PLAYERS DON'T PEN THE LETTERS WHICH APPEAR ON THE SCREEN

Hollywood, Calif., March 26—George Arliss writes a letter to the King of France. Ruth Chatterton pens a note to her lover. Kay Francis makes notations on a calendar pad. William Powell fills out and signs a check.

Later, in what is known to studio technicians as an "insert," the letter, the note, the calendar pad or the check is shown on the screen. Ostensibly the star concerned wrote it, but the chances are he didn't. The chances are the star can't write — legibly enough to make a good insert.

Some one else writes the letters, makes the notes and signs the checks the stars appear to write during a picture. It may be the script clerk. it may even be the director, or the assistant director or an electrician or on extra or the property man's girl friend. It may, in fact, be anybody except the star himself, and it is most certainly some one who can write plainly and approximately in keeping with the character the star portrays on the screen.

In a far corner of the Warner Bros., First National studio there is a row of offices partitioned from one of the big sound stages. On one door a modest sign tells the visitor that within is the "Insert Department." It is a part of this department's business to write the letters which the stars appear to write in pictures. They do other things there, too. The average picture has from twenty to thirty "inserts" of various kinds and they are all made there. But letter writing and check signing are two of their specialties.

It appears that if George Arliss as "Voltaire," his forthcoming screen characterization, for instance, were allowed to write that letter to the King of France and it were to be shown to the audience as an "insert," the public might be eternally mystified as to its contents. Mr. Arliss has an interesting and characteristic handwriting, but it is not one which is easily and quickly read from a distance. Even the first name of his signature has to be interpreted to the uninitiated. A whole letter written by Mr. Arliss and shown on the screen would slow down the tempo of the picture.

This is also true, in a lesser degree, of Miss Chatterton's scrawling script with its irregular capital letters. Miss Francis writes a neat and quite legible backhand, totally unfitted, generally, to the roles she plays. William Powell, James Cagney, Edward G. Robinson, Barbara Stanwyck and Betty Davis will never, any of them, win penmanship prizes— or write their own inserts.

It is up to the insert department, then, either to write or to get others to write these letters and notes and checks for the stars. Willard Van Enger, who heads he department, goes to great lengths to make such inserts both legible and characteristic. In the early days of pictures the inserts were not so carefully made. The villain's ransom note and the heroine's love letters were both certain to be written in a bold and childish hand, altogether without character. More often than not the inserts were left to the property boy to provide and he or his girl friend wrote them all.

Now, however Van Enger studies the character carefully before he makes the inserts. The most difficult ones are those where the player's hand is shown actually writing. For these Van Enger has to find both the right kind of penmanship. That is when the electrician or the assistant director or the extra player is called upon to serve. Van Enger has a long list of persons whose writing can be easily read and whose hands are characteristic of various kinds and classes of people. They write seated at a desk with lights and the camera trained on the hand from above. When such a scene is finally incorporated into a picture it is impossible to tell whether the star really write it or not.

Van Enger and his assistants make up all the inserts seen in Warner Bros., First National pictures except marriage licenses. H. F. McCord, chief film editor, makes those. It is a hobby with him, one he has followed for a long time. He has a great pile of movie marriage licenses in his desk and he can provide a blank for almost any state in the Union on a moment's notice.

In his time McCord has made many interesting movie matches, some of which eventually "took" in real life. He provided a license for Ruth Chatterton and George Brent to use in the picture "The Rich are Always With Us," the first in which they appeared together. A few months later they had a real license and were married.

A WHALE OF A SUGGESTION

Marshfield, Ore., March 25—Postmaster Duncan Douglas received a letter from a young woman in Indiana asking confirmation of a story that whales come into Coos bay, are fed hay and milked, and the milk made into cheese. Douglas said before anything like that happened they'd have to train dogfish to do the herding.

"Keep the change", once a festure of vain-glorious wealth, now belongs the phrases of a dead language.

There *is* something in *knowing how* to make cigarettes. Look around you and notice how many men and women smoke Winchesters!

Winchester
CIGARETTES
Blended Right!

GRANNY WAS LOST

Seattle, Washington, March 25—"I want my granny", ve year old Phyllis Myers told the police over the telephone when she arrived from Kindergarten and found the house empty. After considerable search police found "granny" visiting next door.

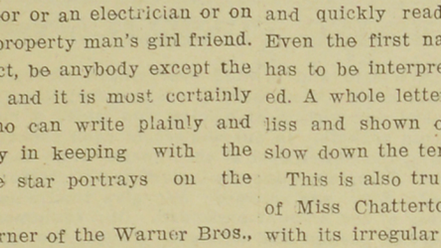
Maybe he has gone to China. Anyway, shows with chorus girls are all the rage in Shanghai right now.

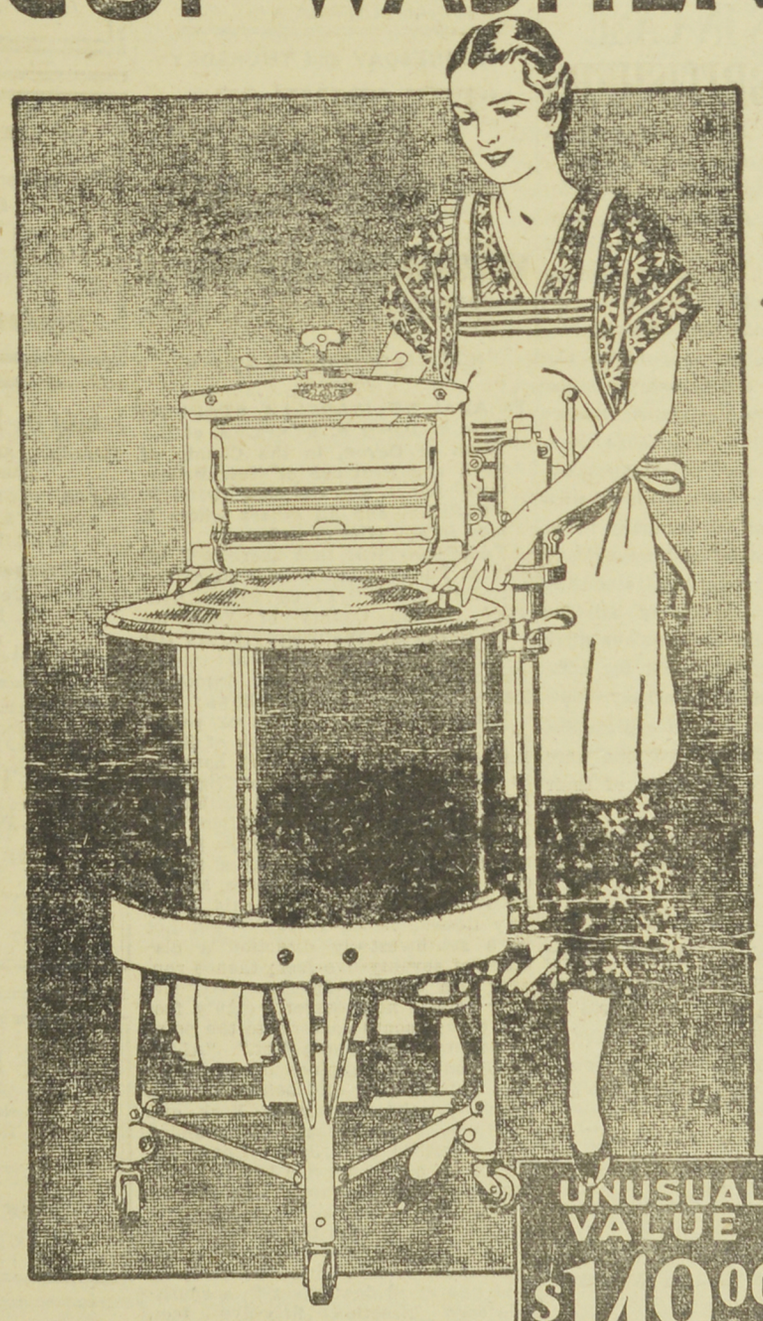
SWELL GRUB

Columbus, Ohio, March 25—Swell grub was furnished Byran county jail prisoners under former Sheriff Carl Ragan, state examiners charging he owes the county $7,122.40 for meals.

Glasgow is much exercised because a municipal judge has been charged with taking a bride. The disturbance caused by the incident is a tribute to judicial integrity in Scotland.

A New Perfected
VACUUM CUP WASHER





TO the women of Canada, Westinghouse presents a new, advanced Vacuum Cup Washer . . . a washer that *looks* different, *is* different, and employs the Vacuum Cup Principle which has for years stood supreme in the regard of careful housewives.

Gently as human hands, yet irresistibly, the three powerful vacuum-cups force air and cleansing suds through every mesh and fibre of the fabric . . . without friction, without the slightest injury to the most delicate weaves.

Even deeply imbedded dirt cannot withstand the scrubbing, thorough "Vacuum Cup" action.

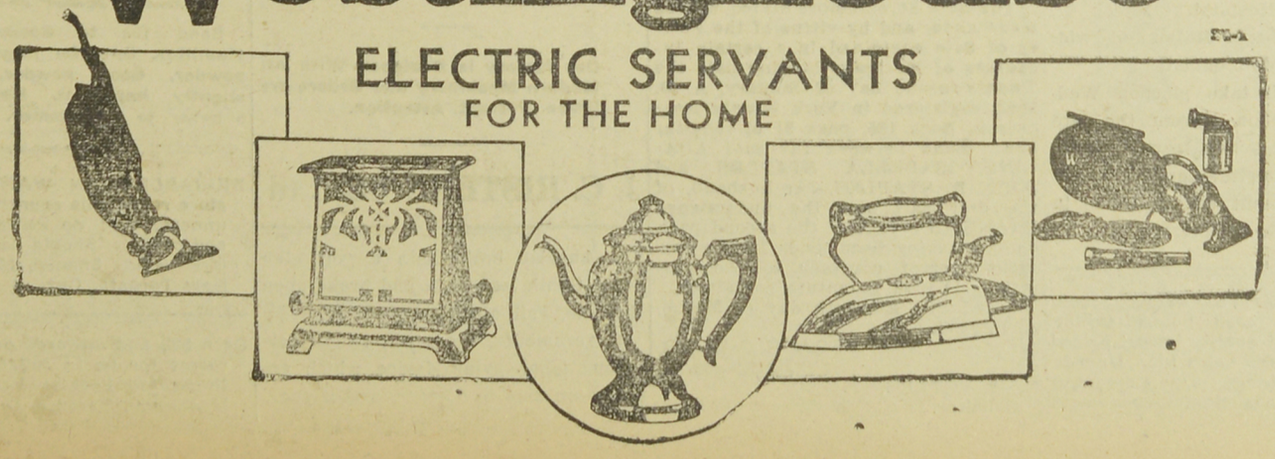
Beautifully finished in smart, modern color combinations . . . Crystal Black, Coral and Silver . . . or Nile Green, Light Green and Silver . . . the new Westinghouse-Easy Vacuum Cup Washer presents a combination of important refinements found on no other machine, including hand height control lever, all enclosed oil-bath main gears, instant accessibility, single point oiling system and the wonderful Lowndes clutch (an exclusive feature on the new Westinghouse-Easy Vacuum Cup Washer) which removes forever the old risk of accidental damage through overload to motor or wringer.

And here is more good news! Now, for the first time you can have this perfected Vacuum Cup Washer for no more than the price of an ordinary washer . . . *the lowest price* ever offered in Canada on a vacuum cup electric washer.

See this wonderful new Vacuum-Cup Washer . . . and learn how easily it can be purchased on the Westinghouse Budget Plan!

UNUSUAL VALUE
$149.00

Westinghouse
ELECTRIC SERVANTS
FOR THE HOME



Are You Among Those Who Say "I never read Advertisments"

TO SAY "I never read advertisements" would be much like saying, "I never use soap" or "I never read newspapers," or "No one can teach me anything," or "I know everything."

Many good—but not very wise persons seem to think that all advertisements are just the vainglorious braggings of those who publish them—designed to part fools and their money. The truth is that most advertisements are incitements to their readers to do or be or buy or use something for their immediate or prospective advantage. Advertisers, to be successful and to live long, have to *offer something of value or of desire*—something really wanted or needed by the public. Advertisers, to live long, *must not cheat the expectations or confidence* of those who buy what they offer or propose.

Here are some questions to be answered by those who say "I never read advertisements"—

1.—What alarm clock would you buy if you needed one?
2.—What camera would you buy, for your own use, or to give to a son or daughter?
3.—What motor car possesses your favor?
4.—What face cream or shaving soap or cream, or tooth paste did you use today?
5.—What laundry soap (or flakes) is in your kitchen right now?
6.—What brand of tobacco would you buy if you were a user?
7.—The watch on your wrist—what name does it bear?
8.—What theatre is presenting the best program?
9.—Your life insurance policy--what company issued it?
10.—The ginger ale which you serve to guests—what brand is it?
11.—The tea which you buy regularly—what brand is it?
12.—The baked beans and the tomato catsup now on your pantry shelves—what brands are they?

YOU SEE! Whether or not you consciously or habitually read advertisements, you buy, by preference, what advertisements have recommended to your confidence and what experience has proven to be satisfactory.

The things which we DON'T buy and which have a sickish life, are those which are not advertised, and which try to ride onto public favor on the backs of well-advertised products.

It is to one's discredit to say, "I never read advertisements"

THE DAILY MAIL with its large quality circulation is a first-class advertising medium!