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It plates with Pure Silver while it cleans and polishes Silverware, Brass, Copper, Pewter and King's (German) Silver. It puts on a coat of Pure Silver each time it is used. It cleans, polishes and deposits Pure Silver on Brass Signs, Auto Parts, Harness Trimmings, Carriage Parts, Cash Registers, Chandeliers, Brass Bars, Candlesticks, Light Fixtures, etc. It will stand any climate. It will not deposit silver on gold, but will brighten it. It improves brightness on stove trimmings. It adds to the plating instead of injuring. It saves dollars and trouble by its plating process. Simply applied like an ordinary silver polish, and it costs no more. Every bottle guaranteed. Sold by all leading stores in every trade. MANUFACTURED ONLY BY

**SILVERINE MFG CO.**

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**The Electric Washer****Takes All the Drudgery Out of Washing**

It rubs, scrubs, wrings, does all the hard part—Leaves only the handling of the clothes for you—

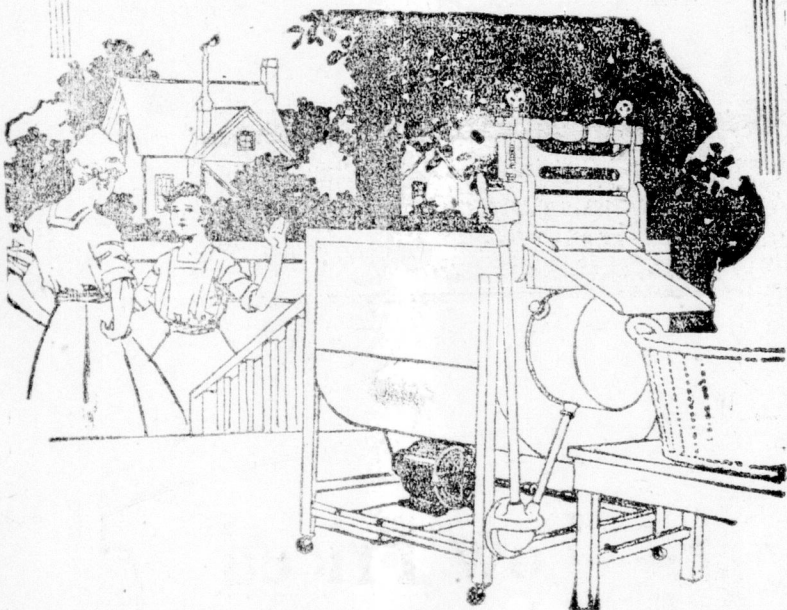
It saves hot water and soap—Adds to the life of the fabric—Makes the clothes cleaner and whiter.

The Hydro-Electric Washer literally Pays For Itself out of the saving it makes.

During these days, when the cost of laundering and wash-women is so high, and when help of any kind is so hard to get, the Electric Washer is an absolute essential in the home.

Attaches to any lamp socket—Ready to wash at the turn of a button—Costs less to run than your Electric Iron (and you know how little that is).

You don't need to worry about the price—we'll make it so easy for you to have one of the Electric Washer, you'll hardly know you're paying for it.

**ASK ABOUT OUR EASY PAYMENT PLAN.****The Hydro Shop****RENNIE'S SEEDS**  
Produce Victory Crops

THE Rennie Catalogue for 1919 is brimful of information and suggestions on the growing of flowers and vegetables. Beautifully illustrated in colors, this catalogue is truly valuable as a gardening guide. It shows you the practical results obtained by planting tested seeds, and it proves to you the best kind of seeds to buy.

Use the Rennie Catalogue as a Ready Reference

Make your selection of seeds from it—then go to your dealer and have him fill the order. If he cannot supply you with all you require write us direct.

To safeguard our customers all Rennie's Seeds are tested at our trial ground. This insures that buyers of Rennie's Seeds get nothing but the very best.

If you haven't received a copy of our 1919 Catalogue, write for one to-day.

**THE RENNIE COMPANY**  
WILLIAM RENNIE LIMITED  
KING AND MARKET STS. TORONTO  
ALSO AT MONTREAL WINNIPEG VANCOUVER

**CHARMING MAY ALLISON IN A MIRTH-PROVOKING PLAY SHOWING AT THE GRAND ON MON., TUES., WED. AND THURS.**

Neil W. J. McInnis, the Dramatic Tenor, Will Furnish the Vaudeville Feature For First Four Days of the Week—A Special Comedy and a Pathe News Weekly Will Complete an Excellent Program.

"In For Thirty Days," a mirth-provoking play of a surprising originality with charming May Allison as the star will be the feature attraction at the Grand on Monday, Tuesday, Wednesday and Thursday at 2:30, 7 and 9 o'clock.

There is a law down south which requires that all prisoners not needed to work on the roads be hired out to the townspeople for twenty cents a day. And perhaps Brett Page was only human to take advantage of it. He has been snubbed by a vision in a red rooster, Helen Corning was her name, more than that, he and his "diver" had nearly been wiped out. She had offered to pay him five dollars for the damage to his car, but that was not what really rankled, she had called him "my man."

The too well-dressed foreigner with her in the car at the time, too, had smiled, an unpleasant smile. The man's smile and monocular and waxed moustache gounded Page. He was a count or something, and the girl's mother was trying to acquire him in the capacity of son-in-law. So when fate and sixty miles an hour through the village street combined to throw the girl into the county jail, Page remembered the law—and he hired her for thirty days. He drove her like a slave at her work, but then had her cell at the jail, where she slept, fixed up like a Park Avenue apartment. And just as things were going quite well—Brett and Helen—writing rather foolish things to each other on his typewriter, the count started something, with Helen's mother as partner in his plan. With the aid of several town thugs, the girl was abducted, one night and bundled into a car and told to drive it. The roughnecks didn't know how. So the erstwhile vision opened up the throttle wide and drove right into Brett's bungalow. He scattered the town bullies, brought out the Ford and did a little abducting on his own account.

Neil W. J. McInnis at the Grand Monday.

Neil W. J. McInnis, dramatic tenor, late of the team of Mack and Sallie, who has been for two seasons on the Orpheum circuit, and also on the Pantages circuit, and also as soloist in many of the largest moving picture theatres in the United States will be heard in a repertoire of new and exclusive songs at the Grand the first four days of next week. A special comedy and the Pathe News will complete the bill.

"Some Baby," a Real Farce at the Grand on Friday and Saturday Next.

Take one man, aged sixty-five years and three months, with a longing for youth; leave him with a bottle of the latest scientific discovery, the elixir of youth; return in five minutes and find, not the old general but a tiny baby crying plaintively. What else could the eager scientist suppose, but that his study has required more brilliantly than he had dared to hope, though the fact that only three teaspoonsful was the prescribed dose, and the bottle was empty. Then a little later in the game leave a weeping woman on the sofa and return to find apparently another empty bottle and on the sofa another baby. Surely a complication unforeseen.

That is "Some Baby," the ray farce that will be the offering at the Grand next Friday and Saturday evenings at 2:30 and Saturday matinee at 2:30, reminding one strongly of "Baby Mine." It is one long laugh from beginning to end. But things happen, something new every minute or so; when fate seals when someone's convenient, by stepping out just before someone else comes in; when it is all so absolutely ridiculous that you have to keep watching it for fear of missing something, of course, everyone laughs. Everybody does without wanting to ex-



Scene from "The Man Who Came Back." William A. Brady's great New York dramatic success, playing at the Grand this afternoon at 2:30 and this evening at 8:15 o'clock.



NEIL W. J. MCINNIS, the dramatic tenor, who will be the vaudeville attraction at the Grand Opera House on Monday, Tuesday, Wednesday and Thursday next.

**GIRLS! WOMEN! DO YOUR LOOKS SATISFY YOU?**

Is your color fresh and rosy? Does the glow of health shine out in your cheeks?

Do your eyes glitter with health, or are they dull, dark circled and tired? Alas—your bloodless face indicates trouble. Your watery blood menaces your health. What you need is the long, cleansing assistance of Dr. Hamilton's Pills. They will clean out the overplus of bile that makes your skin so murky—they will put new life into the stomach, brace up digestion and make you eat sufficient food to get a blood supply ahead.

Good blood always means more strength and vigor—that's why Dr. Hamilton's Pills are so successful in building up weak, thin folks.

You feel better at once, your looks will improve and that half-dreaded, lazy feeling will depart, because Dr. Hamilton's Pills enliven and fortify every ailing organ in the body.

Ask your friends, your neighbors—most anyone can tell you of the enormous good done by Dr. Hamilton's Pills, but beware of any substitute.

**AT THE GRAND**

TODAY: MATINEE 2:30, EVENING 8:15—"The Man Who Came Back," the dramatic event of the season.

MONDAY, TUESDAY, WEDNESDAY AND THURSDAY, 2:30, 7 and 9—May Allison in "In For Thirty Days," Vaudeville; Neil McInnis, dramatic tenor, in songs that please; and special Pathe News.

FRIDAY AND SATURDAY EVENINGS, 8:15, SATURDAY MATINEE 2:30—"Some Baby," a new farce comedy in three acts.

COMING SOON—Mary Pickford in "Daddy Long Legs."

**BIG NEW YORK HIT AT THE GRAND TODAY, MATINEE AND NIGHT**

"The Man Who Came Back" Is Being Presented by Original Cast.

The attraction at the Grand again today, matinee at 2:30 and evening at 8:15.

**Weekly Theatrical Letter**

(By BRETT PAGE.)

NEW YORK, March 1.—Those who used to sit in easy chairs two years or so ago and say that George M. Cohan had begun to lose his punch, pointing to the few things of his own he had recently done as proof positive, smiled when anyone mildly said "Let's hope George's only taking a rest." When Cohan "came across" with "Over There," they said that string song—now would almost write "another" was merely a miraculous tucker of one-time genius.

There was just enough "evidence," however, to make those who jealously guard every really bright thing or reputation of our stage, sometimes to wonder a bit. For instance, Cohan had been so busy in other years, with new plays, new songs, new productions of his own and others, not to speak of his own personal appearances.

will be Wm. A. Brady's production of "The Man Who Came Back," the virile melodrama by Jules Eckert Goodman, based on the widely-read story of John Fleming Wilson. Everyone admires and loves the man, who, having gone wrong, fights his way back to a position of honor. In this drama the regeneration of this boy is brought about by a cabaret singer, who proves that a woman will go to any lengths to save the man she loves. This modern prodigal son runs the gamut of dissipation, reaching the depths, but through a woman's love wins honor and happiness again.

The story is of today, and is popular in its wide sweep. There are five elaborate scenes depicting the story, and they are laid in New York, San Francisco, Shanghai and Honolulu. "The Man Who Came Back" is emphatically the biggest dramatic success of the decade, having enjoyed both popular and critical success in New York, Chicago, Boston and Philadelphia. The cast includes James D'Arcy, Katherine Cornell, James Seelye, Jane Carleton, Richard Clarke, Esther Howard, Peter Lant, Sophie Allen, Thomas Magrane and Frank Howson.

that for him to be merely as busy as the average producer seemed distasteful. And then there came "A Prince There Was," and his unexpected reappearance upon the stage. He actually returned to the footlights unannounced, and transformed a play hazard into a big success.

Cohan's New Show.

Then it was announced that in his spare time saved from playing eight performances a week, and conducting his share of the Cohan and Harris business, that Cohan was staging a new musical show. Some of the rehearsals had to take place after the night's performance in the wee hours of the morning. It then seemed interesting to think of Cohan once more back in his strenuous stride. But would he "put it over"? This was the question.

"The Royal Vagabond" is the answer. It is perhaps the best and certainly the most interesting comedy of the season. But it is even more—a new departure in musical comedy. It carries the sub-title, "A Cohan Musical Opera Comique." Here is just what it is:

With book and lyrics written by Stephen Ivor Sainy and Wm. Cary Duncan, and music by Dr. Anselm Goetzl, "The Royal Vagabond" is a satirical burlesque of opera comique. The opening chorus declares there always has to be an inn keeper and a heroine and a villain and a hero, so here they are, and out they come and bow. But the satire doesn't end there. All through there are moments when the action becomes tense in the musical comedy way and at that instant a shaft of humor is suddenly shot at tradition. For instance:

The hero prince and his comic tutor are listening to the traditional horse's footbeats off stage. "Doesn't that sound like a horseman approaching?" the prince demands. "Not exactly," the tutor answers, "but it's a good effect."

Set the best of it is that refreshing as is the satire, it isn't carried too far. There's still plenty of the romance of opera comique, plenty of melodious music, but just enough of the spirit of satire to make it all very different and exceedingly amusing. To achieve this contrast Cohan has written some melodies that heighten the whistling value of the show. What he did on the musical side may be gathered from the balance of credit of the three best numbers. "Here Comes the Soldiers" is a musical satire and a surprise. It is credited to Cohan, but the beautiful "Love is Love" is by Goetzl. Still, perhaps the hit of the show is "In a Kingdom of Our Own," and this is by Cohan.

A Beautiful Production.

Beautifully produced, with striking scenery and charming costumes, and a chorus that might be prettier, but perhaps couldn't be more clever nor more spirited. "The Royal Vagabond" heralds no great stars. But every member of the large cast is not merely adequate, but nearly ideal in his or her part. Robinson Newbold is exceedingly amusing in almost a new way. Dorothy Dickson wins as usual with her graceful dancing. Tedesco, Tessa, Kosts and Grace Fisher have charming voices. Then among others there are Louis Simon, Roger, Winifred Harris, Mary Eaton and Little Miss Pierre, who delightfully add to the success.

It is a pleasure to have so unquestionably meritorious a novelty to praise, without perplexing reservations. And it is almost as great a pleasure to declare that George M. Cohan, who is almost as much a stage institution as he is a mere man, has "come back" with all his old-time "punch"—and more.

We have had all sorts of farces built around brides and grooms and bridal beds and other slumber places in the last year or so. Indeed, it sometimes seems that the bedless farce would be almost an innovation in a world of four posters. Some of the farces have been—well, funny, others have offended and some have been positively atrocious—it isn't necessarily the situation, but how the situation is presented, treated and played.

"A Sleepless Night" by Jack Lavie and Gustav Krum, the new farce at the Elton Theatre, is of the inoffensive, really humorous and at times exceptionally funny type. Perhaps this is because it contains the germ of an idea.

The hero is a young painter, the heroine is a young sculptress. They are married, but very few persons know it, because she wants to win a name for herself and it must be her own name to which her fame shall be attached. Both are anxious to obtain commissions from a millionaire, and they secure them, but in the guise of strangers to each other. When they go to the millionaire's country place to execute their commissions, the rich man's ward, a young girl, falls in love with the husband, and her foster brother mends in love with the wife. The wife clandestinely visits her husband one night, but as soon as she is in the room the other girl knocks at the door. Wife is hidden in the bed, and over her protestations of love and devotion the girl is told to wait. The intruder is her foster brother, eager to confide to the artist his love for the sculptress. And then the millionaire himself arrives.

Fast and Furious Farce.

The possibilities of complications seem endless, and they are—almost. "A Sleepless Night" is a fast-and-furious farce of undeniable good. Ernest Goodman, as the artist and Carlotta Monterey as the sculptress, with Peggy Hopkins as the millionaire's ward and Donald Gallagher as the love-sick youth, are very good in the chief roles. The production is presented by the Shuberts.

One of the values that lies in being an actor-manager and not merely an actor, is freedom from what is called "tradi-

Today  
2:30Tonight  
8:15  
Last Time

The Dramatic and Social Event of the Season

**"THE MAN WHO CAME BACK"**

NIGHT: 25c to \$1.50. MATINEE: 25c to \$1.00

Monday, Tuesday, Wednesday, Thursday  
THREE TIMES DAILY—2:30, 7 AND 9.  
THE BEWITCHING SCREEN STAR**MAY ALLISON**IN A BRILLIANT METRO COMEDY GEM,  
"IN FOR THIRTY DAYS"

BRITISH-CANADIAN PATHE NEWS AND SPECIAL COMEDY

SPECIAL VAUDEVILLE FEATURE

**NEIL W. J. MCINNIS**

DRAMATIC TENOR—IN SONGS THAT PLEASE

Delightful Special Musical Program—Grand Famous Orchestra

REGULAR PRICES.

Matinee, 10c, 15c. Evening, 10c, 15c, 25c

Friday and Saturday Evgs., 8:15  
SPECIAL SATURDAY MATINEE, 2:30THE PLAY FOR ALL WHO CAN ENJOY A  
REAL COMEDY AND WHO CAN LAUGH

|   |  |  |
|---|--|--|
| Clever<br>Farce On<br>the Elbow of<br>Youth       | <b>SOME<br/>BABY</b>   | Makes the<br>Old Young<br>and Keeps<br>the Young<br>Youthful |
| Delightful<br>Mirthful<br>to<br>the Nth<br>Degree | With Zillah Covington<br>and his own company<br>of Fun-Producers | No Inter-<br>missions<br>in the Fun<br>Situations            |

You will rock and roar with the laughter you thought you had lost when Belgium was invaded.

PRICES: Nights: 25c, 50c, 75c, \$1.00  
Sat. Matinee: 25c, 35c, 50c.

SEATS ON SALE TUESDAY. MAIL ORDERS NOW.

**Monday March 10****SUPREME VAUDEVILLE**

AT PRICES WITHIN THE REACH OF ALL

Entire Balcony 25c-35c Lower Floor 50c  
Mat. 15c-25c Sat. Mat. 25c  
Daily 15c-25c All Seats 25c

Seats ON SALE ONE WEEK In Advance

WATCH FOR FUTURE ANNOUNCEMENTS

tion." This is especially the case when Stein would have made a very interesting actor has built up a tradition as an actor, but there's equally no doubt that he will prove a novel Othello. In addition to "Othello," he will include at least for his New York appearance, "The Judge of Zalamea," and a revival of "The Phantom of the Opera."

**A "Mother" Sent This**

If the sweetest little kiddies  
Act like old and crabbed Biddies,  
From the pain that's in their middies—  
Cascarets!

When the child begins to ail,  
Coated tongue and looking pale,  
Spend two jinnies of your kale—  
Cascarets!

You'd relieve your kiddie if you could  
Of course you will—I knew you would.  
Any druggist in your neighborhood—  
Cascarets! 10c

This wise mother knows that the best and safest way to bilious, sick or constipated child is by giving candy Cascarets as a sign of a white tongue, a feverish breath or a sour stomach. Children love Cascarets because of the candy taste. "works" the nasty bile, sour fermentations and poisonous liver and bowels so gently—yet so thoroughly. Cascarets has directions for children aged one year.



ROSE WILBUR, a versatile actress, who will appear at the Grand Opera House on Friday and Saturday next, matinees and evenings, in a farce comedy, "Some Baby."



MAY ALLISON  
The beautiful and fascinating screen star, appearing at Grand on Monday, Tuesday, Wednesday and Thursday next, in a sparkling comedy, "In For Thirty Days."