

PATTON BEFORE RAIL HEARING

Salem's Views Presented by Civic Chamber Upon Suggested Road

Salem's interest in the proposed cross-state railroad from the present terminus at Burns to Bend or Crescent Lake and across the Cascades, was presented before representatives of the interstate commission in the hearing at Portland Friday by Hal D. Patton, representing the Salem Chamber of Commerce. C. E. Wilson, manager of the chamber, also attended the hearing.

In his testimony, Mr. Patton presented figures showing that 13,000 cars of lumber are shipped annually from Polk and Marion counties, and that if a road could be built shortening the mileage, it would mean quicker delivery to eastern points.

Onion Shipment Heavy
From the Lake Labish district, Mr. Patton said, 550 cars of onions are shipped annually, 500 cars of celery and 40 cars of lettuce, and that this \$1,000,000 crop would be benefited if quicker delivery to the east were provided.

Regarding fresh fruit, Mr. Patton said that in 1927 there were 102 cars of cherries shipped under refrigeration to the east and that within a few years the cherry shipments would be doubled. This industry also would be benefited by closer connection, he said. Between 300 and 400 cars of canned fruits and vegetables would find quicker delivery to the central states, if there was a direct road east through Bend, he declared.

Distances the Same
It was brought out at the hearing that Salem would not benefit materially if an extension was ordered from Burns to Crescent Lake, as that route, extended by the present Southern Pacific road through Eugene, would be practically the same distance to eastern points as the present route through Portland.

The Salem chamber of commerce intervened in this hearing so that it might appear again should the interstate commerce commission order the building of a railroad from Burns to connect with some point in western Oregon.

Road Asks Permit To Cancel Service

The Willamina & Grand Ronde Railway company has requested permission of the public service commission to discontinue its passenger car service after September 1. The United Railways has notified the commission that it will not discontinue its agency at North Plains, Washington county, as contemplated in a letter received by the commission two weeks ago.

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Sunday Fashions

By Jean Patton
PARIS, France, Aug. 4. (NEA)—In any discussion of fashions the word silhouette is constantly recurring. One generally considers that the silhouette is changed by the mere fact that the style of dressing has changed. There is

some reason for this assumption. A gown indisputably has a very great influence on a woman's outline.

Very few persons stop to think, however, that a dress style evolves with women themselves. It changes as their carriage and gestures change. To be specific, I mean their methods of carrying themselves. If you will concentrate on any smart woman you see in a drawing room you will find

that there is no analogy whatsoever between the way she stands today and the way she stood a generation ago. Only fifteen years ago women stood in such a way that the body rested on one leg, while the other was placed at an harmonious angle, lending grace to the silhouette and setting off to advantage the draped effect of the gown.

Each Era Has Its Charm
The modern woman, in contrast,

stands like a man. Of course this does not imply that she thus loses all the prerogatives of her femininity in so doing. This is perhaps a minor anatomical observation, but it is tremendously important as far as the work of a fashion creator is concerned. Most of the gestures of the modern woman are in harmony with the way she stands. And yet fifteen years ago, because women stood differently, they had other distinct gestures.

Both the new and the old school may express charm, but they are different.
A fashion designer must take all these facts into consideration. He either studies them thoroughly or he feels them instinctively and they unconsciously inspire his creative efforts. A fashion designer must watch women as they live.
Years ago, when women rested their weight in repose on one leg,

gowns awayed in their silhouettes to emphasize the posture. In post-war days the straight up and down silhouette was indicative of the military matter-of-factness in the mannerisms of women of that era.
Now, with women relaxing from the hurried, business-like days just mentioned, their poses show a spirit of leisure and repose that is reflected in the new silhouette.

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"INTERFERENCE"

From the long-run stage success. Lothar Mendes Production, with Evelyn Brent and Clive Brook.



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From the story by Anne Nichols. Frank Strayer Production, co-starring Ruth Taylor and James Hall. With synchronized music score and sound effects.



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The dazzling, sparkling story of Broadway night life, with Nancy Carroll, Richard Arlen, Wallace Beery. Directed by Dorothy Arzner.



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ANNE NICHOLS

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With synchronized music score, sound effects and talking sequences. Victor Fleming Production with Jean Harlow, Charles Rogers, Nancy Carroll, etc.



"DIRIGIBLE"

Another great spectacle of the air, produced by William Wellman, written by John Monk Saunders—who directed and wrote "Wings."



"FORGOTTEN FACES"

Victor Schertzinger Production. With Clive Brook, Mary Brian, Wm. Powell, Fred Kohler, Baclanova.



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From the story by Jim Tully, featuring Wallace Beery. With synchronized music score and sound effects. Beery also featured in "The Tong War."



"THE WATER HOLE"

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