

This audience guide was originally created by Skylight Music Theatre for their 2012 production of **DADDY LONG LEGS**.

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### AUDIENCE GUIDE

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[www.skylightmusictheatre.org](http://www.skylightmusictheatre.org)

### Jean Webster: A Woman Long Before Her Time

The musical **DADDY LONG LEGS** is based on the work of Jean Webster, a prolific American author whose works often reflected her unique mixture of whimsy and activism. Webster was a suffragist and an active advocate of social reform for orphans and prisons. Her best-known books feature lively and likeable young female protagonists who come of age intellectually, morally and socially, but with enough humor, snappy dialogue and gently biting social commentary to make her books palatable and enjoyable to contemporary readers.

She was born Alice Jane Chandler Webster to a renowned family in Fredonia, New York in 1876. Her great uncle was Mark Twain, and her father was the publisher Charles Webster. She was raised in a strongly matriarchal and activist setting, with her great-grandmother, grandmother and mother all living under the same roof. Her great grandmother worked on temperance issues and her grandmother on racial equality and women's suffrage.

Her father was Mark Twain's business manager and published many of his books. Initially the business was successful, and when Alice was five the family moved to a large brownstone in New York City, with a summer house on Long Island. However, the company, along with the relationship with Twain, ran into difficulties. In 1888, her father had a breakdown and took a leave of absence, and the family moved back to Fredonia. In 1891, he committed suicide from a drug overdose.

Alice attended the Fredonia Normal School and graduated in 1894 with a concentration in china painting, developing a skill which she later put to use in illustrating her own works. From 1894 to 1896, she attended the Lady Jane Grey School in Binghamton as a boarder. During her time there, the school taught academics, music, art, letter-writing, diction and manners to about 20 girls.

The Lady Jane Grey School inspired many of the details in Webster's novel **JUST PATTY**, including the layout of the school, the names of rooms (Sky Parlour, Paradise Alley), uniforms and the girls' daily schedule and teachers.

It was at the school that Alice became known as Jean. Since her roommate was also called Alice, the school asked if she could use another name. She chose "Jean," a variation on her middle name. Jean graduated from the school in June 1896 and returned to the Fredonia Normal School for a year in the college division.

In 1897, Webster entered Vassar College, majoring in English and economics. She took a course in welfare and penal reform which included visiting institutions for "delinquent and destitute children." She became involved in the College Settlement House that served poorer communities in New York, an interest she would maintain throughout her life. Her experiences at Vassar provided material for her books **WHEN PATTY WENT TO COLLEGE** and **DADDY LONG LEGS**.

Webster began a close friendship with the future poet Adelaide Crapsey, who remained her friend until Crapsey's death in 1914. She participated with Crapsey in many extracurricular activities, including writing, drama and politics. Webster and Crapsey supported the socialist candidate Eugene V. Debs during the 1900 presidential election, although as women they were not



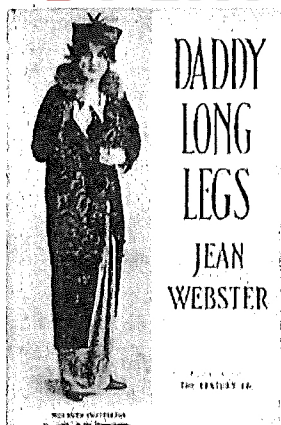
Jean Webster (1876-1916)





# THIRD AVENUE PLAYWORKS

## DADDY LONG LEGS



Returning to Fredonia, she wrote *WHEN PATTY WENT TO COLLEGE*, in which she described contemporary women's college life. After some struggles finding a publisher, it was issued in March 1903 to good reviews. Webster then started writing short stories that would make up *MUCH ADO ABOUT PETER* and visited Italy for the winter of 1903 including a six-week stay in a convent in Palestrina.

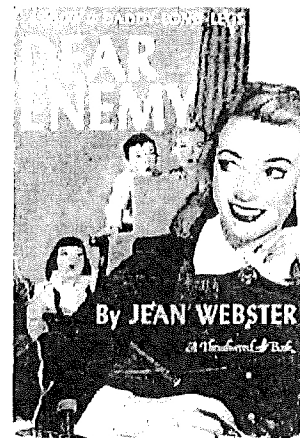
The following years included another trip to Italy and an eight-month world tour to Egypt, India, Burma, Sri Lanka, Indonesia, Hong Kong, China and Japan with Ethelyn McKinney, Lena Weinstein and two other friends. During this time, two more books were published: *JERRY JUNIOR* in 1907 and *THE FOUR POOLS MYSTERY* in 1908.

Meanwhile, she became secretly engaged to Glenn Ford McKinney, Ethelyn McKinney's brother. A lawyer, he had struggled to live up to the expectations of his wealthy and successful father. Mirroring a subplot of *DEAR ENEMY*, he had an unhappy marriage to an unstable woman, Annette Reynaud, who was frequently hospitalized for depression. The McKinneys son John also showed signs of mental instability.

McKinney struggled with alcohol abuse, and entered sanatoriums on several occasions. The McKinneys separated in 1909, but in an era when divorce was uncommon and difficult to obtain, were not divorced until 1915.

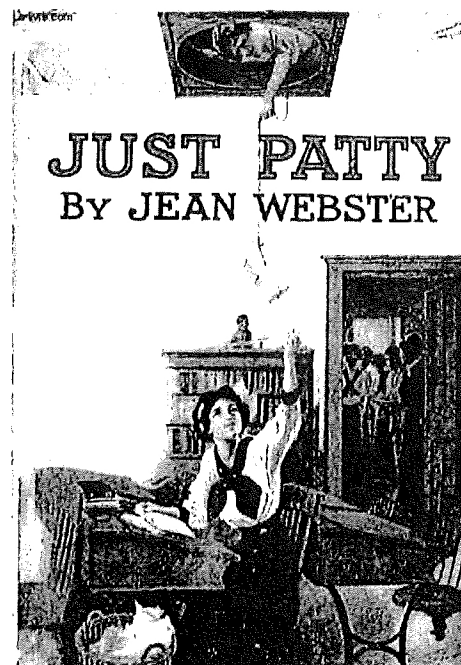
During this period, Webster continued to write short stories and began adapting some of her books for the stage. In 1911, *JUST PATTY* was published and Webster began writing the novel *DADDY LONG LEGS* while staying at an old farmhouse in Tyngham, Massachusetts. Webster's most famous work was originally published as a serial in the *Ladies' Home Journal* and tells the story of a girl named Jerusha Abbott, an orphan whose attendance at a women's college is sponsored by an anonymous benefactor. Apart from an introductory chapter, the novel takes the form of letters written by Jerusha (nick-named Judy), to her benefactor. It was published in October 1912 to popular and critical acclaim.

Webster's works, though light and witty, were subversive commentaries against the patriarchal Victorian society of the early 1900s when women still did not

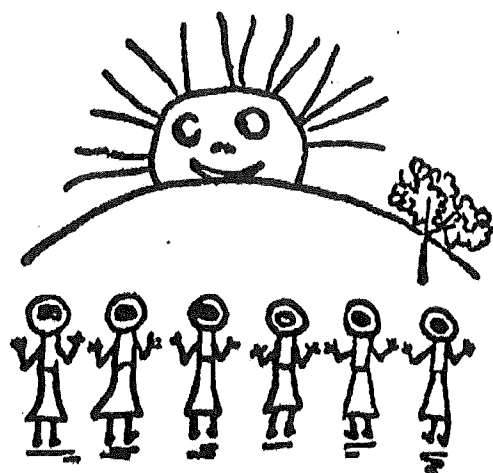


have the vote. Many of Webster's works addressed social ills of the day, such as the state of orphan asylums in the country. *DADDY LONG LEGS* directly challenged this issue. The promotion of Daddy Long Legs leagues and the sale of Daddy Long Legs dolls went toward placing orphans in suitable families.

In June 1915, Glenn Ford McKinney was granted a divorce, and he and Webster were married in a quiet ceremony in Washington, Connecticut. They honeymooned at McKinney's camp near Quebec City, Canada, and were visited by former president Theodore Roosevelt, who invited himself, saying "I've always wanted to meet Jean Webster. We can put up a partition in the cabin."



A Boarding-School Story by the Author of "DADDY LONG LEGS" and "DEAR ENEMY"



DADDY LONG LEGS illustrations by the author, Jean Webster



Returning to the U.S., the newlyweds shared Webster's apartment overlooking Central Park and McKinney's Tymor Farm, in Dutchess County, New York. In November 1915, *DEAR ENEMY*, a sequel to *DADDY LONG LEGS*, was published, and it too proved to be a bestseller. Also epistolary in form, it chronicles the adventures of a college friend of Judy's who becomes the superintendent of the orphanage in which Judy was raised.

Webster became pregnant and was warned that her pregnancy might be dangerous. She suffered severely from morning sickness, but by February 1916 was feeling better and was able to return to her many activities: social events, prison visits and meetings about orphanage reform and women's suffrage. She also began a book and play set in Sri Lanka. Her friends reported that they had never seen her happier.

Webster entered the Sloan Hospital for Women in New York City on June 10, 1916 and gave birth to a six-and-a-quarter-pound daughter. All was well initially, but Jean Webster became ill and died from complications of childbirth. Her daughter was named Jean (Little Jean) in her honor.

Webster's editor, Douglas Doty, described her as "an artist without the artistic temperament." She was renowned for her good humor, and her stories, which, even when addressing serious matters, were always accessible and warm, as were the quirky line drawings that often accompanied her work and were well loved in their own right.

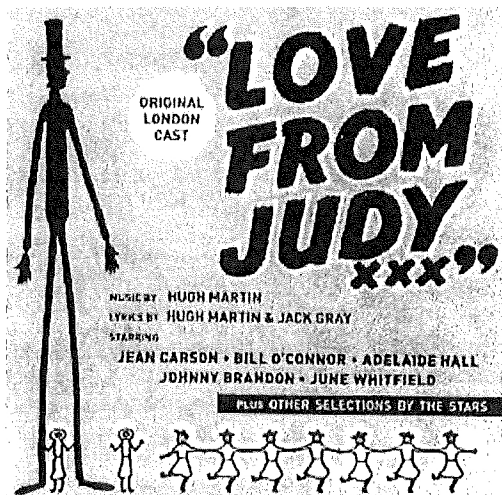


## Adaptations

*DADDY LONG LEGS* was Jean Webster's best-known work and has been adapted many times for stage and screen. Webster dramatized *DADDY LONG LEGS* and in 1914 spent four months on tour with the play, which starred a young Ruth Chatterton as Judy. It hit the stage again in 1952 in a British musical comedy called *LOVE FROM JUDY*, with music and lyrics by Hugh Martin, best known for the songs in *MEET ME IN ST LOUIS*.



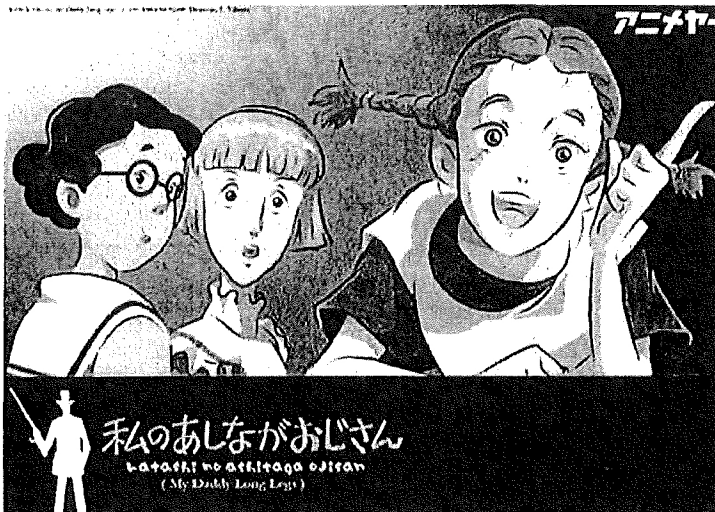
Webster's popular story was also a movie favorite. It was made into a silent film in 1919 starring Mary Pickford and in 1931 it was an early talkie starring Janet Gaynor and Warner Baxter. It returned to the big screen in 1935 as a Shirley Temple vehicle called *CURLY TOP*. In 1938, the fourth film adaptation was made in the Netherlands. Jerusha Abbott became Judy Aalders and Jervis Pendleton was translated to Albert van Woudenberg, or as the Dutch movie title called him, *VADERTJE LAANGBEEN*. Probably the most famous film version was the 1955 Hollywood movie, *DADDY LONG LEGS*, starring Fred Astaire and Leslie Caron, which, like *CURLY TOP*, departed considerably from the plot of the original novel.



The story has also been seen around the world in various versions. In Japan, *DADDY LONG LEGS* was made into a musical anime TV special in 1979, followed in 1990 by the TV serial *WATASHI NO ASHINAGA OJISAN* (MY *DADDY LONG LEGS*). One of Japan's longstanding charities, The Foundation for Orphans from Automobile Accidents, takes its inspiration as well as its nickname from the novel. It provides financial support to fatherless children, calling itself the *Ashinaga Ojisan Bokin*, or *Daddy-Long-Legs Fund*.

In 2005, the Korean movie *KIDARI AJEOSSI* (*DADDY LONG LEGS*) was released. In India, the novel was adapted into a Malayalam movie, *KANAMARAYATHU* in 1984.

In 2009, *DADDY LONG LEGS* was made into a two-person musical play by John Caird (book) and Paul Gordon (music), which premiered at the Rubicon Theatre Company in Ventura, California and is the current production at the Skylight Music Theatre.







Meet the Award-Winning Creators of DADDY LONG LEGS



Tony Award-winning director John Caird is best known for his work on such sweeping Broadway fare as *LES MISÉRABLES*, *THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY* and *JANE EYRE*.

Caird was born in Canada to British subjects George Bradford Caird, Oxford theologian and Principal of Mansfield College, Oxford and Viola Mary Newport, poet and librarian. The family moved to Oxford, England in 1959. He studied acting at the Bristol Old Vic Theatre School from 1967 to 1969. Caird worked as an actor and stage manager at various English repertory theatres and in London's West End. In 1977 Caird joined the Royal Shakespeare Company (RSC) as assistant director, becoming an associate director in 1980.

At the RSC, Caird co-directed four productions with Trevor Nunn. The first was *MERRY WIVES OF WINDSOR* in 1978 with Ben Kingsley. Next was *NICHOLAS NICKLEBY* in 1980, a nine-hour adaption from Dickens by David Edgar that ran for three seasons and then transferred to the Plymouth Theatre on Broadway.

Caird and Nunn then collaborated on a new version of J.M. Barrie's *PETER PAN*, the first production of the play to use a male actor in the title role.

Probably his most famous production was *LES MISÉRABLES* in 1985, the smash musical by Claude-Michel Schönberg and Alain Boublil, a co-production between the RSC and Cameron Mackintosh. Caird wrote the libretto and

co-directed the production. It ran for eight weeks at the Barbican Theatre before transferring to the Palace Theatre, then moved to the Queen's Theatre in 2004 where it is still running. It opened at The Broadway Theatre in New York in 1987 and has played all over the world.

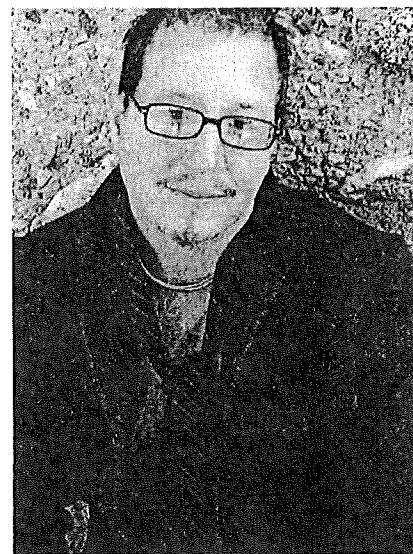
In 2007 he wrote the libretto for *BRIEF ENCOUNTER*, a new opera by André Previn based on the Noël Coward play *STILL LIFE* and the movie *BRIEF ENCOUNTER* by Coward and David Lean. The opera had its world premiere at Houston Grand Opera in 2009.

He has also written libretti for a number of new musicals, all of which he also directed including *CHILDREN OF EDEN* with music by Stephen Schwartz, *JANE EYRE* with music by Paul Gordon, which played on Broadway from 1998–2000 and Bernstein's *CANDIDE*, which he adapted from the original Voltaire novel for the National Theatre season of 1999.

Caird also wrote and directed, with the designer John Napier, *THE SIEGFRIED AND ROY SPECTACULAR*, a magic show for the Mirage Hotel in Las Vegas, starring Siegfried Fischbacher and Roy Horn and their menagerie of white tigers. The show opened in February 1991 and ran until October 2004, finally closing when Roy was injured by one of his beloved tigers.

In 2001 he set up the Caird Company to encourage young playwrights and directors. The company produced a number of play-reading festivals in fringe theatres and rehearsal spaces all around London, organized writing and directing workshops and seminars and produced Theatre Café, a festival of European Theatre at the Arcola Theatre, *THE ARAB-ISRAELI COOKBOOK*, a verbatim play by Robin Soans at the Gate Theatre and *THE LEMON PRINCESS* by Rachel McGill for West Yorkshire Playhouse.

Caird's book about directing for the stage, *THEATRE CRAFT*, was published by Faber and Faber in March 2010 in London and New York.



Paul Gordon is a Tony-nominated composer and lyricist. Besides *DADDY LONG LEGS*, his collaborations with John Caird include the musical *JANE EYRE*, which ran on Broadway in 2000 and was nominated for five Tony Awards including Best Musical. Gordon won the 2011 Ovation Award for his score of *DADDY LONG LEGS*. The other musicals he is developing include *ANALOG AND VINYL*, *DEATH: THE MUSICAL*, *BEING ERNEST*, *THE CIRCLE* and *LUCKY BREAK*.

His musical *EMMA* was produced at the Old Globe Theatre in San Diego, California in 2011. He is currently working on *LITTLE MISS SCROOGE*.

The stage musical *THE FRONT*, for which Gordon wrote the music and lyrics with Jay Gruska, had a reading at the Manhattan Theatre Club in April 2007, and private industry readings in 2008.

Gordon has written popular songs, including the #1 songs *Next Time I Fall*, recorded by Peter Cetera and Amy Grant, and *Friends and Lovers*, which was #1 on both pop and country charts. He has also written for television and films including *GHOSTBUSTERS II*.



## Synopsis

Set in New England in the first decade of the 20th century, DADDY LONG LEGS tells the story of Jerusha Abbott, a smart, ambitious girl who has grown up in an orphanage. She introduces herself in the opening number (*The Oldest Orphan in the John Grier Home*).

She has turned eighteen and is preparing to leave the only home she's ever known when she is saved from a dreary future by an astonishing proposal. An essay the teenager has written catches the eye of Jervis Pendleton, one of the home's trustees. He decides to send her to college in the hope that she will pursue a career as a writer. There are a few strings attached, however. She must write him a letter each month reporting her progress and he will remain anonymous, known to her only as Mr. Smith. He will never answer her letters, nor take the slightest notice of them.

Jerusha assumes that her patron is an octogenarian. He is, in fact, an eligible, millionaire bachelor and a man of considerable intellect who believes Jerusha has the makings of an author. When she catches a glimpse of him as he exits the John Grier Home, she sees only his long shadow, and so addresses him in her letters with the nickname "Daddy Long Legs."

The musical unfolds as the two characters "sing" the letters written or received. As she pours out her thoughts, we recognize her struggle to fit in (*Like Other Girls*). In her freshman year, she

meets two other girls on her dormitory floor, Sallie McBride and Julia Pendleton, Jervis' niece. Sallie is "the most entertaining person in the world...and Julia Rutledge Pendleton the least so."

Jerusha describes her embarrassment at her lack of education and her excitement about learning (*Things I Didn't Know*). As her freshman year progresses, Jervis finds her affection-filled letters disconcerting (*What Does She Mean By Love?*) and Jerusha is frustrated by his lack of response to her letters (*I'm A Beast*).

At the end of her first year, Jervis visits his niece, Julia, and Jerusha is immediately drawn to him. She writes to her benefactor about Jervis saying, "He's a real human being, not a Pendleton at all...he looked at me as if he really knew me, almost better than I know myself. But he doesn't know anything about me really. You're the only man who knows me even though I don't know you at all." (*The Color of Your Eyes*).

At the end of her first year, with no home to return to for the summer, she is expected to return to work at the John Grier Home. Instead, Mr. Smith arranges for her to spend the summer at Lock Willow Farm, where he spent summers in his youth. In response to an argument with her hosts about religion she realizes that, "It isn't the big troubles in life that require character. Anybody can rise to a crisis and face a crushing tragedy with courage, but to meet the petty hazards of the day with a laugh, I really think that requires spirit." (*Secret of Happiness*).

At the end of her sophomore year, Jerusha is invited to spend the summer in the Adirondack Mountains with Sallie McBride and her attractive brother Jimmie. When Mr. Smith insists that she spend the summer at Lock Willow Farm, Jerusha writes an angry letter in response to his strict controls. When Jervis visits her that summer, their friendship deepens.

Upon returning to college for her junior year, Jerusha takes a class called Charity and Reform and begins thinking of a career in orphanage reform. Jervis struggles to reveal his identity and true feelings (*The Man I'll Never Be*).



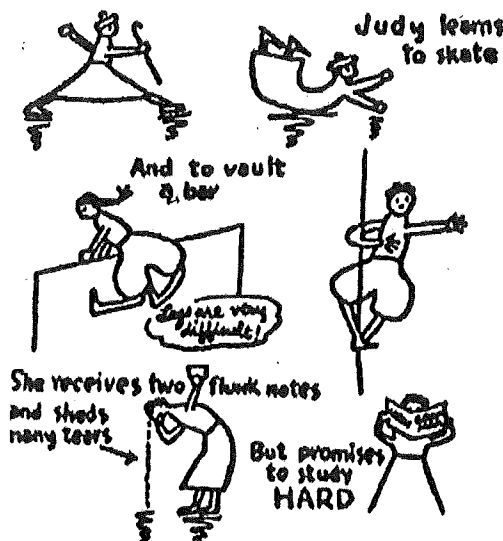
Note: In the book, Jerusha takes the nickname Judy, but in the musical, she remains Jerusha.

They argue again over her summer plans when Jerusha refuses Sallie McBride's offer of a trip to Paris and decides instead to work as a governess.

In her senior year, Jerusha tries to get her work published and looks forward to the future (*Graduation Day*). As her reliance on his financial support comes to an end, Jervis wonders, "For what you have given me came out of the blue, what you have done for me I never could do, charity, just who is helping who?" (*Charity*).

Will Daddy Long Legs be unmasked? Sorry, no spoilers here. You'll just have to wait and see.

## NEWS of the MONTH







New York Women Textile Workers, 1909



Susan B. Anthony (1820 – 1906)

## THE NEW YORK HERALD.

100 N. W. 4TH ST., NEW YORK, N. Y. TELEPHONE 4-1234

THIRTY FIVE CENTS

**HUNDRED AND FIFTY PERISH IN FACTORY FIRE;  
WOMEN AND GIRLS, TRAPPED IN TEN STORY BUILDING,  
LOST IN FLAMES OR HURL THEMSELVES TO DEATH**

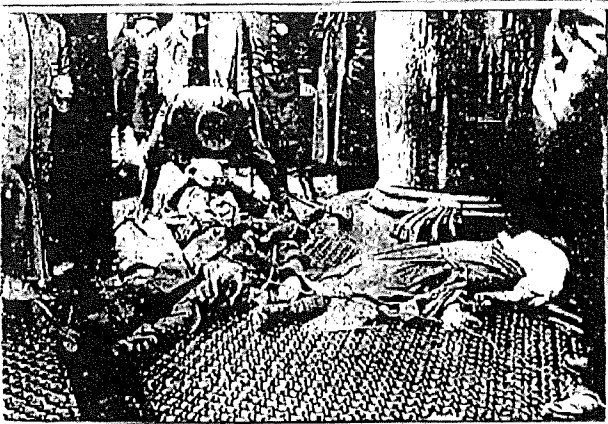
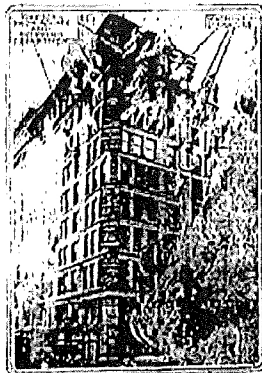


Illustration of the Triangle Shirtwaist Factory fire, showing a large fire engulfing the building and people running away.



Only One Fire Escape

New York Herald coverage of the Triangle Shirtwaist Fire, 1911.

Author Jean Webster's strong commitment to women's rights is evident in her works. She lived in an era of great struggle, turmoil and change. The early 20th century was a formative one for women in the United States. With the onset of the Industrial Revolution, women began working outside the home in large numbers for the first time. As industrial innovation continued, workers' rights became a relevant issue to the American woman.

Women were often prohibited membership in the newly evolving trade unions, and thus The National Women's Trade Union League was formed in 1903 to help women organize and protect their rights as workers and as women. High numbers of women in textile and garment shops known for poor working conditions led to strikes in New York and Chicago in 1909 and 1910.

The New York Shirtwaist Strike of 1909, also known as the Uprising of the 20,000, was the first and largest successful uprising of female workers in America. It began as a movement by Jewish shirtwaist workers at the Triangle Shirtwaist Factory, and spread to a general strike of the entire New York garment industry. The strike began in November 1909 and was settled with improvements to working conditions, wages and hours. However, the Triangle Shirtwaist Factory became a beacon of workers' rights a year later, when a devastating fire broke out in 1911, killing 146 garment workers, the vast majority of them women. The fire remained the deadliest industrial disaster in NYC until the destruction of the World Trade Center nearly a century later.

The US women's suffrage movement was also gaining momentum. In 1900, only four states allowed women the right to vote: Idaho, Colorado, Utah, and Wyoming. The National American Women Suffrage Association was founded by Susan B. Anthony in 1890. Its goal was to enact a constitutional amendment to grant women the right to vote. Through street rallies, parades, and alliances with labor unions, celebrities, and wealthy donors, they advertised the women's suffrage movement that led to the passage of the 19th Amendment to the Constitution in 1920, finally allowing women the right to vote in the United States.

Written by Katherine Monberg, Artistic Intern, Arizona Theatre Company





# THIRD AVENUE PLAYWORKS

## DADDY LONG LEGS

**1900:** By now, every state had passed legislation modeled after New York's Married Women's Property Act (1848), granting married women some control over their property and earnings.

**1904:** Helen Keller graduates from Radcliffe College. In 1904, women made up 2.8% of the college population.



**1916:** Jeannette Rankin of Montana becomes the first American woman elected to the United States Congress.

**1920:** The 19th Amendment to the U.S. Constitution is ratified. It states "The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex."

**1921:** Margaret Sanger founds the American Birth Control League, working to establish the rights of women to control their own bodies.

BIRTH CONTROL MEETING  
THE AMERICAN BIRTH CONTROL LEAGUE

### Margaret Sanger



Carnegie Hall  
Monday, January 29, 1917, at 8 P.M.  
Admission 25 cents  
Reserve Seats, 50 and 75 cents  
Box Seats, 1.00 and 1.50

**1923:** National Woman's Party proposes Constitutional amendment: "Men and women shall have equal rights throughout the United States and in every place subject to its jurisdiction. Congress shall have power to enforce this article by appropriate legislation."

**1932:** Amelia Earhart is the first woman to fly solo across the Atlantic Ocean. During an attempt to circumnavigate the globe in 1937, she disappears over the Pacific Ocean.



**1933:** Frances Perkins is the the first woman appointed to the U.S. Cabinet. She serves as secretary of labor in Franklin D. Roosevelt's administration.

**1938:** The Fair Labor Standards Act establishes minimum wage without regard to gender.



**1955:** Rosa Parks refuses to give up her seat to a white man on a bus in Montgomery, Alabama.

**1963:** Betty Friedan's revolutionary book, *THE FEMININE MYSTIQUE* is published.

**1968:** Executive Order 11246 prohibits sex discrimination by government contractors and requires affirmative action plans for hiring women.

**1971:** The U.S. Supreme Court outlaws the practice of employers refusing to hire women with pre-school children.

**1978:** The Pregnancy Discrimination Act bans employment discrimination against pregnant women.



**1981:** Sandra Day O'Connor becomes the first woman appointed to the United States Supreme Court.

**1992:** Mae Jemison becomes the first woman of color to go into space.

**1993:** The Family and Medical Leave Act goes into effect. The act deals with job protection for individuals who must take a period of unpaid time off of work to care for a family member (such as the birth of a child or a spouse's illness).

**1997:** Elaborating on Title IX, the U.S. Supreme Court rules that college athletics programs must actively involve roughly equal numbers of men and women to qualify for federal support.

**2009:** Harvard University names Drew Gilpin Faust its first woman president in the school's 371-year history. By 2009, women made up 55% of the entire college population.

*Reprinted with permission from Cleveland Play House's Student Guide for DADDY LONG LEGS.*

THE CLASSIC TEXT  
OF THE MODERN  
WOMEN'S MOVEMENT  
WHICH EXPLODED  
THE MYTH OF  
**THE  
FEMININE  
MYSTIQUE**  
BETTY FRIEDAN  
'A REVELATION'  
-SHEILA ROWBOTHAM





## The Thing About Orphans

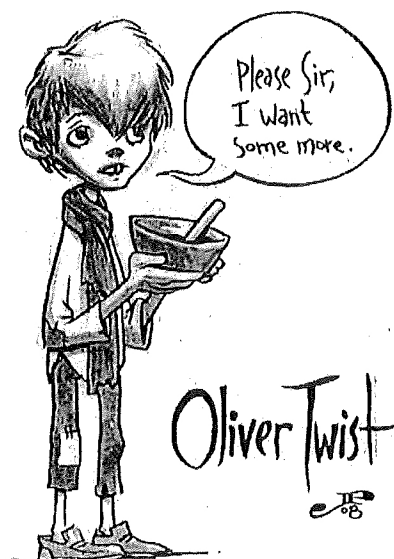


Little Orphan Annie and Sandy

*It's the hard-knock life for us  
No one cares for you a smidge  
When you're in an orphanage*

The noisy complaint of the orphans in the musical ANNIE is humorously plaintive, but not necessarily true. Authors throughout the world and across the ages have continued to care more than a smidge for orphans. Consider the many classic books that revolve around an orphan: PETER PAN, DAVID COPPERFIELD, OLIVER TWIST, HUCKLEBERRY FINN, TOM SAWYER, JANE EYRE, Mary in THE SECRET GARDEN, ANNE OF GREEN GABLES, PIPPI LONGSTOCKING, POLLYANNA, TARZAN OF THE APES, HEIDI and REBECCA OF SUNNYBROOK FARM, to name a few.

Orphans are prevalent in folktales and fairy tales, in popular literature such as J. K. Rowling's HARRY POTTER series,



cartoon characters including Little Orphan Annie, Superman, Batman and Robin, and Luke Skywalker in the STAR WARS movies. More recent orphan-loving authors include Gertrude Chandler Warner's THE BOXCAR CHILDREN, Lemony Snicket and Roald Dahl's JAMES AND THE GIANT PEACH.

What is it about orphans that make them a favorite with writers? Orphans do not belong to even the most basic of groups, the family unit. They are at once pitiable and noble. Perhaps it's the absence of parents. With no familial obligations and controls, orphans seem free to pursue more interesting and adventurous lives. Philip Nel in his guide to HARRY POTTER wrote, "The literary orphan dramatizes the difficulty of being a child."

Orphans are a manifestation of loneliness, but they also represent the possibility for humans to reinvent themselves. When they succeed against all odds, their success ultimately becomes ours. We can look to orphans and say, 'You see, there is hope for all of us, if even this orphan child can overcome obstacles and succeed.'

When Jean Webster created Jerusha Abbott, the orphanage system in the United States was a firmly entrenched part of society. As opposed to today, where orphaned or abandoned children are placed into homes through foster care, historians estimate that in 1900 there were approximately 1,000 orphanages across the country, providing for 100,000 children.

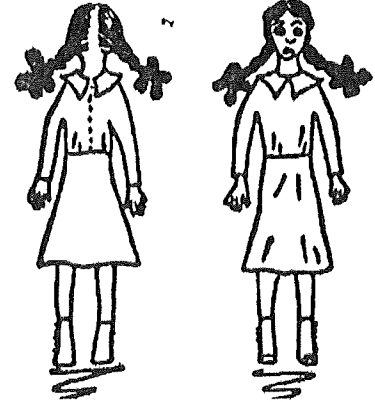
Life in an early 20th century orphanage often came with many difficulties. Many children faced a regimented lifestyle that could include marching drills, strict discipline and rigorous chores and responsibilities.

Throughout DADDY LONG LEGS, Jerusha expresses concern over her status as an orphan and keeps secret from her classmates that she was raised in an orphanage. During the time period in which DADDY LONG LEGS was written, the strident Eugenics Movement had a profound effect on the perception of orphans.

The word *eugenics* derives from the Greek words *eu* (well) and *genes* (born)

## ANY ORPHAN

Rear Elevation Front Elevation



and was first coined in 1883. Many respected people and even scientists of the day believed that orphans were more likely to suffer from "bad blood" than other children. A child being orphaned could indicate that the parents either did not possess the natural instinct for caretaking, or they had died from a disease that could be genetic.

Jean Webster was involved in a movement for orphanage reform. Progressives of the age encountered many social ills with which they took issue, but abandoned children proved the most emotional rallying call. In 1908, President Theodore Roosevelt called for a conference on the care of "dependent children." He also announced his belief that homes were the best place to raise children. Orphanages were phased out as society moved away from institutional to home-based solutions for raising dependent children.

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Illustration from HARRY POTTER