



**Ladies!
Do YOUR
Gloves Fit?**

HERE is a remarkable difference in gloves. Some gloves simply will not pull down over the finger tips. For example note the illustration on the left. See that ugly little projection at the tip of each finger? That's just one of the annoyances you avoid by wearing

**Queen Quality
Silk Gloves**

Every demand of daintiness is met in "Queen Quality" double-tipped Silk Gloves. So carefully drafted—so beautifully finished—that, when pulled on, every finger fits PERFECTLY, as shown in the illustration on the right. Only the finest grade of Japanese silk is used. This silk, known as "Extra Classical," is imported from Japan in the raw, and woven in Canada. "Queen Quality" and "Made in Canada" stamped in gold in every pair. Prices, 50c. to \$1.50 the pair at the smartest shops.

If you have difficulty in supplying your needs, write us for the address of your nearest "Queen Quality" Shop.

ST. CATHARINES SILK MILLS, Limited
Dept. E.W., ST. CATHARINES, ONT.
Makers of "Queen Quality" Italian Silk Lingerie



Baby's Needs Are Few

Fresh air and the right food are the principal ones. There is one golden rule in feeding Baby: "Keep as Close to Nature as Possible."

If Baby must be bottle-fed, do not rest until you have the best substitute for mother's milk. Let nothing but the best satisfy you!

Did you ever try to find out anything about Baby's natural food—its composition, and its proportion of cream? Do this, and compare the results with

Glaxo

"The Food That Builds Bonnie Babies"

and you will know why GLAXO is The Best Food For Your Baby.

GLAXO is perfectly pure. It is scientifically sterilized milk and cream, with the water removed. Add hot water and GLAXO is ready for use in a moment.

Ask YOUR Doctor

Glaxo

British-Made
for the
Babies of
Particular
People

Canadian Offices:
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Building
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418 Dominion
Bank Building
TORONTO

Please send me your illustrated
Baby Book describing GLAXO:

Name.....

Address.....

My Druggist is.....

E. W.

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How to Write a Photo Play

A PHOTO-PLAY BY A SUCCESSFUL
describes ac- SCENARIO WRITER
tions only.

There is no dialogue.
Written out it has four parts:
Title, synopsis, cast of charac-
ters, and scenario.

Every play has an element of rivalry; two persons want the same object; only one can get it. And there are obstacles to overcome. People like happy endings, and while a happy ending is not a necessity, it is advisable. Although sorrow is shown, you must be careful never to have scenes offending good taste or morals. Be careful that you do not copy your story from a book, magazine, story or play. These are all copyrighted. Do not introduce children or animals into your play for not all producers are willing to train these "difficult" actors.

Have your play full of suspense and every scene interesting. Get a motive for the play. Let the audience see what the motive is at the very first and do not let them know what the end is until you get there.

The first thing to do is to pick your characters and write what they do—that is the scenario. After this, write the synopsis and make a suitable title.

Have a very few characters, and have them in the play from the first to the last. There should be only one principal character and he or she should have all the interest. Arrange the list of characters as they are arranged on a theatre program. Do not describe how they look.

When you have the action of the play clear in your own mind, begin to put it down. Make the different emotions of the actors quite clear by telling just what their movements, gestures and expressions are. Write it in this way: "Indian exits—enter trapper—running—trips over log—falls—"

Get right into the story. The story must start with the first movement in the first scene.

The number of scenes does not matter. The length of the play depends altogether on the time it takes to act it and not on the number of scenes or the number of words you use to describe them. A new scene comes every time the camera is moved, and must be numbered accordingly.

If the camera is moved close to take the picture, for instance, of a hand forging a signature, the scene is called a Bust scene, and because the camera is moved it is a new scene and is given a scene number.

Do not include useless scenes. Each scene must carry on the story. Don't describe unnecessary scenes; just say "love scene." In writing what would be usually spoken, use the word "signifies;"

do not say, "The mother says to the villain, 'I do not fear you.'" Write it, "Mother signifies, 'I defy you.'"

Between two interior scenes in different houses, it is well to show an exterior scene; this will indicate that the interior scenes are separated.

Leaders are sub-titles, bits of conversation, etc. They are used to help make the story clear. While they are necessary, they must be used sparingly, for they interrupt the action. As the camera is not moved, they do not constitute a scene, and are not so marked. Letters, clippings, etc., serve the same purpose as leaders. A part of a sample scenario will show how these are written:

Scene 10 —Hotel office. George enters—approaches desk—boy comes up—hands him telegram—he opens it—reads—
Show telegram—George West, Montreal.
Come back at once.
—Jane.
Back to scene—George sends boy for bag—pays account—exits.
Leader —George returns.
Scene 11 —(And so on).

Try not to have a long lapse of time, like ten years, between the scenes. If you can have the story happen in an evening or a day, so much the better.

Let the characters leave the scene, and enter the next one shown in a natural manner. Show the scenes in a natural order. Begin with the beginning of the story and keep going on, not backward.

In describing the stage setting, use one or two words only as—Country school room. Just that. Never mind the details. Let your play be one that is easy to stage. If it is expensive and difficult to produce it is not likely to meet with so favorable a reception from the companies.

The length of a play depends on the time it takes to act it. A one-reel play requires twenty minutes; a double reel, forty minutes; three reels, an hour. The maximum length for a scene is three minutes. To judge how long your play is, read it slowly, imagining the action.

Typewrite the play if possible, using "double space." Use unruled white paper, 8½ by 11 inches. On the first page put only the title, synopsis and cast of characters. In the upper left hand corner of each page put your name and full address. Put the title of your play on each page. Number the pages.

Resiliency and Sir Walter Raleigh

(Continued from page 17)

they got from little receptacles beside them and smeared on the garment edges to close the seams. They were girls, little French-Canadians, mostly, and flanked the sides of a long table, each with her pot of rubber cement, her roller for flattening and smoothing the seams, her "cleaner," and her little pair of scissors. Other girls sat at machines that whirled, binding the outer edges of the garments, stitching, trimming and sewing on the buttons.

I was shown a display of the finished raincoats—models, these, for the forthcoming season. They were stylish enough as they hung on the dummies; but when a girl from the office building consented to play the "living model" and please me by trying the raincoats on—they looked stunning! Romance was on her shoulders.

And then, again, Sir Walter Raleigh! "Would you like a glimpse of the rubber footwear?"

"Indeed, yes!" and I followed my guide up hill and down dale through the tortuous plant, to the huge department where rubber shoes of every sort and size are manufactured. The trip through was impressionistic. Hundreds of people were spread in the cloak of romance between our slippers and the pavement.

"Tag-day?" inquired a humorous employee whom I watched detaching a sheet of rubber as it came up from the calendars in the mill-room. I disarmed his suspicions and fingered the sheet. It was sole rubber, grooved to prevent slipping and already stamped with the factory trade-mark. Rubber for other parts of the shoe, including rubberized net for linings, was run up, likewise, from the rollers in the mill-room, to be taken in hand by a staff of expert cutters.

Dies were used in the cutting-out of linings and certain other parts of the goloshes, these being cut in multiple; but the gum uppers, soles and toe-caps were cut out singly, on tables from patterns, a single gesture sufficing the cutter to cut out each piece beneath his hand.

Part joined part in the "making" section, extreme skill being called for in the joining, as on this depend both shapeliness and comfort; and the making was concluded in the "last" department, where innumerable "feet" on open frames suggested mantels and Teddies home from college.

The now complete rubbers, lasts included, were placed upon iron frames on wheels, and the cars run down to the varnishing room where the shoes were either dipped into varnish, in a tank, by an automatic operation, or hand-brushed, depending on the uppers. This done, the trucks were carefully reloaded and bodily pushed into monster vulcanizers in which the freight remained overnight for curing.

The lasts would be taken out in the morning and the shoes trimmed, inspected, assorted, mated, boxed in the Company's special cartons, and the cartons packed in wooden cases for shipping.

Some twelve thousand pairs of rubber shoes are turned out daily by this great home factory. Moreover the firm which operates it has also other such factories in the country, for instance, those located at Berlin and Port Dalhousie, Ont., and Granby and St. Jerome, P.Q., and twenty-eight distributing centres; so that no housewife need languish for attention if she wants "Made in Canada" rain, snow and slush protection. Indeed, Dame Canada and her family must recognize the romance in the service which this knight of the rubber industry renders, whenever they have to brave the sloppy highway, and will look hereafter for the trade-marked products of the Canadian Consolidated Rubber Company. For Queen Bess smiled, you know, on good "Sir Walter."

And I am sure "Ye Editor" will smile, too, and courteously and graciously spread before you his "mantle" of knowledge and information, if you will write to him at his sanctum (P.O. Box 330, Montreal) and tell him what else you wish to know about "Made-in-Canada" rubber goods.