

### MOVIE MINIATURE



By THAYER WALDO  
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**F**OREWORD: This may, perhaps, be called a drama. Beyond that I leave definition to the reader. What is one man's belly-ache may so easily prove another man's pain in the neck.

We find ourselves in Hollywood, in the private office of one L. Theodore Glitz, associate producer for ABC Films Inc.—albeit the privacy remains somewhat theoretical.

M. Glitz is a man of many duties and must subdue that natural yen for seclusion which all picture people so notably possess.

We discover him at the moment displaying a fine brand of his favorite emotion—reluctance.

Director Leo Stevens wants L. Theodore to give him a five thousand dollar budget extension on his current picture.

The producer hears him calmly and denies him flatly.

"This has been going on for quite a while when we achieve our first careful."

**DIRECTOR STEVENS:** I tell you, the scenes I need this money for have got to be in! They represent the show's big punch—the climax—everything!

**PRODUCER GLITZ:** Yeah? So why don't you shooting them first then?

**STEVENS:** You know d—n well I never work that way! Sequences get taken in their proper order, and that's one of the main reasons every picture I turned out last year was so much better than anything—

**GLITZ:** Say, didn't you get your salary for last year?

**STEVENS:** (blankly): Why, sure; but what—

**GLITZ:** Then don't be talking about what you did then! It's now you're wasting my dough, ain't it?

(Stevens gets another blast started, but he miss his words in the sudden uproar. The door has swung violently open and two desperate young men are trying vainly to hold back three energetic young women. In a jiffy the latter are crowding around L. T., jabbering in perfect unison. Maybe we can pick it up piecemeal)

**FIRST YOUNG MAN:** I demand my right, Mr. Glitz! Nobody can get fresh with me or—

**SECOND YOUNG MAN:** Bert Leroy is a louse! He put his dirty hands on me and—

**THIRD YOUNG MAN:** If you don't fire him right now, I'll raise a stink that—

(From out the welter emerges Leo Stevens, countenance magenta, arms a-wave. He flings about savagely, giving off a deal of language that would only sully this page to record. Meanwhile, the producer has evoked comparative quiet. That is, only he and one of the girls are talking at once)

**GLITZ:** Well, why don't you socking him in the puss?

**FIRST GAL:** (They're all dressed, now we notice, in nothing but large facsimiles of liquor labels, done in gauze and beads): I don't have to hang around this crummy dump and take insults from a rat like him. We originated our specialty dance in this Spirit of Repeal number, and we can take it to some other studio.

**GLITZ:** Okay, little lady, I see what you mean and I'll fixing it up immediate. Now just run along and take yourselves a vacation for today. Tomorrow I promise you everything is jake and Leroy don't bother you no more.

(They murmur a bit longer, but shortly he's purred them right out of the office. Stevens rushes back, but Glitz is busy with the phone)

**GLITZ:** Give me Sam Klein in the legal department. . . . Hello, Sam—Theodore speaking. I want you should right away copyright all the steps and costumes in Leroy's new dances—particular the Spirit of Repeal. You can get pictures from him. And listen; tear up the contracts of anyone who ain't on the set when you go over there; see?

He hangs up and sits back, utterly placid)

**STEVENS:** (Introducing just a touch of wheedle): Now, L. T., just authorize those few extra dollars, and we can both get back to work.

**GLITZ:** This is my work. Ain't I built a career arguing birds like you down?

**STEVENS:** (the lid's off again): Yes, you short-sighted, haggling imbecile—that's all you know how to do! Here I throw my whole soul into creating a marvelous production, and then have to wear myself out pleading for a pittance. God, the mockery of it!

(That door has burst open again; this time it's a pair of oddly assorted chaps in deshabille. One is enormous and nearly bald; the other slight, sleek-haired and intense looking. The second hurries over to seat himself at the grand piano by the windows. The huge one hovers over Herr Glitz)

**LARGE GENT:** (rapturously): L. T., listen—sit still—hold your breath! Get ready for the biggest thing that's ever happened in music, even from us. It's called "Sapphires in the Starlight." All right, Phil—go ahead.

(Phil obeys, tumbling over the keys in a sort of berserk abandon,

while the other gives voice. It really turns out to be a pretty nice little song, at that, considering its daring novelty: the sapphires are "your eyes," and starlight "the light of love for me." Soon it's ended, and the two composers are facing Glitz expectantly)

**GLITZ:** Boys, that's nice. What is it—a rumble?

**PHIL:** (wailing): No, no—waltz, L. T.! Don't you get it? Da-da-de-de-dum, dum-dum-de-de-da. See?—perfect three-four time.

**GLITZ:** Oh, sure! All right, boys; we'll find for it a spot in the next musical. So long.

**LARGE GENT:** Wait a minute, L. T. This is more than just another tune; it's a cinch hit. Couldn't we rate a better deal on royalties?

**GLITZ:** Nix, nix; you know how the contract reads on that.

**PHIL:** Well, then how about a little salary raise for this piece?

**GLITZ:** Stop it, boys. There ain't no raises being passed out in times like this. Now scam along, please.

(They take it with a shrug and a sigh, and depart. Instantly the director, who's been fretting himself up to a real peak, resumes the attack)

**STEVENS:** Dammit, man, you let every petty interruption take precedence over this vital matter I want settled! Will you for the love of heaven give me an order for that additional five thousand?

**GLITZ:** (precisely the same as an hour ago): Positively no, Leo. I ain't tossing away no more gelt on that show. You gotta find some other way to get by.

(That's all Stevens can stand, at least for one session. He lets go one purple oath, deliberately knocks a row of books onto the floor, and storms from the room. Now for a moment L. Theodore Glitz is alone—a paunchy, sallow, rather forlorn appearing little man in that ornate place. Then the phone rings)

**GLITZ:** (into it): Yeah? . . . Sure—of course I will, baby . . . You want what? . . . Oh—okay . . . So? Hum, I see . . . I see . . . I should say not! . . . Why, absolutely you get it! Now—love papa a little? . . . Heh, heh; that's swell! . . . G'by, sweetie-bunch.

(Restoring the instrument, he turns at once to the dictograph at his elbow and snaps its switch. We hear a hollow sound from the screened box, and then L. T. is speaking, his tone again that of the dynamic and commanding captain)

**GLITZ:** Take some notes: Tell Sam Klein I said he should find a way to break Bert Leroy's contract. The dirty skunk didn't have Sheba Desreux's couch ready for her on the set today. And also telling him to fix Sheba up a new salary agreement at fifty per cent raise. She can't afford to learn a dance for every picture at three thousand a week only. Then another thing yet: See her director gets fifty thousand extra allowance to make more close-ups of Sheba. She says they give that punk that's playing opposite almost a third as much footage as her!

It is, we suddenly and profoundly feel, high time without more ado to ring down the

**WATCH NECKLINES**  
By CHERIE NICHOLAS

A change in necklines is in progress. High cut fronts are giving way to low cut fronts after the order of the charming neckline which graces the gown pictured. This stunning cafe dress is fashioned of a handsome chiffon of bengberg. Its beautifully molded-to-the-figure silhouette, together with its interesting low-front neckline, make it outstanding in midsummer costume collections. Slim, long sleeves accented by three tiers of fine pleated net ruffles and a soft satin bow are intriguing details.

**PLEATING IS USED QUITE EXTENSIVELY**  
There is much pleating in use now and it isn't all used for neckwear, although it does seem as though nothing fluffier than neckwear would be found. Ruffles and frills galore are lovely on some and so absurd on others. Narrow side pleatings can, however, be worn by almost any figure, which is not true of the draped polonaise.

The time has come to speak a word in favor of brown. The season is so clearly a blue one that women have been inclined to underestimate the high style interest in brown. During the first showings of the imports for midsummer brown was impressive and something of a surprise for, by that time, women were so happy that it was a blue year.

With the interesting brown and white, brown and grege and brown and beige prints, came lovely costumes in which yellow and brown were pleasantly associated.

**Brown Still in Picture as Nifty Summer Color**  
While it is true that navy and black are leaders in spring fashions for daytime, it becomes increasingly apparent that brown is to be reckoned with. It is an important color by itself and especially in prints, particularly printed crepes.

The brown prints are featured in separate frocks, in jacket costumes and also in long coat ensembles and redingotes, and it's interesting to observe the definite favor shown combinations of plain and printed crepes, featuring brown shades.

A favorite version is the jacket costume with monotone skirt, worn with printed jacket and bodice, and costumes of this sort are attractive when done in polka dots, dots in dime or quarter size. Brown with white is then the favored combination.

**Straw Cloth Appears**  
Straw cloth is a new material that has all the ear-marks of novelty with the more stable benefits of practicality. It consists of cellophane woven on artificial silk.

**NEW USES FOR COTTON LINT**  
Russian chemists have developed a method of removing the short fibers, or "linters" from cottonseed by the use of gaseous hydrochloric acid, and are now looking for new uses for the lint, once a waste product of cottonseed. They expect to produce about 85,000 tons a year from the cotton crop of Middle Asia. Chemically, linters are nearly pure cellulose. Large quantities are used in this country in the production of artificial silk, cellophane and other cellulose products.—Literary Digest.

### Fashions for Juvenile Smart Set

By CHERIE NICHOLAS



**SUMMERTIME** means vacation time, which brings clothes-planning time to hand for mothers who would dress their style-conscious children fashionably and appropriately.

Since camp life plays so important a part in the modern child's life, it might be well to consider the clothes question from that point of view. Designers of juvenile sportswear declare there is an increasing tendency, to feature bright color in camp and playtime apparel. Because materials are strong and sturdy is no reason why they cannot be gaily colorful and attractive. So, the cotton broadcloths, the poplins, the gabardines and the argentine cloth which serve so admirably for children's recreation and everyday utilitarian clothes are coming out in unusually cheerful hues this season.

For youngsters who romp through woods and climb and wade and attend "gym" classes the idea of shorts, with inner bloomers that are brought up high so as not to be visible, is advocated. The newest shorts are pleated at front and back so as to give the appearance of a skirt.

After play hours, what then to wear? Why not a cunning tailored ensemble, on the order of the clever three-piece which the pretty little girl, to the left in the picture, is posing? The ensemble theme is being played up enthusiastically for children this season. Being so interchangeable with blouses and such, it is a guarantee of a well-dressed appearance for most any child at most any hour of the day. In fact, an outfit like this may be considered almost an entire wardrobe in itself.

With the jacket on, this lilliputian tailleur of marine blue flannel looks as modish as mother herself wears on cool days and on shopping tours. Looks nice, too, with the coat removed, for that wee button-up-the-front blouse of matching blue flat crepe is most wonderfully chic.

The older girl in the picture, who is helping little sister don her smart jacket, has on a sleeveless dress which also admits of interchangeable blouses. The one she is wearing while she poses for her photograph is a Mexican-stripe wash silk. Of course it would have to be stripes, for they are smart for everybody, old and young, this season.

Style interest in little girls' dresses is said to center around necklines and sleeves in the newer models. Which accounts for the wide pleated collar which finishes the neck of the wee frock of pale pinkish soft taffeta which the tot to the right in the group is wearing. You will note also that the sleeves are fancifully smocked. The vogue for taffeta has extended into the juvenile realm. If you prefer pastel crepes they are equally as good style for tiny folks' party frocks.

That sweet child in the foreground looks adorable in her airy-fairy frock of embroidered organdie.

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### That Body of Yours

By JAMES W. BARTON, M. D.

**Weak Stomach**  
**PERHAPS** you have a weak stomach and have tried various medicines without getting satisfactory results.

It is only natural when you have an "ache" in the stomach, heartburn, a tendency to vomit after eating, and attacks of diarrhoea that you should take "stomach" medicines.

As a matter of fact, what is called weak stomach may be due to a number of causes that have nothing to do with the stomach proper.

For instance, any poisoning in the system from bad teeth or tonsils, infected gall bladder or a sluggish intestine, can so upset the stomach that it will not do its work properly.

As you know, the majority of people who have real stomach trouble such as ulcer, have brought on that condition because of their mental make-up—nervous, irritable, excitable.

Another cause of weak stomach is an incorrect diet; that is a diet not suited in quantity or quality to the ability of the digestive tract.

Dr. F. Kraupf, Berlin, says that the whole series of symptoms of weak stomach, up to the actual formation of ulcer, could often be avoided—if the diet were always right for the stomach.

The thought then is that in all cases of weak stomach, the individual should get a complete examination by dentist and doctor and everything that may be interfering with the work of the stomach removed or corrected.

This may mean rest periods before eating, smaller meals, foods that the patient likes and that agree with him, no emotional disturbances before, at, or immediately after meals, correction of constipation, and establishment of a regular bowel movement.

It has been often noted that where test meals and X-ray examinations have been made, no deformity, delay in emptying, or other ailment was found, yet the individual suffered with a "weak stomach." By simple changing his habits, studying his diet, giving him a little change or vacation, the stomach became strong and free from any disturbances.

In other words the stomach very often is weak or feels weak because of conditions in the body or the mind instead of in the stomach itself.

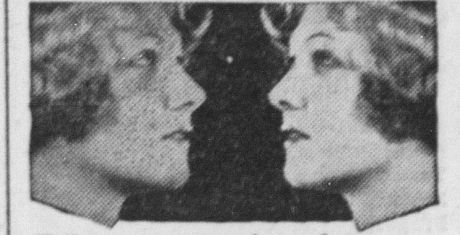
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