

The Christmas LADIES' HOME JOURNAL

DECEMBER 1900

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The "Little Men" Play

A Two-Act 45-Minute Play Adapted from Louisa May Alcott's Famous Story of "Little Men"

By ELIZABETH LINCOLN GOULD

WITH PICTURES BY REGINALD B. BIRCH, ILLUSTRATOR OF "LITTLE LORD FAULTLEROY"

A SPECIAL WORD: All rights in this play are reserved by the heirs of Louisa May Alcott. But permission is hereby granted to the readers of THE LADIES' HOME JOURNAL for an amateur production of this play limited to one performance only. The request is simply made that there shall be printed on each program

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MRS. BHAER



DAISY



NAN



BESS



TEDDY



TOMMY



DEMI



NAT



DAN



PROFESSOR BHAER

THE PEOPLE IN THE PLAY

COSTUMES FOR PLAY

ACT I

Mrs. BHAER: Dark gown, big apron with pockets.

NAN: Gingham dress, sunbonnet.

PROFESSOR BHAER: Shabby suit, well-worn, loose house coat.

DEMI, TOMMY, NAT, DAN: Ordinary schoolboys' suits, Dan dressed to look older than the others.

TEDDY: Kilts and blouse waist.

ACT II

Mrs. BHAER: Dark gown, red ribbon bow at throat, white muslin apron.

DAISY: Dark blue (or black) skirt trailing on ground, bright-colored shawl crossed over a white waist, ends tied together behind; pair of spectacles; large pocket-handkerchief pinned to a ribbon belt at her left side; white ruffled cap with bright red bow.

COSTUMES FOR PLAY

ACT II—Continued

NAN: Bright green (or red) skirt (long), blue waist, yellow scarf tied around neck, floating ends, wreath of artificial flowers on head, old pink (or white) slippers, fan made of feathers from duster, hanging by string from waist; large smelling-bottle also hung by string.

BESS: Pink or pale blue frock, white apron with high ruffles over shoulders, pretty slippers.

PROFESSOR BHAER: Same as in Act I.

DEMI, NAT, TOMMY: Same suits as in Act I, but with high paper collars, tall black hats, and bright, unmatched gloves.

DAN: Same as in Act I.

TEDDY: Same as in Act I.

Directions as to right and left are given from the stage, not from the audience.



FIRST ACT—"There! I couldn't wait any longer, so I went and got it!"

The First Act

[Room in BHAER'S house. Maps on walls. In back of room, desk, with schoolbooks and writing materials on it, chair behind it. At right of desk, facing it, eight or ten straight-backed chairs, in two rows. Door at rear, and one at left. As curtain rises NAT is discovered standing before desk, eyes fixed on map of United States on wall. He has hands in pockets and looks mournful.]

NAT: It's no use! The boys don't believe I'm telling the truth. They all think I stole Tommy's egg-money; all except Daisy; she told Demi maybe the hens ate it. Ned only said Dan might have done it, because he knows Dan's my best friend, and he wants to hurt my feelings.

[Drops into chair on the right nearest front of room, takes out his harmonica and begins to play. If he can play the fiddle, one should be on desk when curtain rises.]

[Enter DAN from door at left.]

DAN (goes to NAT and puts hand on his shoulder. NAT stops playing): I've just given Ned a good ducking in the brook for pestering you. I don't believe he'll trouble you any more; if he does, just tell me and I'll see to him (hereby).

[NAT puts harmonica in his pocket, goes to desk and leans against it. DAN walks around the room as they talk, hands behind his back.]

NAT: I did lie sometimes, before Father Bhaer

cured me. I don't mind so much what he says about me, but I hate to have him pitch into you.

DAN (looking away from NAT): How do you know he isn't right?

NAT (with a glance at DAN): What, about the money?

DAN: Yes.

NAT (laughing and shaking his head): Oh, I'd never believe a word of that! You don't care for money; all you want is your old bugs and things!

DAN (stopping at desk and turning leaves of schoolbook): I want a butterfly net as much as you want a good fiddle. Why shouldn't I steal the money for it as much as you?

NAT: You wouldn't do it. You like to fight and knock folks around sometimes, but you don't lie, and I don't believe you'd steal.

DAN (beginning to walk again, and speaking in hard, rough voice): I've done both. I used to fill like everything, and I stole things to eat out of gardens when I was tramping back here after I ran away from Page's, so you see I am a bad lot.

NAT (in a distressed tone): Oh, Dan! don't say it's you. I'd rather have it any of the other boys!

DAN (stops to look at NAT with half-pleased expression): I won't say anything about it. But don't you fret and we'll pull through somehow; see if we don't.

NAT (puts both hands around DAN'S arm and looks at him imploringly): I think you know who did it. If you do, beg him to tell, Dan. It's so hard to have them all hate me for nothing. I don't think I can bear it much longer. If I had any place to go I'd run away, though I love Plumfield dearly; but I'm not brave and big like you, so I must stay and wait till some one shows them that I haven't lied.

[Turns and goes quickly out of door at left as Mrs. BHAER enters from door at rear.]

Mrs. BHAER (holds out her hand to DAN who takes it. She shakes hands heartily as she talks): I'm glad to find you here, Dan. See what a good report you have this week. [Opens book which she takes from drawer in desk, shows DAN page of it, runs her finger down page and smiles at him.]



SECOND ACT—"Please walk in, gentlemen; it's all ready!"

195950

3

Ladies' Home

AUG 10 1938

JOURNAL

SEPTEMBER, 1938
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**THE PRODIGAL
PARENTS**

BY SINCLAIR LEWIS

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LADIES' HOME JOURNAL

CONTENTS OF THIS ISSUE

COVER DESIGN BY STEICHEN

The Month's Best Seller in One Issue

PAGE

THE PRODIGAL PARENTS *Sinclair Lewis* 16

Fiction

THE PIXIE HAT *Roland Pertwee* 11
 NOT IN THE MINUTES *Joseph Harrington* 18
 PEOPLE JUST DON'T *Baird Hall* 20
 NEVER ANOTHER MOON (Conclusion) *Helen Topping Miller* 52

Special Features

MOTHER, TAKE A BOW (Editorial) *J. P. McEvoy* 4
 "WPA—HERE WE COME!" *Dorothy Thompson* 4
 WHAT DO THE WOMEN OF AMERICA THINK? (No. 8—About
 Medicine) *Henry F. Pringle* 14
 WHO SHOULD GO TO COLLEGE? *John R. Tmisi* 22
 THE BOY VETERAN *William Burnett Benton* 23
 MR. & MRS. VINCENT ASTOR *Helen Worden* 29
 THIS IS A SULKER *Munro Leaf* 50
 HOMEWORK VERSUS HEALTH *Dr. Herman N. Bundesen* 70
 THE DEAR MAN *Cartoon by Helen E. Hokinson* 73
 DIARY OF DOMESTICITY *Gladys Taber* 74

General Features

ON THE PAN! (The Sub-Deb) *Elizabeth Woodward* 6
 FIFTY YEARS AGO IN THE JOURNAL 9
 JOURNAL ABOUT TOWN 9
 JOURNAL'S END *Ann Batchelder* 92
 REFERENCE LIBRARY 95

Interior Decoration, Building and Garden

TWIN UPHOLSTERY *Henrietta Murdock* 28
 BERMUDA AT HOME *John Cushman Fistere* 40
 EXCEPTIONS PROVE THE RULE *The Gardener's Assistant* 69

Fashions and Beauty

HER FIRST YEAR *Wilbela Cushman* 24, 25
 LEARN TO STYLE YOURSELF IN THE JOURNAL SCHOOL OF
 FASHION *Wilbela Cushman* 26, 27
 SCHOOL CLOTHES 47
 A PLOT FOR CINDERELLA *Louise Paine Benjamin* 62

Food and Homemaking

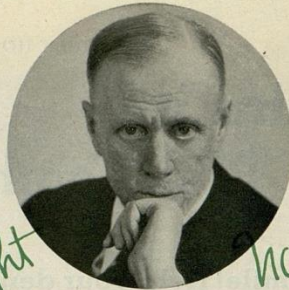
By *Ann Batchelder*
 PERSONAL PREFERENCES 30, 31
 LINE A DAY 32
 PLEASE, MOTHER, MAY I HAVE SOME MORE? *Louella G. Shoner* 34
 NOTES ON LAUNDERING LACES *Margaret Davidson* 79

Poetry

REVELATION *Josephine Johnson* 37
 THE WARRIOR *Sara Henderson Hay* 43
 MATTERS FELINE *Frances Acton-Adams* 57
 CURFEW SONG *Elaine V. Emans* 61
 PEDESTRIAN *Katharine Newlin Burt* 66
 LIKE DEW *Elizabeth Coatsworth* 78
 FIGURE PIECE WITH FLOWERS *Margaret Widdemer* 97

September, 1938

Volume LV, No. 9



Top-flight

Novelist

Sinclair Lewis: Inasmuch as the famous Nobel-prize-winning novelist was himself a rebellious youth, he is perhaps best fitted of current writers to tell the story in *The Prodigal Parents* of why parents sometimes rebel, too, against too-demanding children. Lewis' own father was a country doctor in Sauk Center, Minnesota, and his mother was the daughter of one. As a youth, he was principally occupied in skating, swimming, mowing the lawn and splitting the wood for the kitchen range when not reading Scott, Dickens and the works of Harry Castleman. In grade and high school he distinguished himself neither as a scholar nor as an athlete. He did attract some attention in Sunday school (Congregational) by refusing to believe the swallowing of Jonah by the whale. And when he decided to go to Yale instead of the University of Minnesota, that really did set Sauk Center by the ears. At Yale he became an ardent radical. It took him several years even to get started as the novelist he'd determined at Yale to become—and it was ten years before Main Street, in 1920, made him famous. In 1925, he collaborated with our own Paul de Kruif on *Arrowsmith*, and in 1928 married Dorothy Thompson, current JOURNAL columnist, then a well-known foreign correspondent in Germany.



Our Fiction

Editor

Katharine Newlin Burt: Reared tenderly on the shores of the Hudson River and protected during childhood from any but the most civilized contacts, Mrs. Burt bore both her children in a log cabin four days' drive by wagon from the nearest railroad. She has lived in New York, Philadelphia, Connecticut, New Jersey, North Carolina and Wyoming—and prefers Wyoming. There, with her husband, famous novelist Struthers Burt, met at Oxford, England, she has homesteaded and lived in frontier fashion. Her most embarrassing moment, she says, occurred in a taxi after receiving a handsome check as winner of an O. Henry Memorial prize, when she discovered that neither she nor her husband had a cent in their pockets.

Roland Pertwee: He studied painting under Sargent and acting under Irving—and so he became a writer. As a painter he was a flop—because, he claims, he made his sitters' faces reveal too much of their souls. He succeeded better as an actor, but found himself writing more and more—even in his dressing room at the theater—so, finally, he gave up the stage altogether. "I am," he says, "a strictly regular writer, being always at my table (in London) between certain hours. This fact is known to my friends, who ring me up during those hours. My best friends, therefore, are those persons who rejoice when I am rude to them—they know, then, the writing itch is upon me."



The Pixie

Hat

LADIES' HOME JOURNAL (The Home Journal) is published on the tenth of the month preceding its date.

THE NAMES of all characters that are used in short stories, serials and semi-fiction articles that deal with types are purely fictitious. If the name of a living person is used it is only a coincidence.

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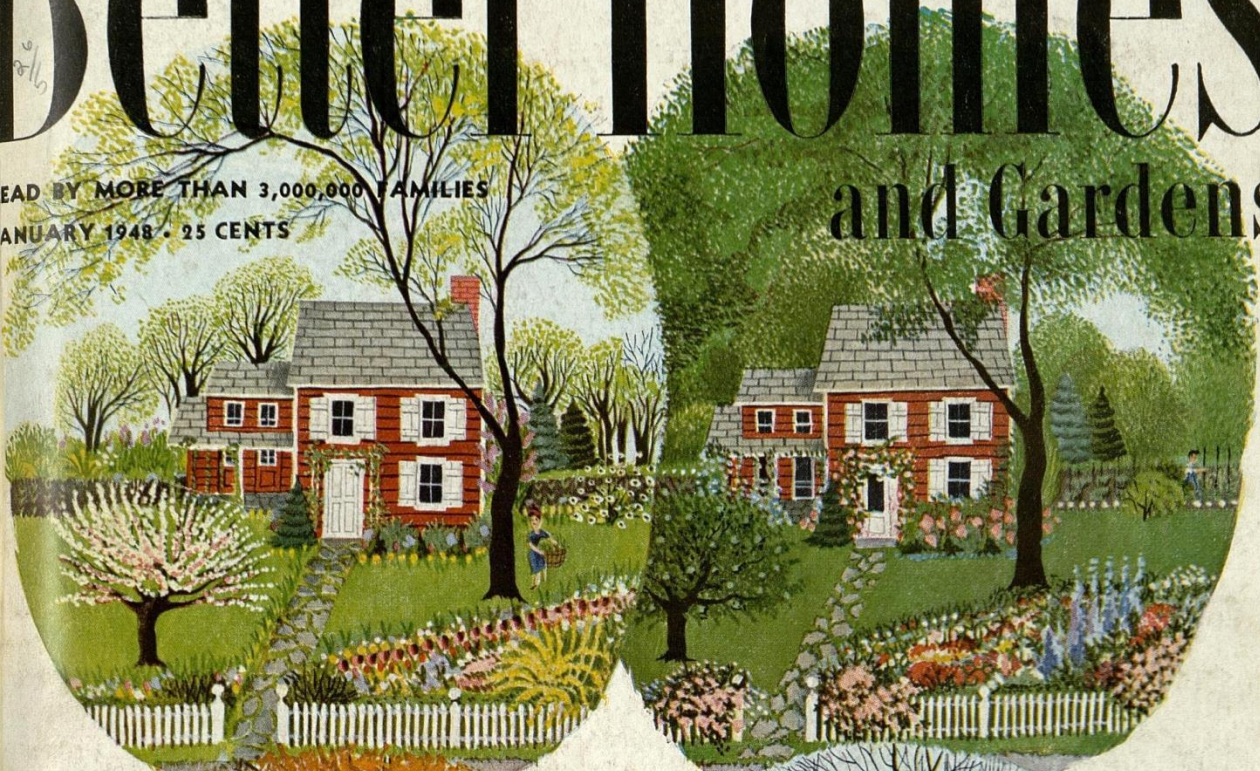
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JANUARY, 1948
 Volume 26, Number 5

FURNISHINGS AND DECORATION

Home full of ideas.....	14
This handy kitchen is a beauty.....	16
Just a lamp isn't enough.....	27
Here's help for your color schemes.....	36
Storage miracle.....	52
It was a laundry.....	86
It was a garage.....	88

BUILDING AND REMODELING

This plan works like a wheel.....	40
Remodeling problems.....	46
Remodel to suit the setting.....	54
Glue it together again.....	96

GARDENING

Highways—welcome mat to your town.....	10
The diary of a plain dirt gardener.....	18
Is your number up?.....	21
For your 1948 garden.....	34
Prettiest place on Cape Cod.....	38
Wouldn't you like country privacy in town?.....	42
How to get the most out of your lot.....	50
January garden guide.....	102
Favorite garden tools.....	104
How to grow orchid cacti.....	131

FOODS AND RECIPES

Meat-loaf meals.....	59
How you can save money and food.....	60
Make the most of dried fruits now.....	62
Master mix.....	64
Food news.....	66
Just about nuts.....	70
Cooks' round table.....	73
Cupcakes.....	73
Top-of-the-range specials.....	74
Recipes for delicious meat loaves.....	80
Cash for recipes.....	90
How to make a sandwich wheel.....	101

HOME MANAGEMENT

We have a basement playground.....	12
When a daughter asks a dad.....	33
Let's have a cup of coffee.....	48
Where to get it.....	93

FOR ALL THE FAMILY

It's news to me!.....	7, 8
The surest cure for cancer.....	45
Your dog and mine.....	98
Thru the shops.....	126, 128
The man next door.....	132

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JUNE 1938

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Contents

COVER DESIGN by HORACE GAFFRON
THE EDITOR'S PAGE: A HOME OF HER OWN - - - 4
INDEX TO ADVERTISEMENTS - - - 6
"WHO SELLS IT?" - - - 10

FICTION

THE 8TH PASSENGER . Edison Marshall . *A New Three-Part Serial . Part I* - - - - - 18
 MY LOVE IS PARALLEL . Irene Hunt . *A Short Story* - - - 22
 NEXT TO MY HEART . Helen Topping Miller . *A Six-Part Serial . Part II* - - - - - 28
 SOME LITTLE THING . Margaret Lee Runbeck . *A Short Story* - - - 32
 POSTSCRIPT AT MIDNIGHT . Earl Reed Silvers . *A Short Story* - - - 40
 YOU CAN'T ESCAPE FOREVER . Thelma Strabel . *A Three-Part Serial . Conclusion* - - - - - 44
 ALL IS BEAUTIFUL BEFORE ME . Gouverneur Morris . *A Short Story* - - - - - 60

SPECIAL FEATURES

WE HATE (?) TO SEE YOU GO . Grace P. Smith - - - 12
 FACTS AND FICTION . Alice Booth - - - 14
 RELIGION IN THE HOME . William Lyon Phelps - - - 26
 GOING ON FROM 40 . Constance J. Foster - - - 38
 THE WIDOW AND THE GREEN SUIT . Ely Culbertson - - - 58
 THE POPULAR WALLFLOWER . Marjorie Hillis - - - 65
 "THREE COMRADES"—AND A GIRL . Jane Hall - - - 68

FASHIONS Edited by HELEN KOUES

THE WEDDING COUNCIL - - - - - 84
 COOL MATERNITY FROCKS WE'LL BUY - - - - - 88
 PARIS PERSONALITIES - - - - - 112
 JUST FOR FUN - - - - - 114
 WHAT TO WEAR - - - - - 116
 SUMMER "SPECIALS" WE'LL BUY FOR YOU - - - - - 118
 COTTONS FILL THE PLAYBILL - - - - - 120
 SUMMER SHOES FOR ACTIVE FEET - - - - - 121
 WHY I MAKE MY OWN CLOTHES - - - - - 122
 MAKE A FIVE-IN-ONE SKIRT - - - - - 123

THE STUDIO

THE LAND YOU BUY - - - - - 48
 HERE'S AN IDEA FOR YOU - - - - - 50
 HOLLYWOOD CREATES A CONNECTICUT FARMHOUSE - - - - - 52
 READY-MADE CURTAINS - - - - - 54
 IMAGINATION IN REMODELING - - - - - 55
 SUMMER BULLETINS - - - - - 180
 WHAT ABOUT HAVING? - - - - - 195

THE INSTITUTE Edited by KATHARINE FISHER

I ENJOY MY WEEKEND GUESTS - - - - - 70
 WILL IT WASH? - - - - - 72
 VISITS TO THE GROCER - - - - - 74
 —FROM THE DESK OF KATHARINE FISHER - - - - - 75
 REFRIGERATORS, 1938 - - - - - 76
 DINING IN HAWAII - - - - - 78

THE BEAUTY CLINIC Edited by RUTH MURRIN

IF YOU ARE A BRUNETTE - - - - - 66
 WHAT'S YOUR BEAUTY PROBLEM? - - - - - 143
 THE BEAUTY CLINIC - - - - - 212

GOOD HOUSEKEEPING BUREAU

NOW YOU CAN FEED YOUR SKIN . Dr. Walter H. Eddy - 80
 DR. EDDY'S QUESTION-BOX - - - - - 194

BABIES, NEEDLEWORK, ETC.

NEEDLEWORK . Anne Ott - - - - - 83
 MAKE THE MOST OF SUMMER . Dr. Josephine H. Kenyon - 199

FOR THE CHILDREN

CANYON KIDDIES . James Swinnerton - - - - - 36
 MICKEY'S PARROT . Walt Disney's Mickey Mouse - - - 37

POEMS

IN THE COOL OF THE EVENING . Sara Henderson Hay - 17
 LIFE IS LIKE A GARDEN . Elaine V. Emans - - - - - 42
 MY SONG . Dorothy Callaway - - - - - 62
 LOVE . Grace Noll Crowell - - - - - 64
 THREE THINGS FOR JOY . Lois Page - - - - - 137
 YOURS WERE THE HANDS . Carleen Vinal - - - - - 147
 WOMAN TO WOMAN . Ruth Seymour Vesely - - - - - 165

JUST SOME OF THE THINGS YOU SHOULDN'T MISS IN

THE JULY GOOD HOUSEKEEPING

FOURTEENTH SUMMER A BEAUTIFUL NOVELETTE BY ELIZABETH DAVIS

Short Stories By

I. A. R. Wylie

Alec Waugh

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THE RED BOOK MAGAZINE



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CHRISTMAS GIFT

By Harriet Prescott Spofford.

THE RED BOOK

MAGAZINE

EDITED BY KARL EDWIN HARRIMAN

BEGINNING THE NEW YEAR

THE RED BOOK MAGAZINE for January will present one of the most striking stories it has ever published. The title is "Love of Woman," and the author is Edwin L. Sabin, a writer who, heretofore, has worked in a very different field from the one he enters in this extraordinary story. The illustrations by Frank Stick are no less remarkable than the tale. A second story of novelty and power is "Wireless" by Edwin Wildman, the scene of which is laid in a desolate wireless telegraph-station on a peak of the Rocky Mountains. A most appealing story of childhood is "Barbara's Choice" by Irvine Graff, which is illustrated with a series of quaint drawings by Blanche Fisher. These are but three of a baker's dozen of short tales that will serve to indicate the sort of a magazine THE RED BOOK for 1908 will be—the most engaging and original fiction-magazine published.

CONTENTS FOR DECEMBER, 1907

Copyright, 1907, by The Red Book Corporation. Entered at Stationers' Hall, London. All Rights Reserved

COVER DESIGN	Painted by J. N. E. Marchand	
PHOTOGRAPHIC ART STUDIES	By { Otto Sarony Company, New York and White Studio, New York	
FRONTISPIECE	Drawn by F. De Forrest Schook	
To accompany "For Shorty Cullen's Kids:"		
COURTESY OF THE ROAD	Gelett Burgess	177
Spark plugs, cylinders, carburettors, and Cupid. Illustrations by Angus Mac Donall.		
THE TOY AMANSADOR	F. L. Stealey	188
A cross-section of life on the Rio Grande. Illustrations by John W. Norton.		
IN THE DARK	C. E. Hughes	198
The honor of a German lieutenant is sustained.		
THE ORDEAL OF MARIAN JOSEPHINE	Lillian Collins	201
A tragedy of little girlhood is averted. Illustrations by Blanche Fisher.		
THE SIN OF THE SILENT ONE	Newton A. Fuessle	207
Where Love is, there is the Life of Man. Illustrations by Frank Stick.		
AN ALIEN	Frank H. Sweet	215
An echo from the mountains, in a mill-town.		
A CHRISTMAS GIFT	Harriet Prescott Spofford	218
"Great Reserve," a father's conscience and a daughter's love. Illustrations by Fred Woods.		
THEIR WEDDING DAY	Robert G. Bellah	227
A plot that simply refused to be frustrated. Illustrations by David Robinson.		
BREED OF THE SEA	John Barton Oxford	235
An ancient mariner takes matters into his own hands.		
THE ELOPEMENT OF NANEEN	Harriet Gaylord	239
Love finds an aerial way on this occasion. Illustrations by W. W. Colby.		
A FRUITLESS PREPARATION	Ruth Wilson Herrick	248
Looking before you leap is not always necessary.		
FOR SHORTY CULLEN'S KIDS	William Hamilton Osborne	253
One touch of Xmas makes all mankind kin. Illustrations by F. De Forrest Schook.		
RECLAMATION	Alma Martin Estabrook	261
Where there's a woman there's a way. Illustrations by James Weiland.		
A DEAL IN COPPERS	Kilbourne Cowles	268
An experiment in high finance. Illustrations by Ethel L. Coe.		
PARISIAN MODES	Reutlinger, Paris	273
Illustrations from photographs.		
SOME DRAMAS OF THE DAY	Louis V. De Foe	281
Illustrations from photographs.		
THE HOW AND WHY OF MOTORING	E. Ralph Estep	Advertising Section
Illustrations from photographs.		

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