



"DADDY LONG-LEGS"—ACT I

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"DADDY LONG-LEGS"

From the technical standpoint, *Daddy Long-Legs*—a dramatisation by Miss Jean Webster of her own novel of the same name—is not a good play; but nobody who sees it, as staged by Mr. Henry Miller and acted by Miss Ruth Chatterton, will be willing to admit this fact, even to himself. It tells anew the old, old story that has been told in such ingratiating plays as *A Bachelor's Romance* and *The Professor's Love Story* and *Mice and Men*. There is no use talking about technique when sentiment is on the other side—especially when this sentiment is enforced by admirable acting and exemplary stage-direction.

The heroine of this pretty little play is first disclosed as a waif in an orphan asylum. She is adopted by a rich man twice her age, on condition that his

identity shall not be made known to her. She knows him only by the mystic name of "Daddy Long-Legs," because his figure, silhouetted by the head-light of his motor-car on the window-shade of the desolate room in which she has first been told about him, has been stretched out to strange and humorous proportions.

By the money of this charitable man she is sent through college. During the course of her career as a student, she meets her benefactor, without knowing who he is. Of course, she falls in love with him; and it is only after he has wooed and won her as his wife that she discovers that he is no other than her "Daddy Long-Legs."

The third act of this four-act play is not nearly so dramatic as it might easily have been; but, since the general impression is so pleasing, it might seem hyper-critical to explain in detail how a piece so charmingly effective might have been made more effective still.