

SOCIETY LOOKS TOWARD REVIVAL OF ACTIVITIES WITH ADVENT OF AUTUMN

Period of Calm Follows After Social Events of Legion, Auxiliary Meet

Waning summer—a hint of fall in the evening air, and though society is at its lowest ebb, thoughts are beginning to turn toward the annual autumn revival of activity.

Clubs will begin their work anew. Bridge, which has been woefully neglected during the torrid heat of midsummer, will be in the foreground once more, and the more athletic members of the social set will bring out their golf clubs and begin again the chase of little white balls over fairway and green.

The mad whirl which characterized the three day convention of the American Legion and Auxiliary and the entertainment of guests in the city, has left society weary, but full of pleasant memories of the gay event.

Charming dinners, teas and informal supper parties were in vogue last week, and have been followed by a restful calm.

Swimming, picnic dinners and boating parties are in vogue at present, with everyone eager to seize upon the last days of summer to cram in all the warm weather sports possible before the advent of frosty autumn weather.

Charming fall frocks, coats and hats are being displayed in tasteful shop windows, and society maids and matrons are planning chic autumn and winter outfits to greet the coming season of social activity.

BRIDGE LUNCHEON HONORS MRS. SANFORD

Mrs. Jesse Bradley and Mrs. Martin Ramsey entertained at a bridge luncheon at the Evans apartments Thursday afternoon as a farewell courtesy to Mrs. Frank Willis Sanford who is departing from the city within the near future.

Covers were laid for Mrs. Sanford, the guest of honor, Mrs. Clara Shaw, Mrs. Louis Serrano, Mrs. Ralph McCulloch, Mrs. John H. Martin, Mrs. H. P. Bosworth, Jr., Mrs. Paul Dalton, Mrs. J. J. Steiger, Jr., Mrs. Robert Thompson, Mrs. T. W. Delzell, Mrs. T. R. Gillenwaters, Mrs. Byron Hardenbrook, Mrs. John H. Houston, Mrs. Lottie Currin, Mrs. Faye DeSpain and Miss Helen Anderson.

Mrs. Gillenwaters received honors for high at the close of the afternoon and Mrs. Martin, second high. Mrs. Sanford was presented with a guest prize.

Mr. and Mrs. E. W. Staunton entertained at dinner Sunday at their Tule Lake home in honor of Miss Henrietta Wright. Covers were laid for eight guests, and the table was attractively centered with a large silver bowl filled with red mace and wild flowers.

Miss Wright is spending the summer vacation with her parents, Dr. and Mrs. George I. Wright in Klamath Falls, and will leave early in September for Evanston, Illinois, where she is completing her course at Northwestern University.

The Shamrock bridge club met Wednesday afternoon at the home of Mrs. Ira Sherman. Mrs. Saxton Avery of Dorris, California, and Mrs. Don McLucas, of Portland, were guests of the afternoon.

High score for the afternoon was won by Mrs. Tom Massey and low by Mrs. G. H. Rogers. Other guests of the afternoon were Mrs. J. H. Hooks, Mrs. Mike Hovey, Mrs. Ona Bagley and Mrs. Roy Wakeman.

New Fashion Notes Revealed in Paris Style Displays.

By Rosette Hargrove
(By Cable to Herald, News and NEA Service)

PARIS, Aug. 19.—Flaring basques, choker collars, lampshade skirts and slit bodices, are the outstanding features of the winter fashions now being displayed in Paris.

Long sleeved dinner dresses and evening sweaters are other important highlights.

Colorful fabrics, combining richness and softness, are used throughout. Exaggerated shoulders and eccentric sleeves are definitely banished. Skirts, except for sport, have a marked tendency toward a greater length. The silhouette is freer and easier-fitted to the knees where fullness is introduced. Basques and peplums transfer emphasis from shoulders to hips.

Dropped shoulders, tieback skirts and fuller bodices outlining bust chokers, recall the early years of the century. Long slashed sleeves, fur trimmed basques and slit bodices strike a medieval note.

Profuse use of heavy ribbed ottoman materials, including stiff taffetas, definitely changes the silhouette since clothes have a tendency to stand away instead of cling to the figure.

The Lucien Lelong collection provides the usual brilliant display of color luxury, offering creations where the silhouette and color depend on harmonious distribution of fullness and trimming.

Lelong attributes his change in silhouette to the all revealing cinema. Stripped of color, the fashion on the silver screen have to depend on lines alone to achieve proper effects.

The usual number of rich evening ensembles are in the Lelong collection, with velvet predominating. Trimming consists of pale letters, used generally and luminously. They offset the austerity of line.

Birds of Paradise and hand-some jeweled sets are seen both as trimming and accessories for formal evening wear. Besides velvet, there are heavy crepes and satiny laces in marvelous color combinations.

Maggy Rouff's new hiplines are daringly youthful. She stresses the use of basques, either flared ones or the flat variety with medieval points. Sports skirts are straight with group pleats for comfort.

Coats hug the figure flaring slightly at the hems. Heavy ottomans, satin and faille make many of the formal afternoon coats to be worn over pastel crepe frocks. Capes are important evening wraps. Many of them are entirely of fur. Others are long, velvet cloaks.

Evening skirt fullness is introduced below the knees by means of flounces, tucks, intricate scroll patterns, ruchings and frills. These features, combined with stiff, luxurious fabrics, give the new lampshade line.

Black is again prominent for semi-formal and formal ensembles.

Smart All 'Round



(Saks Fifth Avenue, New York) Buy a return-trip outfit, while you are getting your summer travel clothes! Brown kidskin oxfords, gloves and bag add to the fall practicality of this twice and tweed ensemble. You'll feel just as chic returning in September as you do sailing in July! The suit is a double-breasted line, the number, with plenty of pockets and a neatly collared crepe shirt. The smartly cut tweed coat, with its new long cuffs and bag sleeves and its fox-furred collar, is what the smartly dressed girl will wish she is wearing when the leaves turn brown.

It is practically always enveloped by soft color contrasts.

Brown appears unusually somber this year. Subtle shades of bronze, burgundy, plum, vivid reds, blues and grays are made in evidence.

New wools, both plain and fancy flecked, predominated throughout all the collections.

Lyolene continues the straight, slim line with bustle skirts for evening contrasting yokes, jackets and chokers. Many sports and semi-formal dresses are double-breasted.

Coats have the fanciest belts imaginable. And they're lined with vivid striped materials and handsome brocade silk.

Dikusha emphasizes curve, on dinner and evening frocks. Fullness is concentrated at the back, but the silhouette is essentially dignified by the use of moires, ottomans, velvets and satins. It is Dikusha who shows the lovely Latex velvet evening sweaters that are cut along the lines of sports sweaters. Some are mousseline with lantern sleeves.

Evening gloves of Latex or suede fabrics are extra long. Tailored velvet blouses for daytime are highlighted throughout the collections.

"Be Trustworthy" Fourth Rule of Camp Fire.

By Nell Napier

The guardian of the Camp Fire Girls leaned over and spoke softly with the president of the organization for a moment. The president announced that the guardian would speak on the next and fourth law, and try to make the girls understand what an important thing being Trustworthy is to them.

"Girls," she said, "We often hear the seven laws of the fire to the seven stones in an arch. It is the middle stone that is the real basis of the arch, it is the keystone. Without it the whole arch would collapse, in spite of the careful molding of the other six stones. 'Be Trustworthy' is the strength of the arch of the Laws of the Fire. Around it is centered the proof of the success of the other of our ideals. If we let this one fall, can we blame people if they hold no truth in the others?"

The person who does not seem capable of trust, is seldom very worthy. It is very wrong for us to promise to do something if we know that we are not sure of completing the deed. In such a case, it is much better for us to agree to 'try' and then do our best. Every time we fail to do what we have promised, or said we would do, we hurt two people—the person whom we promised our service, and ourselves.

"Some people we know we can trust without exacting promises. We have their faith, we have ours. We know they are true sports, that they will play fair, and do the right thing without promise or word. We trust them. Why? Because they are trustworthy. We can help more will be liked more, will be pushed forward more if you are known as being 'trustworthy'.

Our aim in Camp Fire can bring us to this goal.

"We know that people are not trustworthy by accident, it takes thinking, resolution, determination, will power, and steady habit. Be trustworthy in your homes, in the schools, in your work, to your friends, and in social relations."

"Camp Fire teaches us how to be trustworthy leaders."

GROUP NOTES
The members of the Lithol group had a swimming meeting last Wednesday night at 6:30 o'clock, under the leadership of their guardian and assistant guardian, Mrs. Frank Powers and Nell Napier. There the girls all endeavored to pass the first swimming test of Camp Fire, the Pollywog test.

Those girls who successfully passed it were: Jewel Stallings, Shirley Smith, Helen Gray, Phyllis Prince. In a short time the girls will test themselves with the Frog test, the second in the group of five tests.

Meetings of the Sacajewea group will be postponed until further notice.

Monday evening last, Doris La Farze passed several of her girls on the Pollywog test.

The guardians are making plans to hold craft meetings this winter, teaching the girls how to woodblock, do batik work and stenciling.

Coming—James Brown and Sally Eilers in "Hold Me Tight."

AMONG THE NEWER BOOKS

By DORIS BUXTON

AS THE EARTH TURNS—By Gladys Hasty Carroll. The Macmillan Company, New York, 1933.

The earth turns. It turns the same in fence-bound Maine as it does in broad-branched Oregon. The pageant of winter, spring, summer and fall parades across the earth leaving frost, etchings on the windowpanes, lingering perfumes in open doorways and inevitable autographs upon life.

The way the seasons leave their unique signatures on silent Mark Shaw; on his capable daughter Jen; on the violin-playing Stas Janowski, and on all those New England farmer-folk, is the story Mrs. Carroll has to tell. Nor is it told from the outside looking in, as Edith Wharton or Edna Ferber might have told it, but from the inside looking out. It is apparent on every page that the author speaks truly of that which she knows.

Author a Medium
Nevertheless, Mrs. Carroll's personality never intrudes. With no apparent motivation, unless it is that of the slow-moving seasons, the Shaws and their neighbors are viewed with those universal experiences of marriage, birth, death, home-leaving, and home-coming during the one year which is the time-span of the book. The author is but a medium through which the rural countryside and its people are seen with startling clarity.

A picture may depend for its charm upon a diffused suggestive quality like that of one of Innes' landscapes. On the other hand, it may rely for its strength on being boldly photographic. Just a brief selection from the book itself should be sufficient to indicate into which class Mrs. Carroll's art falls.

"She held the black cylindrical record by the very edge as she had been taught years before. Oily took it from her on two fingers carefully and slid it over the steel roll of the little machine on the table. Ed set up a three-legged rack and attached the big green horn, fluted like a petunia blossom. 'Whirr,' the needle said, 'Whirr-whirr-whirr. The Preacher and the Bear, Edison Record Whirr-whirr-whirr. The Preacher went out hunting upon a Sunday morn. . . ."

Could anything be more sharply focused than that?

This clear-cut directness is tempered, however, and made more satisfying by a certain New Eng-

land habit of restraint. In this Mrs. Carroll calls to mind Robert Frost. The poetry of understatement typified in this Yankee bard's line, "One could do worse than be a swinger of birches," is constantly apparent in AS THE EARTH TURNS.

Tangy Flavor
To the close observer, the rich and natural use of characteristic phrases and turns of expression gives this book a tangy flavor. One rolls them over his tongue with relish long after the book is back on the shelf.

In spite of its portrayal of universal experiences, its photographic clarity, its smooth progression, its pleasing restraint and its colorful use of idiom, there will be many for whom this book holds no appeal. For unless one has arrived at the stage where one of the modern harsh and hectic problem novels produces at least a faint nausea it is doubtful if he will survive past page 50.

Somewhere in that vicinity he will turn the book into a dark corner and growl, "True, perhaps, but what of it?" Then, decorated with a bored and injured expression he will hop into the car and spin away on wheels that revolve a little faster than the earth turns.

But does one remember smoky coal-oil lamps, whose chimneys always needed cleaning? Did one ever sit in rapture and awe before the Edison cylindrical phonograph in the sun-proof parlor? Was Saturday night always eventful for the whole family with bath-taking in the washub behind the kitchen stove?

Then AS THE EARTH TURNS will be as welcome as a letter from home. It will be like that too—not racy with excitement, but meaty with commonplace that somehow click with something inside. There will be the joy of recognition, the savor of memories that are mellow and very precious.

This book is a first novel and a best seller. Motion picture rights have been bought by Warner Brothers. An author who has written only one juvenile, LAND'S SPELL, and a few short stories suddenly finds her work acclaimed. Why? Perhaps it is because this young woman with the quiet eyes and the laconic twist to the lips has written of the one thing she knows best. Has she exhausted her material? Can she do it again? That will be the real test of her skill.

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