

APPENDIX 1 NOTES ON CHARACTERIZATIONS and CASTING, to be fleshed out with some individual study of the historical people and events. All in the cast should understand all these to provide interaction in context. See also web site *Resources and Casting tabs*, as well as *VOCAL RANGES* and *SONGS & SINGERS charts*.

In general, the number of delegates in Independence Hall provides potential for audience confusion. It is recommended that each line be initiated along with some overt gesture, e.g. hand/arm or standing up, to draw audience attention to that player.

To further clarify, delegates should have a “home” seating, where they spend most of their time, grouped by state. Consideration for these “home” seating locations is recommended to include Blount near a door, and all others in such a manner to facilitate achieving the desired tableau in the Final Vote, approximating the image of the famous painting by Christy. It is acceptable to substitute some delegates’ tableau location to better achieve the painting image.

Many delegates, e.g. Wilson and Paterson, cast off their wigs and approach a less opulent, newer, almost 19th-century style of costume, symbolically rejecting the styles that had come from their European counterparts.

James Madison – bari-tenor, small stature, studious and quiet in contrast to Hamilton, unassuming, but powerful in his knowledge and carefully chosen words. The only time he is not calm is in his own home with only his servant present, while he studies for the task ahead. Has solos and is a part of barbershop ensemble.

Dolley (née) Payne (later Todd), subsequently Dolley Madison – mezzo-sop with vocal solos; lovely, happy, later became self-sacrificing first lady; she still is well known for her gracious hospitality. She was raised a Quaker and married John Todd in 1790, but after she lost one son and her first husband to a yellow fever outbreak, she gave up the religious “home” she had known to marry James Madison, well after 1787. She is a young, unmarried woman in context of the “Books” scene, older for “Who Are We?/Someday,” at which time she displays her signature feathers (e.g. on a colorful turban) and pearls.

General George Washington – bass-bar, tall, lean, has solos; player must dance well enough to show off for other delegates. Highly revered by all, he dominates by his mere presence, yet never abuses his power; he reserves his words, speaking only when he feels it is absolutely necessary, ever striving for what is best for the country. As such, he conceals his vocal opinion during most of the proceedings.

Edmund Randolph – baritone; young, comic role, stereotypic “shifty,” politician, saying whatever will make himself appear to be on the side of those he addresses while making himself appear to be important at every opportunity, but always with care to avoid getting caught on an opposing side. The other, observant delegates are aware but allow his charade. This stereotype should be played for laughs.

George Wythe – an elder statesman, respected, commands attention from other delegates. Minimal solo singing.

Luther Martin – a renowned lawyer, player must be able to capitalize on drunkenness, slovenly appearance, and establish himself as the “complainer” among the delegates to elicit a laugh through his delivery from time to time. Martin solo singing.

George Mason – bass (preferred) or bass-bar; always overtly ethical. Barbershop bass, though Mason and Dickinson barbershop parts can be swapped.

John Dickinson – sings barbershop lead and baritone parts, though Mason and Dickinson barbershop parts can be swapped; old and frail, but persistently dedicated to creating a sound government.

Daniel St. Thomas Jenifer – old and dated (18th/century)-style; a pawn in Sherman’s political maneuverings. Minimal solo singing.

Gunning Bedford, Jr. – commands attention, imposing in his corpulence, which is a visual contrast when facing off with King. No solo singing.

William Paterson – shortest delegate (but that detail is not essential); presented the New Jersey plan. He, too, offers well-reasoned arguments. Though Madison’s college chum, Paterson is sufficiently independent to do what is best for New Jersey. Minimal solo singing.

John Langdon – “common” vocal range; player must be able to play as “full of himself,” comic role in light-hearted song. “Barney Fife” delivery could work.

John Lansing, Jr. – tenor (or bari-tenor, *see next*); along with Yates, sent by NY governor to vote against Hamilton regardless; handsome, more vocal than Yates; both are stereotypic in self-serving concern without a care for what is right. Lansing has another, serious side, as well, in expressing his desire to maintain the current system, but he can deliver those lines as outbursts after unsuccessfully trying to remain calm.

Robert Yates – bari-tenor, but Yates & Lansing vocal duet parts can be swapped; elder of the pair of buffoons from New York; in the musical, he offers “I object!” even when he has no reason, which is frustrating for Lansing.

Alexander Hamilton – high tenor; handsome, with bravura, considers himself most important, full of himself, brash, loud, except when deferring to his wife. For “More Like the British” and “They Need Me” his “I’m wonderful” attitude must be laughable to the audience. His bold character contrasts that of Madison’s calm exterior. Historically, his push to be more like the British likely was made to maneuver the others toward a common goal, knowingly sacrificing himself in the process, a detail still argued among historians.

Elizabeth Hamilton – soprano; lovely, refined young wife, truly doting on, and unflinchingly supportive of, her husband. She is amused by his self-importance, yet she is genuinely and lovingly generous with him.

Roger Sherman – baritone or low tenor; old, New England accent; presented the Great Compromise; respected, though he makes political moves among the delegates, playing them to his own purposes. His savvy political prowess is acknowledged by the other delegates. He should come across as apparently good-natured and grandfatherly, gathering more favor “with honey than vinegar,” and that makes him very sneaky in his political maneuverings. Minimal solo singing.

Dr. Benjamin Franklin – tenor; oldest delegate, infirm, very overweight; he barely can walk – historically could not walk much by 1787. As such, he often sings while seated. Others listen to him, so he intervenes only if necessary. He recommends compromise between the sides on many issues.

Gouverneur Morris – “common” vocal range as baritone or low tenor; a rake, known as “the tall boy”; he is overtly hedonistic, but not without some importance in the proceedings. He is one among those elite who are looking out for “the people.” The player must convincingly fake his having only one real leg.

“Judge” James Wilson – Scottish accent; a respected voice of experience and reason among the delegates. Minimal solo singing.

Nathaniel Gorham – “common” vocal range; having been frustrated while serving as presiding officer, he graciously relinquishes that duty to Washington toward gaining some progress in the mission. He has, perhaps, the funniest deadpan line in the entire play early in the action, so the humor of being “brutally honest” sticks with him. He and the other delegates from Massachusetts – Gerry and King – are forever in disagreement about issues, often bickering silently to come to a decision; their silent arguments culminate in a comic segment. Minimal solo singing.

Elbridge Gerry – “common” vocal range; an elder statesman, somewhat sour, a naysayer, but not without well-deserved respect. Gorham, Gerry, and King disagree among themselves most of the time. Minimal solo singing.

Rufus King – “common” vocal range; very slight stature, especially relative to Bedford; could be played by a contralto of small physical stature if believably male. Minimal solo singing.

William Blount – avoids taking a stand, so he often is “undecided.” In the play, Blount has the comic schtick of routinely interrupting the proceedings by entering late and being late in his decisions, which is best played with understatement and always gentlemanly. No solo singing.

“Dictator John” Rutledge – bass-bar (or optionally tenor *8va*); an imposing and demanding delegate; he must deliver his lines powerfully, perhaps blusteringly.

Charles Pinckney – tenor; the youngest delegate, high social status and snooty disposition, yet not without concern for non-elite; offers good arguments. His “look at me – I’m so fancy and you are not” persona upon his entrance must draw a titter from the audience.

Abraham Baldwin – first line is comic and immediately endearing; characterized in the play as one whose few words are well-thought, watching out for his state *and* for the well-being of the union. Minimal solo singing.

Jackson, the Slave – bass-bar, likely using falsetto in gospel style *ad lib* of poignant show-stopper solo; proud, yet genuinely respectful, troubled by the continuation of slavery. Character is based on that of William Lee, who had been at Washington’s side most of their lives. For the most effective response from the audience, his song should come from a feeling of deep hurt rather than overt anger.

Secretary William Jackson – ever-present in the Convention, reliable in both his position in the Convention and as an actor for accuracy of lines; the audience must know that he is being careful, for the most part but not always, to conceal his opinions. No solo singing.

Daniel Shays – rebellion leader of other farmers who were losing their farms to taxes unpaid to a government that, in turn, could not pay its debts.

Jason Parmenter – constable who was supposed to collect taxes, but instead helped to lead the farmers in rebellion.

Molly Pitcher – well-seasoned through her plight, she is an enduring, hard-working farmer, strong in character and physique. A survivor and mother who has lost more than most, she remains hopeful for a better future with an improved government.

Historically, Pitcher is a legendary character based on the acts of first one, then several, real women of the Revolutionary War who brought water to fighting soldiers. The original "Molly" found her husband unable to continue in battle and took over his job firing a canon. Contralto is preferred, but there is an optional version of her solo for low alto.

Henry – comic role, optionally a featured dancer; any age and body type works. No solo singing.

Jacob Good – Largely "seen and not heard" servant, which makes his lines that much funnier for the delegates and the audience.

No solo singing. His lines and part can be taken by Jackson, the Slave, which gives that role another dimension.

Katie and Penelope are floozies. Players should be strong singers to balance SATB chorus numbers. One or both players may appear as modest wives in Company choruses.

Jenny and Jacob Adams – optional, non-speaking roles appearing in the tavern scene and likely in Company choruses.

As there are few women in the cast, all women must have very strong voices to help balance in SATB choruses.

For the premiere printed program, several among the Shays chorus were double-cast in other roles, and the players were provided additional "period" names: Catherine Paulson, Vernon Lowell, Lucille Inman, Abe Inman, Shad Inman, William Fitch, Susan Marsh, Robert Marsh, Matthew Lemmister, Jedediah Burncoat, Ethan Burncoat, Deborah Brook, Marcus Brook, Rufus Stowe, Angus Ansbridge, Amos Bulben, Saul Devens, Zachariah Turnbury. These names were determined through asking cast members for names in their family trees, and the players were asked to imagine a back story that brought their character to follow Shays.

APPENDIX 2 NOTE ON SCENE CHANGE MUSIC – The scores have options to allow for short set and scene changes, which generally are preferred, except for the dramatic buffer provided between the emotions of "Three-Fifths of a Man" and "Have I Missed Anything?"

APPENDIX 3 1787 the Musical SCENE DURATIONS update 2/8/2015

Ranges here allow for shorter or longer scene/set changes.

ACT I	durations	ACT II	durations
1	$0:25+3:20+0:25+3:40+(0:15-0:40) = 8:05-8:30$	1	$0:25 + 5:45+1:40 +1:10+0:20 = 9:20$
2	$6:20 + 0:25 = 6:45$	2	$1:20+2:25+(0:15-0:25) = 4:00-4:10$
3	$6:30 + (0:15-0:40) = 6:45-7:10$	3	$4:40+0:35+3:35+0:30 = 9:20$
4	$3:15+1:10+4:10+0:45+1:30+(0:20-0:30) = 11:10-11:20$	4	$2:20+(0:20-0:30) = 2:40-2:50$
5	$2:00+0:40+2:00+0:20 = 5:00$	5	$5:00+(0:10-0:25) = 5:10-5:25$
6	$1:45+0:20+3:40+0:20 = 6:05$	6	$2:05+5:00+0:50 = 7:55$
7	$3:15+1:05+0:20 = 4:40$	7	$0:10+5:00+0:20=5:30$
8	$0:55+1:05+3:05+0:20 = 5:25$	8	$3:50 + 0:35 + 3:30 = 7:55$
9	$6:10+(0:50-1:35) = 7:00-7:45$	9	$6:25+(0:25-1:05) = 6:50-7:30$
10	$2:50+0:15 = 3:05$	10	5:00
11	4:50	11	5:15
subtotal	68:50 – 70:15	subtotal	68:55-70:10
		bows	2:25
cushion	+ up to 4:00	cushion	+ up to 4:00
TOTAL	72:50 – 74:15	TOTAL	up to 75:20 – 76:35 (+2:05 exit music)

136:25 minutes run time for 22 scenes and 16 scored scene changes includes the short options for those and a fast option for the patter song, not included here, but does not include cushion, bows, exit music, nor intermission.