

# Spring Merchandise Outlet Sale

THIS STORE has never been given to exaggeration, so we expect every one of the items in this announcement of store news to be taken at face value. We should be fools to try to pull the wool over your eyes, even if the store had neither policy nor ethics. So we invite you all to come this week expecting even truer bargains than the type indicates, from every section of the store—thirty-one big departments, each striving to give the very best values possible. And watch for tomorrow's news!

## Note These Dress Goods Prices

Something unusual at each price—we'll promise that, to save your steps! This little definite list should help:

- 75c YARD** Values to \$1.25 Wool dress goods; silk and wool poplins; fancy and plain velvets; fancy and plain mohairs; navy and black serges; small checks and plaids in light shades, for summer frocks; widths 40 to 45 inches.
- \$1.00 YARD** Values to \$1.50 Nearly every shade in wool velvets; silk and wool poplins; silk and wool crepes; a fine line of gray suitings; panamas and serges; cream serges; navy serges; black serges.
- \$1.25 YARD** Values to \$2.00 Eight shades of imported suitings—gray mixtures for suits or skirts; Bedford cords; diagonals; homespun and chevrons; black prunellas; panamas; fancy checks and stripes; serges in black; Venetians in a large line of colors and black.
- \$1.95 YARD** Values to \$3.00 Finest wool goods we own; odds and ends in skirt and dress lengths; some full pieces; mannish suitings; in gray, tan, champagne, brown, stripes and checks; and some thin materials in black and colors—silk and wool; splendid values.
- SUITS \$45.00** Made to Order Complete, with best silk or satin linings; from your choice of nearly any shade of gray suitings, hopsackings, homespun, serges and chevrons—the very materials that will be most used this fall, as well as for now. Plain colors, too—navy, sage, tan, champagne, black and white checks in all sizes, and plain black.

## Save on Silks

The most liked weaves and colors:

- SILKS, \$1.00** Value \$2.00 27-inch diagonals in colors and black.
- SILKS, \$1.50** Value \$2.00 Imported diagonals, in colors only; yard-wide.
- SILKS, \$1.00** Value \$1.25 Imported natural hand-loom Shantung pongee; 34-inch width; \$19 by the piece.

Sale of Plain and Fancy Silks Tomorrow

## Girls' Garments

Helpful sales from the Misses' Wear Section, third floor:

- SUITS, \$5.00** Values to \$15 Sizes for 10, 12, 14 and 16-year-old girls; pleated skirts; long and short coats, lined and unlined; desirable shades; fine materials.
- COATS, \$3.00** Value \$5.00 Short box coats in tan, green and grays; mixtures; for 12, 14 and 16-year-old girls.

## Handkerchiefs--Gloves--Ribbons

- HANDKERCHIEFS, 10c** Value, 15c Pure linen, 4 1/2-inch hem; two hundred dozen at this price, or \$1 a dozen.
- "SUNSPUN" HDKFS., 25c** Value 50c Well known sunspun brand, initialed, in violet pattern; hand-embroidered.
- HANDKERCHIEFS, 35c** Value 50c Pure linens, from Belfast; vintage pattern; 35c, or 3 for a dollar.
- HANDKERCHIEFS, 25c** Value 35c Dozens of patterns; corner effect; very pretty and of first-class quality.
- GLOVES, \$1.25** Value \$1.75 Fine Italian kid gloves; 2 and 3 clasp; two styles of embroidery; all sizes; all shades, and black and white as well; fitted.
- GAUNTLET GLOVES, \$1** Value \$2.50 Fine for motorists or equestrians; Tiburled, ventilated palm.
- DRIVING GAUNTLETS, \$1** Value \$1.50 Fine buck gauntlets; they'll never be lower.
- SILK GLOVES, 50c** Values \$1 and \$1.25 Short lengths; small sizes only; black, white and a good range of colors.
- RIBBONS, \$1 YD.** A special purchase of Values \$1.25 to \$4 Dresden, Persian, silver gauze, brocaded, hand-tinted, cut velvet; plaids in satin and taffeta weaves; widths 5 to 12 inches; for sashes and millinery; we tie sashes free.
- RIBBONS, 25c YD** Messaline and taffeta ribbons in all staple shades and many of the pastel colors.

## Neckwear Drops in Price

Just the sorts of neckwear, veils, scarfs, that you'd gladly pay full price for—in the sale at big reductions:

- NECKWEAR HALF PRICE** Jabots, lace stocks, tailored collars; coat collars, chemises.
- RUCHING, 25c YD** Values 35c to 75c Short lengths only in these; but all colors to choose from.
- FEATHER BOAS HALF PRICE** Fine qualities—white, pink, blue, brown, black, and black and white.
- FEATHER PLUMES HALF PRICE** In black and colors; various lengths; trim your hats inexpensively.
- AUTO VEILS, \$2.00** Values \$2.25 to \$4 All colors; one of the best offers you could wish for.
- SCARFS REDUCED 1-3** Embroidered net; Persian effects; spangled and fringed styles.

## You Never Saw Better Jewelry Values

There never was such a demand for just this sort of ware; be your own judge of the extraordinary values contained in this sample line:

- JEWELRY, \$1.75** Values to \$7.50 See the entrance window on Broadway—that will give you some hint of what you can buy in this sale—belt buckles; brooches and bar pins; hundreds of different pieces; many styles suitable for buckles on spring hats—a fad much in vogue "back East," by the way—silver and gold and gemmetal; cleverly jeweled; carved and chased designs; all brand new and absolutely perfect.
- HAT PINS, 50c** Value 75c Choice of scores and scores of the newest patterns in stone-set, gold and metal patterns.

## New Back Combs

- Tooth Brushes** Lucky purchases of sample lines account for the otherwise incredibly low prices on these much-desired articles:
- FANCY COMBS AND BARETTES, \$1.75** Values to \$7.50 Fancy combs, barettes, bandeaux, some in shell, amber and real jet—these last fine for millinery—no two alike, and hundreds of different styles; new, fresh and perfect; rhinestone and other jewel settings.
- TOOTHBRUSHES, 10c; 3 FOR 25c** Values 25c and 35c A hundred different kinds of good tooth brushes, which sell readily at 25c and even 35c apiece.
- NAIL BRUSHES, 15c; 2 for 25c** Values 25c and 35c Dozens of styles, with or without handles; fine bristles.

219-229 SOUTH BROADWAY

### Coulter Dry Goods Co.

224-228 SOUTH HILL STREET

## HINTS U. S. FOOL TO BROOK LIQUOR

Dr. Locke Delivers Sermon on World's Ideals and Temperance

ALL CLASSES ARE ARRAIGNED

Says Traffic in Intoxicating Beverages Should Be Stamped Out

Is not the United States playing the part of the fool for allowing liquor to be sold in this country as a beverage? It is the substance of a question asked by Dr. Charles Edward Locke at the First Methodist Episcopal church last night, when delivering a sermon on "The Real April Fool."

His address was, in general, a talk on temperance, in which he assailed the liquor traffic of the United States. He also called attention to other kinds of fools in the world besides those who drink liquor as a beverage.

Dr. Locke said, in part: "All Fool's Day" continues to be observed in this country and in Europe as a day of sport and harmless amusement. After the jollity and foolishness of last Friday let us look for some sensible and practical applications of this popular celebration.

Gayle in one of his dyspeptic moods declared that there were many millions of people in the world, mostly fools. We are bound to acknowledge that there are altogether too many men in this world who behave themselves too much of the time like fools.

Men who by vicious habits plant the seeds of death in their lives are tragical fools. The man who puts alcohol into his system in this age of the world, with the innumerable illustrations of the inexorable penalties of the liquor habit, is not only to be pitied, but he acts so much like a helpless fool that the community is justified, in order to protect the man against himself, and the community against the man, to pass and enforce laws prohibiting the manufacture and sale of alcoholic liquors as a beverage.

There is much prodigious folly, and there are many colossal fools. There is the selfish fool, who in attempting to save his life loses it. Then there are the rich fools, who, in the abundance of things which he possesses, instead of scattering their superabundance among those who are needy, they build their barns larger and promise themselves years of luxurious ease.

The greatest of all fools is he who says in his heart there is no God. For such a one having found no God to worship will find no man to love and to serve. The atheistic fool sees no plan in the universe, no purpose in his own life. He regards himself as an irresponsible agent, the result of accident, whose career must end in the tragedy of oblivion.

And is our nation not playing the fool when it acquiesces in the diabolical ravages of the liquor traffic? As a nation, like King Saul, "we have played the fool and erred exceedingly," because we have not long ago made impossible the deadly scourge of the saloon and all its devilish accessories.

## "Prince of Tonight" Makes Instant Bid for Popularity

BY SHIRLEY OLYMPIUS  
HE PRINCE OF TONIGHT is pure amusement—clean, wholesome, enjoyable. It made an instant bid for popularity at the Majestic theater last night, and before the week is out most of the tunes heard on the stage will be heard on the streets, for there are many whistling melodies sprinkled liberally through the three acts and transformation scenes of this latest Hough-Adams-Howard preparation.

In all these collaborators' musical plays there is more or less of a plot, plenty of comedy, a bit of pathos and heart interest. Everything Mort H. Singer offers to the public is beautifully staged, richly costumed and presented by a capable cast. "The Prince of Tonight" is no exception to the rule.

A Yale man who has graduated from college by request wanders to a Florida winter resort. He is out of funds, so gets a job as a life saver. He meets Virginia Stewart and falls in love with her. She is a notorious flirt, the daughter of a rich man. She wagers she can get his fraternity pin from him. He gives it to her, thinking she loves him. When she returns it to him with a laugh of dismissal it hurts him so deeply he becomes the Prince of Louisiana, a purely mythical land invented to make the story complete.

When the Yale man returns to the resort as a prince the girl falls in love with him. The fairy prince is told he must kiss a girl—the right one—in order to live. He scorns Virginia, but as the moon is dying and his life is ebbing he takes his only chance for life, kisses her, gets his heart back and lives. When he comes before Virginia once more as plain Jim Southerland, the Yale man, she still loves him, and all ends well.

With such a story and with such possibilities for scene painter and costumer, it is easy to see that girls play a rather important part in "The Prince of Tonight." There are plenty of girls, plenty of handsome young men, plenty of costumes and lots of beautiful scenery to set everything off well.

Henry Woodruff, "Handsome Harry," as he is known along Broadway, is the Yale man. He has not been misnamed, for he is certainly good to look at. He's a better actor than a singer, however. He's a legitimate star and a mighty bright one, too. One wonders how he ever fell by the wayside and got into musical comedy. He's really too good for it, although it seems everybody is going in for musical comedy or vaudeville these days.

Mr. Woodruff's voice is extremely husky at times, whether from a cold, the numerous cigarettes he smokes or singing, is hard to decide. His voice does not help "I Wonder Who's Kissing Her Now." But Mr. Woodruff is so magnetic he can hold an audience, no matter how he sings. He is delightful.

Ruth Peebles, whose cleverness helped make "The Prince of Pilsen" a success when it was first produced, is the Virginia Stewart of "The Prince of Tonight." She has dramatic ability, a pretty voice and is the personification of grace in every movement. That's enough for any woman.

Ermine Stuart is delightful, graceful and clever, and Joseph Niemeyer, who plays opposite her, is none the less. Both these young persons dance as though they enjoyed it. Margaret McBride is beautiful, but she should send the gown she wears in the first act to the cleaner. John C. Leach as Daniel Stuart, who has a penchant for jumping on everybody's hat and who is a jealous husband, is a laugh producer. When he is in a bad humor

and time, and I believe she will continue indefinitely.

Harry Mestayer's Jefferson Ryder is marked by that carefulness of detail, that subtlety and finish, that graphicness which is the Mestayer stamp on all portrayals. Jefferson Ryder is not namby pamby, nor does Mr. Mestayer make him so. Young Ryder is the buddingly great son of a great father. From the parent the son has inherited tendencies of independence, and these Mr. Mestayer brings out vividly. Still, he shows discriminatingly the dominance of the elder Ryder. In the second act Mr. Mestayer utters a false histrionic note. He turns his back too quickly. The scene looks too much as though it had been carefully thought and planned out, and then rehearsed until it became natural. It does not appear natural from the front of the house.

Though he had but a "bit," David Landau makes a good impression. His makeup was such as to hide the usual good handsome player, but his art is easily discernible. Henry Stockbridge as the English secretary is good. His accent should be a great deal broader. It would lend more effectiveness and be more convincing. John W. Burton looks Senator Roberts. Lovell Alice Taylor, Louise Royce, Fanchon Everhart, Ethel von Waldron, Willis Marks and others in the cast are admirable.

"The Lion and the Mouse" were taken red-handed yesterday. That is to say, a capacity house at the Burbank theater applauded Charles Klein's comedy-drama and the players' presenting it, until every pair of hands in the theater was red and sore. The demonstration given was nearly equal to a successful first night. About the only thing lacking was a call for the author. There was so much applause and so many times was it necessary to raise the curtain that there is a strong indication the mouse will continue to gnaw at the net which enmeshes the lion.

"The Lion and the Mouse" gives a clear concept of conditions. It fails to offer an amendment. It does not offer even amelioration. The unthinking may look upon "The Lion and the Mouse" as a form of propagandism. Such a view is totally wrong. We know that judges—and others—who oppose the money power, are retired quickly or disgraced through trickery and chicanery. All that is true. What we want to know is how we shall eliminate from the body politic such abuses; how we shall attain the new and original; by what system of government such abuses will be made impossible. The man who writes such a play will, indeed, give the world what it has been waiting for—the great universal drama.

Spectators of "The Lion and the Mouse" and its kindred declaim, "That was a great play," without knowing the reason. They applaud the sentimental, not the story. They are not in a mood to see that girls play a rather important part in "The Prince of Tonight." There are plenty of girls, plenty of handsome young men, plenty of costumes and lots of beautiful scenery to set everything off well.

As the Lion, David M. Hartford is exceptionally pleasing. His only fault is in makeup. In a man of finance, mere gray hairs do not betoken age. John Burkett Ryder, as created by Arthur Klein, was old in face, figure and experience. Mr. Hartford makes Ryder appear too young in face. But at that Mr. Hartford is most deeply convincing. His normal personality is one which dominates, which is just the exact requisite of Ryder, the human money-making machine. Mr. Hartford's enunciation is distinct and agreeable. His manner is forcible and dominating; his characterization excellent.

By her portrayal of Shirley Rossmore, The Mouse, Marjorie Rameau shows she has latent talent which she can summon into action naturally, easily and artistically. Her gestures are a bit too wide, too sweeping, too frequent. At times her delivery is marked by a peculiarly forced enunciation which seems unnatural. But her true notes of comedy and pathos find echo in the emotions of her auditors, which means she "gets it over." And that is the great essential in acting. Miss Rameau has made good a second time, and I believe she will continue indefinitely.

Miss Florence Roberts is enjoying every moment of her stay in Southern California, yesterday being spent in riding and driving. She will be seen tonight for the first time in Southern California in her new comedy, "Gloria," in which part many of the critics like her even better than in the tragedy roles she knows so well how to interpret.

New acts which open at the Orpheum this afternoon include Ida Fuller, the original fire dancer, in a new act which she calls "La Sociere"; Lottie Williams and company in Edmund Day's newest play, "On Stony Ground," a drama of New York's east side, the clever Charles Ahearn troupe of comedy cyclists, and Lily and Charles Charlene in a parlor entertainment of singing, dancing and xylophone playing. Clara Belle Jerome and company in "Joyland," Felix and Barry and Reynolds and Donegan remain.

La Estrellita, the noted Spanish dancer from the Cirque Hispano, Madrid, is the star feature of Al Levy's Cafe Chantant, opening with the afternoon tea today. Georgia Russel, in Irish songs, is also a newcomer. Mlle. Ion Bergere, the delightful prima donna, enters upon her last week, as do Rogers, Stewart and Elwood, the clever "Kings of harmony."

Tickets for The Theatrical Managers' association benefit, which will be given at the Mason Thursday afternoon, are now going so rapidly that prospects for a turnaway house are excellent. The bill, which will run from 1:30 to 6 o'clock, is made up of acts from the "Merry Widow" at the Mason, Florence Roberts at the Auditorium, the Bryn Mawr bank, Walter de Leon and his dancing girls from the Grand, Henry Woodruff at the Majestic and four acts from the Orpheum, including Lydia Barry, Walter Kelly, Winona Winter and Lily Chase, together with acts furnished by L. E. Behymer. A combination orchestra will furnish the music, and the show, both in character of offerings and length of program, will excel anything ever attempted here.

The second week of "The Garden of Eden" will be ushered in tonight at the Belasco theater with an advance sale of seats that presages another seven days of crowded houses. The Broadway play seems to have struck

## HERALD PATTERNS

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