

NOTICE TO OUR CUSTOMERS

NO DELIVERY

of milk on Christmas. Get extra supply on Monday.

Our store at 326 Colborne St. will be open until 11 p.m. Monday night.

If short you will be able to get it there. We have plenty of whipping and table cream for sale. Come and get some. Orders in by Monday noon will be delivered.

We Wish You All a Happy Christmas

Hygienic Dairy Co. Ltd.
326-334 Colborne Street
Phone 142

Grand Trunk Railway

MAIN LINE EAST

2:01 a.m.—For Hamilton, St. Catharines, Niagara Falls and New York.

10:02 a.m.—For Hamilton, Toronto, Niagara Falls and Buffalo.

10:45 a.m.—For Toronto and Montreal.

10:50 a.m.—For Hamilton, Toronto and intermediate stations.

10:52 a.m.—For Hamilton and Toronto only.

1:23 p.m.—For Hamilton, Toronto, Niagara Falls and Buffalo.

1:50 p.m.—For Hamilton, Toronto, Niagara Falls and Buffalo.

4:00 p.m.—For Hamilton, Toronto, Niagara Falls and Buffalo.

8:37 p.m.—For Hamilton, Toronto and Buffalo.

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"THE LITTLE PRINCESS"

Mary Pickford's picture, "The Little Princess," from the story by Frances Hodgson Burnett, which will be seen at the Brant on Monday, Tuesday and Wednesday, is a romance of Christmas.

Christmas trees, roast turkeys, presents, dolls and candy figure prominently in the incidents of the picture. When the Christmas tree is decorated in Miss Minchin's London boarding school, Mary Pickford as Sara Crewe is enacting the humble role of maid-of-all-work at the establishment, having been relegated to that position from that of one of the well-cared-for pupils when her father died and left her penniless.

The story turns out all right in the end, however, because Sara is rescued by her father's former partner, who arrives at Christmas time with news of millions of dollars worth of diamonds from the venture of Sara's father in India. Then Sara and Becky the slavey have a Christmas tree all their own, and things are not half as bad as they appeared to the friendless children.

An added attraction will be first authentic pictures of the big catastrophe at Halifax, showing the devastation after the explosion.

"THE LILAC DOMINO"

One of the greatest successes in musical productions which this city has ever known will be presented when "The Lilac Domino" comes to the Grand Opera House next Tuesday, Dec. 25th, Christmas afternoon and evening, with a cast which would be an attraction even in Grand Opera circles and a wealth of scenic paraphernalia, a large chorus of lovely young girls who sing and dance with all the vivacity and charm of happy youth, in costumes regal in magnificence and up-to-the-minute in style and a quintet of famous comedians who draw forth laughs at the rate of two to the minute, this production is one of the events of the season.

For an entire season last year it charmed New York, Boston and Chicago, and drew crowded houses nightly. Its twenty brilliant song hits are being whistled and sung wherever it has been produced. Art critics and people in general are talking of the wonderful scenery, and, especially, of the sunset scene over the Mediterranean Sea, where an electrical clock-like device is used behind the scenes to produce, not only the rising water, but sunlight glittering on the water and the afternoon brightness fading into twilight tones and then to dusk, with twinkling stars peeping out. The artists of the village appearing. The star parties were nightly features during "The Lilac Domino" engagement in all of the large cities, and prominent fashion leaders of the metropolitan engaged boxes for the entire engagement revelling in the seductive charm of the music, the brilliant comedy and lyrical score. Among the most popular numbers are "Song of the Chimes," sung by Marjorie Dunbar Pringle of the title role, and J. Humbird Duffy with an accompaniment of silver chimes; "Lilac Domino," "The Music Will Find a Way," "Let the Music Play," "What is Done You Never Can Undo," "Where Love is Waiting," "On the Sunny Riviera," and many others. There is dancing, too, almost every description from the classic interpretations to the very latest society steps and a chorus that can dance.

"VENGEANCE AND THE WOMAN"

A remarkable illustration of the recklessness in the matter of expense and personal risk, which motion picture makers of to-day display is provided in "Vengeance and the Woman," a fifteen episode serial which will start at the Rex Theatre on Thursday. Manager Moule of the Rex has received some statistics from the Greater Vitaphone Company, producers of "Vengeance and the Woman," which are startling when compared to legitimate stage productions. For instance:

The play is in fifteen acts of thirty minutes each, which no stage producer ever attempted.

In the progress of the story more than 1,000 persons are employed—something unheard of on the legitimate stage, because no stage would hold that many people.

The great out-doors—mountain, prairie, desert—as Nature made it, is the scene of action. The stage would have to rely on canvas and paint for the effect.

A mountain is blown to bits by dynamite. Three charges reduce the monster to dust and debris. Obviously impossible on a stage.

The production cost hundreds of thousands of dollars—an amount almost equal to the cost of fifty plays offered on the legitimate stage in a season.

It is estimated that the serial, during a period of fifteen weeks, will be instrumental in netting the government, through the war admission tax, more than \$1,000,000. A "legitimate" play to do this, would have to show to 100 million persons at \$1 each.

In "Vengeance and the Woman" is the story of a man's fight to save his wife from the clutches of a band of outlaws whom he had put behind prison bars. William Duncan and Carol Holloway, who made in-

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