

Three Big Specials

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One Lot of 40 Men's Overcoats values up to \$20 all sizes. Saturday Special **\$5.00**

One Lot of Boys' Overcoats, sizes 7 to 17, Values up to \$12.00, Saturday Special . . **\$2.69**

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HILL'S DEPARTMENT STORE

SHERRY'S

Madame Bertha Kalich, foremost tragedienne of the American stage, appears in a new William Fox photoplay at the Sherry Theater for the last time tonight. The picture is "Love and Hate."

Madame Kalich plays the part of a woman whose home life is wrecked by the intrusion of a man who falls in love with her. She repels his attentions, and in revenge he ruins the husband, and finally forces him to seek a divorce.

After the decree is granted, the woman, goaded on by the repeated attentions of the man who had made her unhappy, kills him. Then the husband realizes that he has been duped, and takes his wife back to him.

In the cast supporting Madame Kalich are Stuart Holmes, famous Fox heavy, Madeleine Le Nard and Kenneth Hunter, who has appeared in former films with the great actress. James B. Vincent did the directing.

Picked Up By The Stroller

No, I haven't been away or loafing on the job.

I have been banqueting, when I'd rather been cabaretting.

Life is full of adventure. You see it all around you, i. e., if you have eyes to see.

The Stroller strolled into The Observer office to borrow a copy of the Oregonian, proceeding on the theory of making one paper do the work of two, and he saw Mr. Leiter engrossed in conversation with a beautiful red-

headed girl. That is, we have no doubt Mr. Leiter thought he was talking to the red-headed girl, for with one hand he was editing and writing a headline on the story about Harry Thaw trying to kill himself, and with the other he was answering the phone and at the same time making out a receipt for a kind old gentleman who had just paid a year's subscription, which is always hailed with delight in The Observer office.

Just then Milton Price, the winged and efficient little mercury and all-around apprentice in the back office, came in to stir up the fire, and the stove which had shown signs of general debility for some time fell down, and the office filled up with smoke. Mr. Leiter finished his receipt, finished his headline on Thaw, and continued talking to the red-headed girl. One of the boys asked him what to do, and he looked up a trifle annoyed at the interruption and said: "Throw her out in the street." The boys grabbed her (the stove, not the red-headed girl) and in less time than you could say seat, the stove was out in the snow cooling off, and the office was cleared of smoke. When I got back I looked around for the titian dream, but she was gone, so I strolled out. Dog-gone it, I wish I knew who she was. I'm afraid to ask the boss, and any way the chances are he never asked her name.

I never did borrow that paper either.

Little Girl Rescues Doe But Law Won't Let Her Keep It
Ashland, Wis., Jan. 12.—(By United Press)—After rescuing a doe fawn in a river near here and taming it so it would follow wherever she went, little Henrietta Brinkman, 5, was ordered to turn the roe over to state game warden because the Wisconsin law prohibits the keeping of deer in captivity by private individuals. The doe is now on exhibit at the state game farm at Whitewater, Wis. Henrietta cried what difference did that make to the state law.

IN WHICH THE SUBJECT OF STITCHERS IS SEWED UP

BY MARGARET MASON.
(Written for the United Press)
Grandma said she dropped a stitch; I didn't see it fall—I've hunted for it everywhere And can't find it at all.
Grandma says she's picked it up; I didn't see her do it. I guess old folks are pretty spry If only we just knew it.

New York, Jan. 12.—For goodness sake, if you drop a stitch be sure to pick it up again, for you will need them all. The newest and smartest suits, frocks and wraps are a mass of stitching up one side and down the other.

Don't for a minute think you can escape having a stitch in the side for if you are very chic you will have them in both sides and in front and back as well. The old adage, a stitch in time saves nine, must go in the discard, for who wants to save nine new when Fashion decrees that to be really smart you must be simply prodigal with stitches.

"Stitch, stitch" began "The Song of the Shirt", but now it is the beginning and the end also of every swagger article of wearing apparel. Of course it is the French who have stitched us up in this mad fashion and they have decreed that the stitching must be done either in bright and varicolored contrasting hues or in a tone darker than the material on which the stitches are taken.

Wide bands of stitching run around the bottoms of skirts, checker board designs of stitching run criss cross on a blouse, stitching running around sleeves and up and down 'em and stitching running up and down a skirt in stripes or running around it is the thing. No matter which way you turn you run into these omnipresent stitches somewhere in the running. Strange to say however, every stitch is not a running stitch by no means. No indeed for there is the back stitch that has come very much to the front. Feather stitching is being let down easy but on light and fluffy effects is sometimes used; and as for cat stitching you will find it very nice on Pussywillow taffetas.

Briar stitching always is up to the scratch and in spite of its name you'll never look seedy in seed stitch. There isn't a shadow of doubt but that the shadow stitch is not to be put in the shade by any other stitch and the chain stitch is sure to link you closely to the mode.

The French knot stitch is knotty but nice and the darning stitch is always well worn. The loop stitch is used in the best circles and there are no flies on the cobweb stitch. You come across the cross stitch across lots of blouses and the cable stitch is naturally the very last word in stitches.

The outline stitch is right in line with all the best stitches and lots of the girls have fastened their fancy on the buttonhole stitch. Nor does fashion lay down on the job when it comes to the couching stitch, so you see the long and short stitch of it is that any stitch at all is good.

Plain stitching of course is really the most swager on the tailored suits and wraps and straight bands, cross bars and zigzags of the stitching and sweeping curves are the favored designs. No other trimming is used with the stitching save a few buttons and a touch of fur. Since it would seem stress is to be laid on the stitching as a trimming for the rest of the winter and spring the seamstress is a very busy person indeed these days. Both she and the surgeon are adepts at taking stitches and they both stitch you and trim you at the very same time.

NEW YORK'S GREAT ARMY OF MISSING

Every Year 3,500 People Disappear From the City.

VICE IS NOT ONLY CAUSF

Plain Wanderlust and Dissatisfaction With Home Conditions Responsible For Many an Unannounced Departure—Some Return, and Many Are Lost Forever.

Swallowed up in the mazes of the perplexing tangle that comprises that greatest of labyrinths, New York city, are thousands upon thousands of men and women and boys and girls who have been torn from the family hearth or have fled of their own volition, yearned for by mourning parents, sought for by keen eyed policemen, but ever on the list of missing persons.

Through the sordid disclosures of white slave inquiries one of the main avenues of disappearance—the steep downward path leading to lowest degradation—has been divulged. But immorality alone is not the explanation of the disappearance of more than 3,500 New Yorkers annually.

Only a short time ago his friends made it known that Clifford Payton, eighteen-year-old student and heir to a vast estate, had disappeared a month previously from Northeast, N. Y. And just recently a Harriman heir narrowly escaped being kidnaped by plotters who sought a ransom. Charlie Ross was stolen and never seen back. Dorothy Arnold seemingly just evaporated. She was never found. Alma Meyers stirred the community for a week and then turned up safe and sound as a servant girl. She had fled because of parental severity and because she had been pestered by a too attentive townsman.

50,000 Women Annually Lost in U. S. But these are only instances, mentioned because of conspicuous position in the public prints. They comprise less than a drop in the bucket, for did not former Police Commissioner Bingham of New York city at one time say "50,000 young women and girls are lost in the United States every year. They simply drop out of existence?" And so they do. And so do almost as many men and boys.

Of the 3,500 persons who disappear annually from their homes in New York city about 2,700 return of their own volition or because of the work of public agencies. The other 800, it would seem, are snuffed out just as a candle flame.

"Somebody Missing." At police headquarters a telephone bell tinkles. Somebody missing. Notes are jotted down. A detective is summoned. The search is on. It happens every day, sometimes every few hours. An alarm is sent to all precincts and to other cities.

An artist disappeared a decade ago. His father died, then his mother. His friends mourned him and the career that might have been. He showed up recently, a prosperous western business man. He had sensed that a painter's life was not for him, so he vanished rather than disappoint the dreams his parents had conjured.

At the Bowery mission a few weeks ago was a bedraggled wretch. He had been a strong man, but whisky had proved stronger. His was a downward path, and he was speeding fast along that trail when picked up by the mission. They taught him to fight again. It was uphill struggling, but he finally won back his self control. He was sent back to his wife after six years of absence.

No Return. Enforced white slavery is a big factor. Frequently, however, the girl who is ashamed or afraid to return home will choose a life on the streets voluntarily, and that move invariably blasts whatever chance there may have been of her eventual return to her parents.

The runaway boy usually comes back. Perhaps the lure of the world proves less alluring after a few days of wet streets and hungering stomach and hard board bedding. With the runaway man the situation is different. He is impelled by commission of crime or marital trouble, as a rule. Then attacks of apathy are held to account for many disappearances.

The railroad is a factor. It helps bear away the disgruntled boy from the dismal fat and sooty chimneys and horrid congestion. Boys want to live life, and that's the way they start out to do it.

With men drink frequently impels the wanderlust. They go from one spree into another and when they finally sober up are too feeble and ashamed and afraid to return to their families. So they just become part of the 3,500

neatly, Not Love. Susan Hicks, though not a pronounced man hater, took little interest in the masculine portion of humanity. She often boasted that she never wasted her time reading the stories women are supposed to enjoy. One day, however, she was discovered with a popular magazine in her hand. "Why, Susan, you are reading a love story!" exclaimed her sister in amazement, as she glanced at the illustration. "I'm not," replied Susan. "They're married."

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ARCADE

"THE SOUL OF KURA-SAN"

Sessue Hayakawa in Lasky-Paramount Offering Reviewed by Thomas C. Kennedy.

"The Soul of Kura-San" which will be shown at the Arcade theater today and tomorrow, is an excellent vehicle for Sessue Hayakawa. But the real purpose of this story by Charles Sarver does not stop at opportunities to the featured actor, for it also presented the producer with occasions to affect forceful drama and great pictorial beauty. "The Soul of Kura-San" is a drama turning about a Japanese artist's determination for revenge upon the American who betrayed and caused Kura-San to take her own life. There is continuous interest here. Also there is real punch.

Though most of its action takes place in the Flowery Kingdom and there is equal use of interior and ex-

teriors lied to him to save her lover.

At first Toyo is bent upon killing Graham, but then he determines that his revenge must be truer to its term than that. His opportunity comes when Graham marries a beautiful girl. Toyo after planning carefully arranges the moment when he will be revenged. But the outcome is not what he expected, for his attack upon the American girl is interrupted by Graham and then the girl's conduct awakens him to the fact that as she lied to save her lover from harm, so too did Kura-San lie to save him, Toyo, from the guilt of murder.

The dramatic situations are presented with great conviction and force while the pictorial and love scenes laid in Japan have distinct charm. The direction and production of the picture are of a very high quality. The photography is of course excellent. Director Le Saint is to be complimented on many points, not the least of them being the force put into the scenes of Kura-San's death from a self-inflicted wound. In this there is drama with-

AT ARCADE TODAY AND TOMORROW



Sessue Hayakawa and Myrtle Stedman in "The Soul of Kura-San."

terior settings, here is a picture which, produced in California, fairly breathes out the atmosphere of Old Nippon. In vain did the several reviewers present at the trade showing in New York look for some alien touch, a touch of the west in this patch of the east holding the screen.

The story of "The Soul of Kura-San" is not unfamiliar. The picture opens in Japan and shows the true love which binds Kura-San and the impecunious Toyo, an artist. The father of Kura-San forbids this match. He wishes his daughter to marry a wealthy merchant. Toyo comes to America to enter business with his prosperous uncle. His letters to Kura-San are intercepted by her father and one of them is substituted for a note supposedly written by Toyo and telling Kura-San that he has married his rich cousin.

After the death of his uncle Toyo returns to Japan. But Kura-San is to know only sorrow through his return. Kura-San has been betrayed by an American artist named Herbert Graham. She commits suicide and in her dying condition tells Toyo that the man was an American named Herbert Gray. Toyo hurries to America on learning that the betrayer has left Japan. Through the painting Kura-San posed for, Toyo locates the artist and on finding that his name is Graham is filled with hatred toward the memory of Kura-San, whom he pro-

outs its horribleness. Myrtle Stedman appears in the role of Anne Willoughby and she pleases. Tsury Aoki is splendid as Kura-San. A number of Japanese actors and actresses of ability appear in the picture.

Prefers Chamberlain's. "In the course of a conversation with Chamberlain Medicine Co.'s representative today, we had occasion to discuss in a general way the merits of their different preparations. At his suggestion I take pleasure in expressing my estimation of Chamberlain's Cough Remedy. I have a family of six children and have used this remedy in my home for years. I consider it the only cough remedy on the market, as I have tried nearly all kinds." —Earl C. Ross, Publisher Hamilton County Republican-News, Syracuse, Kan.

Notice to Creditors. Notice is hereby given to all concerned that letters of administration have been issued by the County Court of Union County, Oregon, upon the estate of Sallie A. T. Palmer, deceased, and all persons having claims against her estate are hereby notified to present the same with proper vouchers to the undersigned administrator at La Grande, Oregon, within six months from date of this notice. Dated at La Grande, Oregon, this 22nd day of December, A. D., 1916. JOSEPH PALMER. Dec. 22-23-Jan. 5-12-19-26.

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