



Daddy Long Legs

Music & Lyrics by
Paul Gordon

Book by
John Caird

Based on the Novel
by Jean Webster



MARCH 12 - APRIL 3

DIRECTED BY KAREN LUND

TICKETS AVAILABLE ONLINE AT [TAPROOTTHEATRE.ORG](https://taproottheatre.org)



Karen Lund,
Producing Artistic Director

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Daddy Long Legs

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CAST

Jerusha Abbott Rheanna Atendido
Jervis Pendleton Christian Quinto

PRODUCTION

Director Karen Lund
Assistant Director Jessica Spencer
Music Director R.J. Tancioco
Orchestrations Paul Gordon and Brad Haak
Additional Orchestrations/Keyboard Michael Nutting
Scenic Design Mark Lund
Costume Design Esther Garcia
Stage Managers Michelle Rodriguez and Kathryn Louise
Dramaturg Sonja Lowe
Costume and Set Assistant/Lighting Design Kathryn Louise
Featured Guitarist Sam Vance

SETTING

New England in the first decade of the 20th century.

Daddy Long Legs is approximately 2 hours long.

ORIGINALLY PRESENTED OFF-BROADWAY BY
KEN DAVENPORT MICHAEL JACKOWITZ
HUNTER ARNOLD PEG MCFEELEY GOLDEN TRES ROSAS
BEN BAILEY DAVID BRYANT CAIOLA PRODUCTIONS CARL DAIKELER
JEFFREY GROVE MARGUERITE HOFFMAN

ORIGINALLY PRODUCED BY A CONSORTIUM THAT INCLUDES THE RUBICON THEATRE COMPANY, CINCINNATI PLAYHOUSE IN THE PARK AND THEATRE WORKS PALO ALTO, THE GEM THEATRE, NORTHLIGHT THEATRE, SKYLIGHT MUSIC THEATRE AND DAVID ELZER.

From the Director



What a delight to be producing a full length play again!! And what a gift to have this little gem of a musical perfectly suited for this moment in time. *Daddy Long Legs* has been on our short list of plays for a while. We were imagining that we would produce it in the Isaac Studio Theatre as a bonus production or supplement to our regular season. But its two-person, epistolary style makes it perfect material to be rehearsed, captured, and streamed in the midst of our continuing COVID-19 lockdown.

All the early rehearsals for *Daddy Long Legs* were held via Zoom so we had to create new and imaginative ways to teach music, convey the staging, and collaborate effectively using an online format. When we finally did meet in person, we were able to gather in the roomy Isaac Studio Theatre, keeping everyone distanced and masked until filming began. During filming, we followed current industry guidelines regarding keeping distance between artists, having all non-actors masked at all times, and establishing COVID-19 testing protocols and other safety procedures for any scenes where actors were filmed together.

We decided at the outset what success would look like for this project: providing the best possible production we could while keeping everyone safe. Then, after putting all the necessary safety protocols in place, we had so much FUN! I must give a shout out to both the cast and the creative team, all of whom pushed past the awkwardness of Zoom interaction in order to laugh and share and form a truly creative community. It was hard work and an absolute joy to tell this story together with these amazingly talented artists.

I hope you enjoy the final product as much as we enjoyed bringing it to you. This sweet love story takes on the familiar conditions of loneliness and isolation that we are all feeling right now. It adds a dash of “fish out of water” awkwardness, follows a journey of self-discovery, maturity, and self-acceptance, and finally culminates in true love between equals.

With masterful music bringing new life to a classic tale, I know that you will fall in love with this production—just like we did.

Enjoy,

Karen

Karen Lund
Producing Artistic Director

Special Thanks

Special thanks to Cayman Ilika who first made me aware of the musical and to R.J. for dreaming aloud about it.

Taproot Theatre acknowledges that we live, work and play on the unceded and traditional territories of the Coast Salish Peoples, specifically the Duwamish, and that we occupy this land. This acknowledgement does not take the place of authentic relationships with Indigenous communities but serves as a first step in honoring the land we occupy and resisting the erasure of Indigenous past, present, and future.

From the Dramaturg

In Her Own Voice

by Sonja Lowe

One of the best parts about being dramaturg for a play based on a favorite childhood novel is the chance to re-read and become reacquainted with old friends. I confess, I had forgotten how much I liked Jerusha Abbott!

American readers were first introduced to Jerusha in 1912, when Jean Webster's new novel *Daddy Long Legs* appeared in bookstores. Composed entirely of letters and comical stick figure drawings, the book was an instant success. Audiences fell in love with Jerusha and her mysterious sponsor Jervis Pendleton; a man she affectionately nicknames, "Daddy Long Legs."

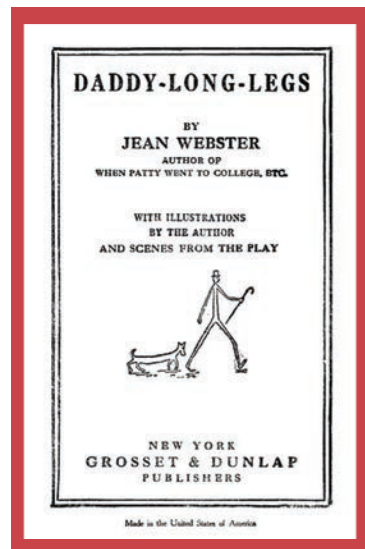
Since that promising debut, the story has been translated into multiple stage plays, musicals, films, and television shows. It has been told and re-told in many different genres and cultural contexts. I think the story remains popular in part because *Daddy Long Legs* has a great plot that combines mystery, humor, and romance, but I also think the most endearing feature of the novel is Jerusha Abbott's voice.

The epistolary format of Webster's novel places Jerusha entirely in charge of the story. All of the other characters are only ever described in her words. As Jerusha pursues her own journey of growth and self-discovery, the reader is seeing her world entirely through her eyes. The reader (right along with Jervis) is quite literally getting to know Jerusha via a long-distance relationship. Both the reader and Jervis fall in love with her words.

So, when Broadway artists Paul Gordon and John Caird decided to create a new adaptation of *Daddy Long Legs*, it made sense to use a theatrical style of storytelling that continued to keep the story in Jerusha's voice. Although the musical expands to present Jervis' side of the story, much of the dialogue and the lyrics for the songs are pulled directly from Jerusha's letters. Just like in the book, the theatre audience gets to see the world as Jerusha sees it. And, as a character, Jerusha is remarkably clear-sighted.

Raised in an orphanage, we meet Jerusha as she is suddenly dropped into the midst of an Ivy League college and a culture of wealth and privilege. Her letters offer an outsider's critique as she learns to navigate this new reality. She embarks on a fast-track learning curve to acquire not only a college education, but also the common references and social norms that the girls around her take for granted. Jerusha masters the information that she needs to succeed in the dominant culture around her, but through it all she remains true to herself. As she matures, she discovers that the "secret of happiness" is being who she is wherever she is.

By the end of *Daddy Long Legs*, Jerusha is empowered to write her own story in her own voice and to send it out into the world. And since the audience (along with Jervis) has fallen in love with Jerusha by reading her letters, we know already that this is a voice that can change the world!



Daddy Long Legs has been adapted several times all over the world! Here are a few examples:



USA, 1955



INDIA, 1984

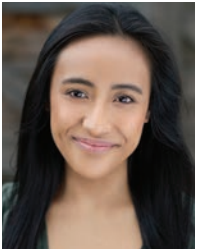


JAPAN, 1990



KOREA, 2005

Daddy Long Legs Company



RHEANNA ATENDIDO (*JERUSHA ABBOTT*) (she/her) is a singer-songwriter, actor, and playwright from Seattle. As a second generation Filipino-American, her mission in life is to put BIPOC individuals at forefront of storytelling. Recent credits include: *Bright Star* (Taproot Theatre Company), *Twelfth Night* (Seattle Repertory Theatre), *Turn of the Screw* (Book-It Repertory Theatre), *Dance Nation* (Washington Ensemble Theatre), and *Head Over Heels* (ArtsWest). For updates on her musicals, opera, and upcoming album, follow her Instagram (@rheannaatendido)! "For love and God, always."



CHRISTIAN QUINTO (*JERVIS PENDLETON*) is honored to be making his Taproot Theatre Company debut! He made his Seattle theatre debut in *The Odyssey* (Public Works Seattle inaugural production). Quinto was born and raised in the Philippines, then moved to Hawai'i, but now calls Seattle home. Select credits: *As You Like It* and *Twelfth Night* (Seattle Repertory Theatre), *Office Hour*, *The Last World Octopus Wrestling Champion*, and *Jane Eyre* (ArtsWest), *She Loves Me* (Village Theatre), *White* (Theatre22), and *Pageant* (ASTC). "Huge mahalo to Karen, Jes, and R.J. for believing in me and to my family and friends for their endless love and support!" (Instagram: @cjquinto)

KATHRYN LOUISE (*Stage Manager, Costume/Set Assistant/Lighting Design*) (she/her) is so, so, so happy to be making theatre magic again! She loves doing All The Things and loves that her job as the Production Associate here at Taproot Theatre Company allows her to work on so many different aspects of theatre. Katt graduated from the University of Montana in 2017 with a BFA in Theatre Design Tech and a BFA in Dance. When she's not making theatre magic happen, she is out adventuring with her husband and puppy. (Website: kathryn-louise.com)

SONJA LOWE (*Dramaturg*) has a BA in Theatre from Seattle Pacific University and a MLitt in Dramaturgy from the University of Glasgow. She serves as Resident Dramaturg at Taproot Theatre Company and has contributed dramaturgical research to other Puget Sound theatres, including *Pipeline* (Seattle Public Theatre), *She Loves Me* (Village Theatre), and *The Revolutionists* (Theatre22). Sonja has also assisted in the development of several new script projects including stage adaptations of Bram Stoker's *Dracula* and Jane Austen's *Persuasion*, as well as original scripts for the San Juan Island Community Theatre Playwright's Festival and the Pork Filled Players' UNLEASHED festival.

KAREN LUND (*Director*) recently took the helm as Taproot Theatre Company's Producing Artistic Director after more than twenty-five years as Associate Artistic Director. Recent directing work for Taproot Theatre Company includes the virtual offerings *Christmas at Home* and *Change Your Life*, as well as live productions of *The Bishop's Wife: A Live Radio Play*, *Necessary Sacrifices*, and *Bright Star*. Karen also recently directed *She Loves Me* at Village Theatre. She is the past president of the board of directors for Theatre Puget Sound (TPS), a member of the Stage Directors & Choreographers Union (SDC), a member of Seattle Theatre Leaders (STL), a professional voice over artist, and the recipient of numerous theatre and film directing awards including three Tellys. Karen thanks her amazing family Mark, Jake, and Hannah.

MARK LUND (*Scenic Design*) has designed over 100 shows at Taproot Theatre Company and since the pandemic has edited over 25 video pieces. Some recent favorite designs include *Kim's Convenience*, *Sweet Land*, and *Persuasion*. Other sound design work includes Seattle Shakespeare Company, Book-It Repertory Theatre, and audio/music design for many short films including the animated award-winner *Dancer By The Sea*. Mark is also a voice over actor including many years as Falco Lombardi in *Star Fox* for Nintendo. "Love to Karen, Hannah & Jake."

ESTHER GARCIA (*Costume Design*) has designed for opera, modern dance, theatre, and burlesque. Esther has a BFA from the University of Oregon with an emphasis in Costume Design. She spent five seasons designing for the Eugene Opera and Lane Community College Theatre and Dance Department in Eugene, OR. She recently designed for Village Theatre's *Million Dollar Quartet*. Favorite designs include *La Cenerentola*, *Pagliacci*, *Carmen*, *A Little Night Music*, *The Magic Flute*, and *HMS Pinafore*.

MICHAEL NUTTING (*Orchestration/Musician*) earned his Piano Performance and Music History degree at WWU and began music directing as a college student in Bellingham. Now a music director in the area, his favorite past shows include: *String* (Village Theatre), *Little Shop of Horrors* (ACT Theatre/The 5th Avenue Theatre), and *In the Heights* (Village Theatre). When he is not music directing, Michael is an avid teacher, composer, and arranger. "Love to Jerra."

Daddy Long Legs Company

MICHELLE RODRIGUEZ (*Stage Manager*) (she/her) serves as Production Manager for Taproot Theatre Company. She received her BA in theater from the University of Southern California. Favorite stage management credits at Taproot Theatre Company include: *Pretty Fire*, *Jeeves Intervenes*, *Joyful Noise*, and *Lady Windermere's Fan*. Much love and thanks to her family for all their support. "XOXO TOFF."

JESSICA SPENCER (*Assistant Director*) is extremely grateful to Karen for her continued collaboration and mentorship! Jessica is the current Casting Director at Village Theatre and most recently you may have seen her directing work in *Violet* at ArtsWest and The Inverse Opera's *Messiah*. "Love to the VT Production Office, Roo, and Wynter."

R.J. TANCIOCO (*Music Director*) has many musical direction credits including *Bright Star* (Taproot Theatre), *Urinetown*, *Mamma Mia*, *Grease*, *Jasper in Deadland*, *Hairspray Anniversary Concert*, *Little Shop of Horrors*, *RENT*, *First Date*, *Joseph...*, *Smokey Joe's Café*, and *HAIR* (The 5th Avenue Theatre); *She Loves Me*, *Hairspray*, *Disney's Newsies*, *Dreamgirls*, *Pump Boys and Dinettes*, *In The Heights*, and *Les Misérables* (Village Theatre); *The Odyssey*, *As You Like It*, and *Here Lies Love* (Seattle Repertory Theatre); *Violet*, *American Idiot*, and *Bat Boy* (ArtsWest); *The Spitfire Grill* and *Shenandoah* (Showtunes); *Carrie* and *Spring Awakening* (Balagan Theatre); and *Next to Normal*, *A New Brain*, and *New Voices* (Contemporary Classics). He also was the music supervisor for *Lizard Boy* (Seattle Repertory Theatre). He received a 2010 Gregory Award and was a 2011/2014 Gypsy Rose Lee award recipient. R.J. is a vocal coach, arranger, composer and enjoys educating youth and cultivating new musicals. "Thank you, Karen for this journey, this dream."

SAM VANCE (*Featured Guitarist*) has been playing music with Taproot Theatre Company since the 1993 production of *Godspell*, for which he played electric bass. Since then, audiences have seen him on and off stage in numerous capacities; acting, singing, composing, and directing. Sam is a visual artist (www.vancearts.com) and you can hear his original music by finding his family band, A Total Fiasco (www.atotalfiasco.com).

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Taproot Theatre Company is a professional, non-profit theatre with a multifaceted production program. Founded in 1976, TTC serves the Pacific Northwest with touring productions, Jewell Mainstage and Isaac Studio Theatre productions and the Acting Studio. Taproot is a member of Theatre Communications Group (TCG), Theatre Puget Sound (TPS) and the Phinney Neighborhood Association.

Taproot Theatre Company creates theatre experiences to brighten the spirit, engage the mind and deepen the understanding of the world around us while inspiring imagination, conversation and hope.

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Box Office:

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box@taproottheatre.org

TAPROOTTHEATRE.ORG

Meet Gina Cavallo

Taproot's New Director of Development

I moved to Seattle in March 2019 to marry an old high school friend who (it turns out) is also the love of my life. I've always been a sucker for a good love story – like *Daddy Long Legs* – and now I've lived my own unexpected, but deeply joyful one.

But that wasn't the only change for me these last couple years. Because my husband also works in theatre, I had the joy of getting to know Karen and Mark Lund and Scott and Pam Nolte. With their support and encouragement, I joined Taproot Theatre Company this winter as the new Director of Development.

The other love story in my life has been the arts. I have spent more than 30 years now working to bring people together with art in meaningful, creative, and new ways. As a museum curator and more recently, development director, I have been in the business of boosting support for non-profit arts organizations over years of transformation and tumult, none quite so impactful as this last year of pandemic.

I have seen first-hand how the generous financial support of the community has bolstered arts organizations like Taproot Theatre and insured their continued artistic output like *Daddy Long Legs*. I am here to help you find a connection to this stellar organization. With your donation, we can continue to share stories of hope – and love – for years to come!



Photographer: Giao Nguyen

Donate at taproottheatre.org/donate or reach out to us at development@taproottheatre.org

A colorful poster for Taproot Theatre Acting Studio Summer Acting Camps. The background is a vibrant yellow with a pattern of blue, red, and black dots and lines. The Taproot Theatre logo is in the top left, and the text 'Camps begin June 21, 2021 for Pre-K thru 12th' is in the top right. The main title 'SUMMER ACTING CAMPS' is in large, bold, red letters. Below it is a red button with the text 'REGISTER ONLINE TODAY!'. At the bottom is the website 'taproottheatre.org/actingstudio' in blue text.

TAPROOT THEATRE
ACTING STUDIO

Camps begin June 21, 2021
for Pre-K thru 12th

SUMMER ACTING CAMPS

REGISTER ONLINE TODAY!

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TAPROOT THEATRE STAFF

Since spring of 2020, many members of Taproot's staff (including people from the Box Office, Front of House, Education, Road Company, and Production departments) have been on furlough. They are profoundly missed. The remaining staff listed below have been on reduced hours for nearly a year. We long for the day when every member of our team can safely come back to work full-time serving our patrons and students and telling stories of hope.

ARTISTIC/PRODUCTION

Karen Lund - Producing Artistic Director

Mark Lund - Design Director

Michelle Rodriguez - Production Manager

Kathryn Louise - Production Associate

ADMINISTRATIVE

Ariel Bradler - Director of Finance and Operations

D. Lee Grooms - Comptroller

Nikki Visel - Marketing Director

Tanya Barber - Creative Design Manager

Jacob Viramontes - Communications Manager

DEVELOPMENT

Gina Cavallo - Director of Development

Sonja Lowe - Grant Writer & Resident Dramaturg

Josh Krupke - Marketing & Development Associate

Scott Nolte - Producing Artistic Director, Emeritus

EDUCATION & OUTREACH

Lindsey Long - Director of Education & Outreach

PATRON SERVICES

Kristi Matthews - Box Office Manager

Marty Gordon - Custodian

Thank You

Taproot Theatre gratefully acknowledges the following for their generous support of our Annual Fund and Nolte Legacy Fund. This list reflects gifts made between January 1, 2020 and February 15, 2021. If you have any questions or would like more information about making a tax-deductible gift to Taproot Theatre Company (a 501c3 organization), please contact Josh Krupke at 206-529-3676 or development@taproottheatre.org.

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