAST

John Adams of Massachusetts	Dr. Matt Johnson (‘93)
Abigail Adams	Melanie (Brooks) Chandler (‘00)
Benjamin Franklin of Pennsylvania	Shane Scott (‘89)
Thomas Jefferson of Virginia	Benjamin Payne (‘99)
Martha Jefferson	Amanda (Graham) Payne (‘01)
Martha Jefferson (Saturday Matinee)	Melody Baughman (‘15)
John Dickinson of Pennsylvania	Luke Chandler (‘91)
Edward Rutledge of South Carolina	Cody Barth (‘11)
Continental Courier	Caleb Bunting (‘15)
Richard Henry Lee of Virginia	Tim Fannin Jr. (‘01)
Roger Sherman of Connecticut	Chad Dorell (‘99)
Robert Livingston of New York	Andrew Jonas (‘16)
John Hancock: President of Congress	Todd Chandler (‘93)
Caesar Rodney of Delaware	Dr. Thaxter Dickey
Thomas McKean of Delaware	Drake Pledger (‘13)
Stephen Hopkins of Rhode Island	Royce Chandler (‘68)
Dr. Lyman Hall of Georgia	Dr. Nathan Ward (‘99/’06)
Samuel Chase of Maryland	Harris Waterman (‘12)
James Wilson of Pennsylvania	Joe Rose (‘82)
Charles Thompson: Secretary of Congress	Andrew Roberts
Andrew McNair: Custodian of Congress	Edwin Crozier
Rev. John Witherspoon of New Jersey	Tim Fannin Sr.
Rev. John Witherspoon of New Jersey (Saturday Matinee)	Dr. Mark Bingham
George Read of Delaware	Adam Booher
Lewis Morris of New York	Trevor Mikell (‘14)
Dr. Josiah Bartlett of New Hampshire	Abe Peters (‘14)
Joseph Hewes of South Carolina	Steve Payne
John Penn of North Carolina	Nathan Christian (‘20)
William Hopper of North Carolina	Jackson Cowley (‘20)
Thomas Lynch, Jr. of South Carolina	Tyler Henderson
Leather Apron	Micah Chandler
Painter	Abby Mann (‘20)

ORCHESTRA

VIOLIN	FLUTE/PICCOLO	CLARINET	FRENCH HORN	KEYBOARD
Dr. John Bassett	Abby Mann	Ellen Perkins	Crystal Dugas	Jessica Moore
Rachel Weaver		Dr. Nancy Barlar	Joshua Duke	
Mahalea Weller	FLUTE/OBOE			PERCUSSION
Madison West	Stephen Padgett	TRUMPET	TROMBONE	Kendall Fudge
		Charlie McPeak	Joseph Offner	Austin Schmid
		Richard Saze	Brian Rainwater	
CELLO	BASSOON			HARP
Tim Dow	Brendon Sill			Damara Chaudhuri
Angela Jerkins			TUBA	
			Dr. Doug Barlar	

DIRECTOR'S NOTES

Matt Johnson and I first talked about an alumni production of “1776” way back in 2003; so it’s been a long time coming, and a lot of work by a lot of people, as you can see by the large cast and crew of alumni, staff, students and friends of Florida College. But it was definitely worth the wait.

I wish we had done “1776” in 2003, because it was the favorite musical of my older brother who died, much too young, a few years back. My brother started his career as a teacher because he believed that teaching was the most important profession a person could undertake; and after teaching for a while, he was asked to be the executive director of the Pinellas County Teachers’ Union. Believing that teachers were underpaid, under-appreciated and overwhelmed by bureaucracy, he accepted.

With the school board, teachers and state government all concerned about their own little fiefdoms, he knew the only way that anything would ever get done was if everyone recognized their common cause: what was best for the children of Florida, and put the students first. Everyone in Tallahassee knew and respected him. He was known as the man who could bring liberal and conservatives and the parties to the table to negotiate and resolve problems.

This is why he loved “1776,” because it showed our government was founded by men who couldn’t be more different and further apart on their goals and beliefs— yet they could come together and adopt a declaration that no one believed could ever be adopted. Our Congress frustrated him to no end in the same way it does John Adams in the beginning of “1776,” polarized and worrying more about their own pet projects than what could help all Americans. The ability to listen, negotiate and compromise seems to have faded in the distant past.

My brother would half-jokingly say that every member of Congress should have to watch “1776” before they are sworn into office. He believed that in all things, it is okay to disagree, but we must always keep sight of what we are trying to achieve and who we are serving and trying to help. I dedicate my involvement in this musical to the memory of my brother, Jade Thomas Moore.

— Tim Moore, Director

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