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AMERICAN REPERTORY THEATER ANNOUNCES
CAST AND CREATIVE TEAM OF
A.R.T. / ROUNDABOUT THEATRE COMPANY
REVIVAL OF *1776*
DIRECTED BY JEFFREY L. PAGE AND DIANE PAULUS

1776 Premieres at A.R.T. in May 2022,
Begins at RTC's American Airlines Theatre in September 2022 &
Embarks on 16-City National Tour in February 2023

Cambridge, MA—American Repertory Theater (A.R.T.) at Harvard University announced today the full cast and creative team of its upcoming revival of *1776* directed by Jeffrey L. Page and Diane Paulus. Co-presented with Roundabout Theatre Company (RTC), the production begins performances at the Loeb Drama Center in Cambridge, MA, on Tuesday, May 17; opens officially on Thursday, May 26; and plays through Sunday, July 24, 2022.

Following its premiere at A.R.T., *1776* will begin performances in September 2022 at Roundabout's American Airlines Theatre in New York City before embarking on a 16-city national tour in February 2023.

Page, who also serves as choreographer, has recent credits that include *Choir Boy* at Philadelphia Theatre Company, *Memphis* in Tokyo, and *Violet* at Roundabout Theatre Company. Paulus is the Tony Award®-winning Terrie and Bradley Bloom Artistic Director at American Repertory Theater where she directed, among many others, the world premiere productions of *Jagged Little Pill* and *Waitress* and the 2012 revival of *Pippin* prior to their Broadway runs.

"This new production of *1776* is giving me the opportunity to not only see, but also contextualize, myself in a history that has historically occluded me and people who look like me—to realize history in a new way, and to find it in our country," said Director/Choreographer Jeffrey L. Page (he/him). "As I've worked with Diane, we've explored the unsaid, unspoken, and unwritten history, and as a result I have found myself inside of the important piece of art, inside of American history, and I have learned something new about both."

"Jeffrey and I are fascinated by the idea that history isn't the clear or linear story we read in our textbooks, but instead, a predicament that we must grapple with in order to understand our past so that we can move forward

together,” said Director Diane Paulus (she/her). “We make theater in collaboration to expand our point of view, and I’m so excited to continue this creative partnership with Jeffrey and to work with this extraordinary cast to bring this new production to our A.R.T. audience in Cambridge, and beyond.”

ABOUT 1776

They knew they would make history, but not what history would make of them. Fed up with living under the tyranny of British rule, John Adams attempts to persuade his fellow members of the Continental Congress to vote in favor of American Independence and sign the Declaration. But how much is he willing to compromise in the pursuit of freedom? And who does that freedom belong to? Jeffrey L. Page and Diane Paulus direct a new production of the Tony Award®-winning musical, reexamining this pivotal moment in American history with a cast that reflects multiple representations of race, gender, and ethnicity.

1776 features music and lyrics by **Sherman Edwards** and a book by **Peter Stone**. It is based on a concept by Sherman Edwards. The original production was directed by Peter Hunt and originally produced on the Broadway stage by Stuart Ostrow.

The **1776** cast includes the following performers who identify as female, non-binary, and trans:

- **Gisela Adisa** (she/her) as Robert Livingston, delegate from New York
- **Nancy Anderson** (she/her) as George Read, delegate from Delaware
- **Becca Ayers** (she/they) as Col. Thomas McKean, delegate from Delaware
- **Tiffani Barbour** (she/her) as the custodian, Andrew McNair
- **Allison Briner Dardenne** (she/her) as Stephen Hopkins, delegate from Rhode Island
- **Allyson Kaye Daniel** (she/her) as Abigail Adams / Rev. Jonathan Witherspoon, delegate from New Jersey
- **Elizabeth A. Davis** (she/her) as Thomas Jefferson, delegate from Virginia
- **Mehry Eslaminia** (she/her) as the secretary, Charles Thomson
- **Joanna Glushak** (she/her) as John Dickinson, delegate from Pennsylvania
- **Shawna Hamic** (she/her) as Richard Henry Lee, delegate from Virginia
- **Eryn LeCroy** (she/her) as Martha Jefferson / Dr. Lyman Hall, delegate from Georgia
- **Crystal Lucas-Perry** (she/her) as John Adams, delegate from Massachusetts
- **Liz Mikel** (she/her) as John Hancock, President of the Second Continental Congress
- **Patrena Murray** (she/her) as Benjamin Franklin, delegate from Pennsylvania
- **Oneika Phillips** (she/her) as Joseph Hewes, delegate from North Carolina
- **Lulu Picart** (she/her) as Samuel Chase, delegate from Maryland
- **Sara Porkalob** (she/they) as Edward Rutledge, delegate from South Carolina
- **Sushma Saha** (pronoun inclusive) as Judge James Wilson, delegate from Pennsylvania
- **Ariella Serur** (she/they) as a Standby
- **Brooke Simpson** (she/her) as Roger Sherman, delegate from Connecticut
- **Salome Smith** (she/her) as the Courier
- **Sav Souza** (they/them) as Dr. Josiah Bartlett, delegate from New Hampshire
- **Grace Stockdale** (she/her) as a Standby
- **Jill Vallery** (she/her) as Caesar Rodney, delegate from Delaware
- **Rose Van Dyne** (she/her) as a Standby
- **Sabrina K. Victor** (she/her) as a Standby
- **Imani Pearl Williams** (she/her) as a Standby

Alfredo Macias (he/him) is the Production Stage Manager; **Genevieve Kersh** (she/her) and **John Meredith** (they/them) are the Assistant Stage Managers.

1776 casting is by **Stephen Kopel** (he/him). **Brisa Areli Muñoz** (she/her) is Associate Director. **Tamar Climan** (she/her) is the Supervising Producer.

The **1776** design team includes:

- **Scott Pask** (he/him), Scenic Design
(Tony Award winner; *Waitress*, *Finding Neverland*, and *Pippin* at A.R.T. and on Broadway; multiple RTC productions)
- **Emilio Sosa** (he/him), Costume Design
(Tony Award nominee; *The Gershwins' Porgy and Bess* at A.R.T. and on Broadway; *The White Card* and others at A.R.T.)
- **Jennifer Schriever** (she/her), Lighting Design
(*In the Body of the World* at A.R.T. and New York City Center; *Fingersmith* at A.R.T.)
- **Jonathan Deans** (he/him), Sound Design
(Tony Award nominee; *Jagged Little Pill*, *Waitress*, *Finding Neverland* at A.R.T./Broadway; *Pippin* on Broadway)
- **David Bengali** (he/him), Projection Design
(Drama Desk Award nominee; *We Live in Cairo* at A.R.T., Associate Designer of *Witness Uganda* at A.R.T./Invisible Thread at Second Stage)
- **Mia Neal** (she/her), Hair, Wig, and Makeup Design

The **1776** music team includes:

- **David Chase** (he/him), Music Supervisor
(*Finding Neverland* at A.R.T./ Broadway)
- **John Clancy** (he/him), Orchestrator
(Tony Award nominee; *Fun Home*; *Mean Girls*)
- **AnnMarie Milazzo** (she/her), Vocal Designer
(*Prometheus Bound* at A.R.T.; *Finding Neverland* at A.R.T./Broadway);
- **Ryan Cantwell** (he/him), Music Director
(*Pippin* National Tour, *Finding Neverland* National Tour, *Waitress* National Tour).

1776 is presented in special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mitshow.com.

Production support of **1776** is provided by **Katie and Paul Bittenwieser**, **The Linda Hammett Ory & Andrew Ory Charitable Trust**, **Allison Johnson**, and **Serena and Bill Lese**. Support for **1776** education and engagement programming is provided by the **Ford Foundation**. Additional production support is provided by **Jeannie and Jonathan Lavine**, **Janet and Irv Plotkin**, **Professor Mark V. Tushnet**, and **National Endowment for the Arts**. Additional education and engagement support is provided by **Bank of America**, **Fresh Sound Foundation**, **Klarman Family Foundation**, and **Mass Humanities**, which receives support from the Massachusetts Cultural Council, and is an affiliate of the National Endowment for the Humanities. Any views, findings, conclusions, or recommendations expressed in this email do not necessarily represent those of the National Endowment for the Humanities. Production support of the run of **1776** at Roundabout Theatre Company is provided by **Elizabeth Armstrong**.

American Repertory Theater 2021/22 programming support is provided by **Harvard University**, **The Barr Foundation**, **The Bob and Alison Murchison New Work Development Fund**, **The Shubert Foundation**,

National Endowment for the Arts, Massachusetts Cultural Council, Bank of America, Barton & Guestier, Meyer Sound, and JetBlue. A.R.T. 2021/22 programming is dedicated to the memory of Karen Mueller in recognition of her many contributions to the theater.

TICKETING INFORMATION / UPDATED COVID-19 POLICIES

Tickets from \$25 are available at AmericanRepertoryTheater.org/1776-Revival. Discounts are available to students and ticket-buyers under age 25, Blue Star families, EBT card holders, seniors, Harvard faculty and staff, and others. More information at AmericanRepertoryTheater.org/PlanYourVisit.

Audience, artist, and staff safety is A.R.T.'s top priority. The theater is taking many steps to protect against COVID-19. Enhanced ventilation, universal masking, vaccination including booster shots, and testing are critical cornerstones of our multi-layered mitigation efforts that prioritize the safety of our community. Visit A.R.T.'s website for a full list of current ticketing and attendance protocols and procedures: AmericanRepertoryTheater.org/Covid19Protocols.

PERFORMANCE DATES

1776 IN PERSON: MAY 17 - JUL 24, 2022						
SUN	MON	TUE	WED	THU	FRI	SAT
		17 MAY	18	19	20	21
		7:30 PM	7:30 PM	7:30 PM	7:30 PM	7:30 PM
22	23	24	25	26	27	28
2 PM 7:30 PM		7:30 PM	2 PM 7:30 PM	7:30 PM	7:30 PM	2 PM 7:30 PM
29	30	31	1 JUN	2	3	4
2 PM		7:30 PM	11 AM 7:30 PM	7:30 PM	7:30 PM	2 PM 7:30 PM
5	6	7	8	9	10	11
2 PM		7:30 PM	11 AM 7:30 PM	7:30 PM	7:30 PM	2 PM 7:30 PM
12	13	14	15	16	17	18
2 PM		7:30 PM	11 AM 7:30 PM	7:30 PM	7:30 PM	2 PM 7:30 PM
19	20	21	22	23	24	25
2 PM		7:30 PM	2 PM 7:30 PM	7:30 PM	7:30 PM	2 PM 7:30 PM
26	27	28	29	30	1 JUL	2
2 PM		7:30 PM	2 PM 7:30 PM	7:30 PM	7:30 PM	2 PM 7:30 PM
3	4	5	6	7	8	9
2 PM		7:30 PM	2 PM 7:30 PM	7:30 PM	7:30 PM	2 PM 7:30 PM
10	11	12	13	14	15	16
2 PM		7:30 PM	2 PM 7:30 PM	7:30 PM	7:30 PM	2 PM 7:30 PM
17	18	19	20	21	22	23
2 PM		7:30 PM	2 PM 7:30 PM	7:30 PM	7:30 PM	2 PM 7:30 PM
24						
2 PM						

Teacher Tuesday Performances, Including Professional Development:

- Tuesdays, May 17 and 24 at 5PM / Performance at 7:30PM

Learn more and register at AmericanRepertoryTheater.org/TeacherTuesday

Audio Described Performances:

- Fridays, June 17 and July 15 at 7:30PM
- Saturdays, June 18 and July 9 at 2PM

ASL Interpreted Performances:

- Wednesdays, June 22 and July 13 at 7:30PM
- Sundays, June 26 and July 10 at 2PM

Open Captioned Performances:

- Thursdays, June 23 and July 14 at 7:30PM
- Saturdays, June 25 and July 9 at 2PM

Book Access seats online, by contacting Access@amrep.org, or by calling 617.547.8300.

For additional information on accessibility, please visit AmericanRepertoryTheater.org/Accessibility. If you have any questions about access, please reach out to Access@amrep.org.

ABOUT ROUNDABOUT THEATRE COMPANY

Roundabout Theatre Company celebrates the power of theater by spotlighting classics from the past, cultivating new works of the present, and educating minds for the future. A not-for-profit company, Roundabout fulfills that mission by producing familiar and lesser-known plays and musicals; discovering and supporting talented playwrights; reducing the barriers that can inhibit theatergoing; collaborating with a diverse team of artists; building educational experiences; and archiving over five decades of production history.

www.roundabouttheatre.org

ABOUT AMERICAN REPERTORY THEATER

The American Repertory Theater (A.R.T.) at Harvard University is a leading force in the American theater, producing groundbreaking work that is driven by risk-taking and passionate inquiry. A.R.T. was founded in 1980 by Robert Brustein, who served as Artistic Director until 2002, when he was succeeded by Robert Woodruff. Diane Paulus began her tenure as Terrie and Bradley Bloom Artistic Director in 2008.

A.R.T. acknowledges that its theaters are situated on the traditional and ancestral homelands of the [Massachusetts Tribe](#).

MISSION

The American Repertory Theater is dedicated to expanding the boundaries of theater, always including the audience as a partner.

VISION

We focus on the research and development of groundbreaking theatrical experiences that catalyze dialogue and transformation. We believe that by engaging our hearts, minds and bodies, theater has the power to heal and imagine collective pathways forward.

We commit to advancing public health in our practice and our programming, recognizing that racism in America is a national public health crisis. Our new home in Allston will be a breathable and healthy building envisioned as a town hall for the twenty-first century. Inspired by the model of a teaching hospital, the building will be a vibrant center for research, experiential pedagogy, and performance.

We build community with our audiences, artists, students, staff, and neighbors across Greater Boston, embracing theater's power to cultivate the full breadth and beauty of our shared humanity. We affirm and celebrate a multitude of perspectives and experiences that reflect the diversity of our country and world. We are dedicated to making a welcoming and accessible space for people of any identity, background, or ability.

VALUES

We hold the institution and each other responsible and accountable for living our shared values. There is no hierarchy to these values; they are all equally important and interrelated. We acknowledge that as an institution we must devote time to implementing and sustaining these values:

We center anti-racism

Habituate anti-racist practices in our policies, structure and culture.

We lead with inquiry

Ask questions in a spirit of brave curiosity in our never-ending journey of learning and growth

We believe in collaboration

Work together with trust and respect to unlock collective creativity

We practice adaptability

Challenge assumptions and create capacity to support "next" practices

We embrace regenerative practice

Promote the health and vitality of our planet, our organization, and each other

HONORS & AWARDS

Throughout its history, A.R.T. has been honored with many distinguished awards including the Tony Award for Best New Play for ***All the Way*** (2014); consecutive Tony Awards for Best Revival of a Musical for ***Pippin*** (2013) and ***The Gershwins' Porgy and Bess*** (2012), both of which Paulus directed, and eighteen other Tony Awards since 2012; a Pulitzer Prize; a Jujamcyn Prize for outstanding contribution to the development of creative talent; the Regional Theater Tony Award; and more than 100 Elliot Norton and IRNE Awards. Additional Broadway productions include ***SIX***; ***Jagged Little Pill***; ***Waitress***; ***Natasha, Pierre & The Great Comet of 1812***; and ***Finding Neverland***. Since their premieres in Cambridge, A.R.T. productions have also [gone on](#) to reach audiences Off-Broadway, on US National Tour, and at partner theaters across the country, as well as in London's West End, Tokyo, and Sydney. Under Paulus's leadership, A.R.T.'s club theater, OBERON, has been recognized annually as a top performance venue in the Boston area, and has attracted national attention for its innovative programming and business models.

HARVARD UNIVERSITY

As the professional theater on the campus of Harvard University, A.R.T. is committed to playing a central role in the cognitive life of the University, catalyzing discourse, interdisciplinary collaboration, and creative exchange among a wide range of academic departments, institutions, students, and faculty members. A.R.T. plays a central role in Harvard's undergraduate Theater, Dance & Media concentration, teaching courses in directing, dramatic

literature, acting, voice, design, and dramaturgy. A.R.T. staff also mentor students in the Harvard Radcliffe Dramatic Club working at the Loeb Drama Center and OBERON.

A.R.T. is also engaged in a number of multi-year initiatives with partners at Harvard that explore some of the most pressing issues of our day. Current work includes collaborations with the Harvard University Center for the Environment (to commission and develop a series of new works that address climate change and the environment), the Healthy Buildings Program at the Harvard T.H. Chan School of Public Health (to develop a [*Roadmap for Recovery and Resilience for Theater*](#)), and the Initiative for Racial Equity at Harvard Business School (to pilot the Program in Arts and Culture Organization Management).

ENGAGEMENT

Dedicated to making great theater accessible, A.R.T. actively engages community members and local students annually in project-based partnerships, workshops, conversations with artists, and other enrichment activities both at the theater and across the Greater Boston area.

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#1776Revival @AmericanRep