

WILD BEAUTY

by MATEEL HOWE FARNHAM

SYNOPSIS: Fanny Frost is the first girl in her mother-in-law's life who is not understood by her husband David. She is unhappy since after the arrival of her baby Sheila. In a moment of weakness she runs away with Bob Daniels husband of David's cousin Lella, but repents and returns only to find her mother-in-law believes her guilty of wrongdoing and David himself is suspicious. She goes again, this time for good to New York, and works in a store rather than accept aid from her husband. At first she means on having the custody of Sheila half of each year, but abandons the idea after she sees the plan in actual operation with the child of a divorced woman neighbor, Mrs. Oliver. The divorce is arranged and Fanny assumes her maiden name of Freiburg.

Chapter 20

A NEW FRIEND

A YEAR and a half later Fanny sat alone in her new apartment on East 19th Street.

If it had not been for Mrs. Oliver, Fanny still would have been living in one room. Her innate carelessness was a fearful handicap in making a living. After several attempts at other things, Fanny had resigned herself to clerking in the stores employing cheap, untrained help.

But this last summer Mrs. Oliver had sent her an advertisement from Hirschberg & Co., wholesale dress manufacturers, for a model.

"I rebelled at first, but in those days I kept hoping Laura would get well. But the point of this mild confession is that in the course of time I have taken on most of the perquisites and privileges of a bachelor. Even my sisters-in-law—and they are arch conservatives—grant my right to come and go, call and entertain and be pleasantly entertained now and again, quite as if I had no ties." He smiled, and the smile and his blondness made him seem very young. "I am telling you this," he went on, "because I very much hope to see a good deal of you."

Fanny on the other side of the hearth smiled back. "I hope you will."

"You belong in an age that had leisure for charm and graciousness," he continued. "You are a little impetuous perhaps, and you make mistakes, but I see you striving to live richly and beautifully."

"You pay pretty compliments—compliments that warm the very cockles of my vanity," she said lightly, "but I'm forced to confess that none of them are deserved. I am probably the most inefficient person on the face of the earth."

"Naturally. You were fore-ordained to be taken care of. Something seems to have gone wrong;

"Min and Bill" Craterian New Year Jamboree Hit



MARIE DRESSLER ~ WALLACE BEERY in "MIN AND BILL"

"Min and Bill," Metro-Goldwyn-Mayer's adaptation of Lorna Moon's penetrating novel, "Dark Star," with Marie Dressler and Wallace Beery in the featured roles, will be the screen attraction at the big Midnight Frolic at the Fox Craterian theater tonight.

The story, a dramatic tale of the conflict between foster-mother and natural mother for the control of a child, laid amid the sordid surroundings of a fishing village, was one of the "best sellers" of the season and in its film form is hailed as one of the most powerful talking picture dramas of today.

Miss Dressler, as the keeper of a disreputable waterfront dive, is seen in her first character role since "Anna Christie," and Beery, as the fishing-barge captain, likewise plays his first straight role since his recent successful portrayal of "The Big House."

"Sunny" at Holly New Year's Day



Marilyn Miller, the new Sweetheart of The Screen, in the title role of "Sunny."

All of Marilyn Miller's art as an actress, a dancer, and a singer come to the fore in "Sunny," the first National and Vitaphone version of her famous musical comedy which ran for three years on Broadway.

Miss Miller is today recognized as the outstanding star of musical comedy, and is one of the brightest luminaries in filmdom. Her picture, "Sally," broke all box office records for the year, and "Sunny" is being hailed for an even greater success. It comes to the Holly theater on New Year's day for a three-day run.

There are four songs and three dances in "Sunny," but there are no ensemble choruses. All the dances are by Miss Miller alone, or accompanied by the versatile Joe Donahue, of the Irish smile, who played with her on the stage.

The plot of "Sunny" bubbles over with humor, romance and tomfoolery, and gives complete play to all of Miss Miller's varied accomplishments as well as to her beauty and her vivid personality.

The show tomorrow, New Year's day, will be continuous, starting at 1:15. "Oh Sailor, Behave," the crazy comedy with Olsen and Johnson, closes at the Holly with the last performance tonight. Ellow Mae Wilson also makes her last appearance at 9:10 tonight, playing and singing "The Nightingale."

Whoopee Party For Holly Fans Tonight

Everything is in readiness for the big whoopee party to be held at the Holly theatre tonight. A splendid sale of reserved seats indicates that a big crowd will attend the New Year's Eve matinee. The curtain will go up promptly at 11:45 with the stage attraction opening the show. Dress rehearsal was held last evening and George Olsen says he is going to give a snappy show.

The happy review will consist of a series of specialties with comedy interruptions. Ruth Luy, the clever local dancing teacher, will have about 25 of her pupils on the stage in the review. She is responsible for all the dancing. In the opening and the finale all of her dancers appear. One of her numbers which is going to be enjoyed very much is called "Clap Your Hands."

"Part Time Wife" at Fox Rialto Thursday

By Frank Whitbeck.

I'm going to tell you what I think "Part Time Wife" really is. I'm going to tell you that it's one of the finest "kid" pictures I ever saw. Maybe the title will lead you to think otherwise . . . probably it could have been given another name that would have been much more appealing . . . but certainly . . . from a kid's point of view, it couldn't have better entertainment possibilities.

I'll skip over the start of the picture . . . the part that Director Leo McCarey uses to lead up to what I think is



LELLA HYAMS

FOX THEATERS WILL FEATURE BIG FILM HITS

Craterian On Par With Leading Houses of Coast In First Run Schedule—Many On List.

Word has just been received by S. G. Mendenhall, city director of Fox West Coast Theatres in Medford, that new contracts have been signed making Medford one of the key cities on the coast for the presentation of premieres showing of feature productions direct from the studios. This means that Medford will get the newest and best in pictures just as soon as they are released.

The Fox Craterian in presenting two and three pictures a week, will run many of the big hits ahead of the Fox Broadway and Paramount in Portland, and the Fox in San Francisco, because these key theatres run all productions one week or longer.

During January the Craterian will run Universal's newest hit, "Free Love," featuring Conrad Nagel, Marlene Dietrich and Emil Jannings, also "The Blue Angel," which is rated as one of the outstanding Paramount pictures for the season; "Bachelor Fathers," a typical Marlin Davies comedy; "The Man Who Came Back," presenting Janet Gaynor and Charles Farrell, together again in their first picture since "Sunny Side Up"; Marie Dressler and Polly Moran in the rapid fire comedy, "Reducing."

After that, "Painted Desert," one of the big westerns of the year; Lawrence Tibbett in "New Moon"; Clara Bow in "No Limit"; and Greta Garbo with Robert Montgomery in "Imitation."

Some of the big pictures coming to the Fox Rialto soon are: Charles Ruggles in "Charley's Aunt"; Buck Jones in "Desert Vengeance"; Joaquin Murieta; Jack Holt and Ralph Graves in "Delightful"; "The Lion and the Lamb"; "The Flood"; and Jack Holt in "The Last Parade."

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"You know I love you, don't you?" Garrett said.

Mr. Hirschberg took one look at Fanny and engaged her at a salary which seemed sheer affluence, after the hand to mouth existence of the past years.

Fanny shared a bathroom with a reader for a publishing house, Anne Lawson. A few months after Fanny had moved to her new apartment she went one evening with Anne and two others to a neighboring club to improve her mind by listening to Shakespeare. The place was crowded and Fanny had to take a place by herself at one side.

The reader was a distinguished elderly gentleman with an impressive manner and a dyed moustache, who delivered the lines of the ghost of Hamlet's father in an awful bass, Hamlet's in baritone, the queen's in tenor and Ophelia's in high falsetto. Fanny, crouched low in her chair to hide her uncontrollable laughter, finally sat on the floor burying her head in her arms.

"Hadden't you better get out of here—before you're put out?" said an amused voice at Fanny's ear. Fanny had noticed a tall blond man in a dinner coat leaning against the wall with folded arms; he was her rescuer. Fanny managed to pull herself together as he led the way out by a side door.

"It was exactly like the story of the three bears," she gasped in explanation.

It was impossible after that to be unfriendly. The man introduced himself as Garrett Wentworth; Fanny gave her name.

"Look here," he said at her door. "I've had an awfully good time. I know Anne Lawson. If she says I'm all right may I come to see you? I'll bring Anne if you like, but I'd much rather come alone."

Fanny learned his story next day. He was the son of a one-time famous editor of one of the better literary magazines, and held an important executive position in a well-known conservative publishing house. He was educated in this country and abroad. He was now in his early forties, had married in his twenties, and his wife was an invalid who for the last 10 years had had to live in the South.

On his second call Garrett spoke of Fanny of his wife and their enforced separation.

I don't know why you are living in one room—a very charming room—and supporting yourself. But I do know it's only a question of time until someone snatches you away to be chaperone of his castle—probably some strong, ruthless, amazingly handsome, prince of finance. I loathe him already."

"A castle in Spain," said Fanny. "Perhaps some day I will tell you my story. But not now, I'm too busy now trying to pick up the pieces and fit them together."

She told him far sooner than she expected. About 10 days later Garrett came in one rainy Sunday afternoon for tea. At dusk, as Fanny still sat at her tea table and as Garrett lounged at his ease in her one big overstuffed chair he said simply, "You know I love you, don't you?"

Fanny glanced at him quickly in genuine alarm and distress. But she saw that he was smiling and smiled back in glad relief.

"I remember you told me you were privileged to be mildly enamored. I'm flattered."

"This is far more serious. I've loved you almost from the first, certainly from the second meeting. Perhaps I shouldn't have told you, since I cannot ask you to marry me. But I promise not to worry or distress you. I think I can be happy, reasonably happy. If you'll just let me go on, loving you and seeing you occasionally. The hard part is not to be able to take care of you."

It was then with her head bent over the tea table, one hand stirring the dregs of sugar in her cup, that Fanny badly sketched her story. She was hoping for a little reassuring sympathy, but she was utterly unprepared for the warmth of Garrett's rage. He sprang to champion her as against the cruelty of the wicked, and was insistent that she let him engage a lawyer and sue for the right to see his child. But Fanny was adamant.

Half subconsciously Fanny was deadly afraid of the Brownbecks. It was no use her trying to fight them; they always worsted her in a fight.

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Even though Fanny is no longer in the family, Mrs. Frost still works actively against her. See Monday's chapter.

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