

The Hollywood Story

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CHAPTER XV

"What about Gary Sloan?"

Rorimer asked.

"I understand his wife got her divorce."

Collier lit a cigarette, blew smoke toward the ceiling. "I just heard it today."

Dan, reclining in his chair with his arms folded and his eyes half shut, wanted to know, without looking at Collier, what Sloan was going to do now. "Marry Sylvia Patterson?"

Paul shrugged. "Search me."

Dan said, thoughtfully: "What kind of a bird is this Sloan, anyway? You know him, don't you?"

"Sure, I know him. He's a swell director, all right; he also has a knack of keeping his name in the papers."

"Johnny Riddle said he had a swell head."

Paul Collier said, hesitatingly, that he supposed that was true.

"Only he's not a snob, Dan. It's just that he's got a great opinion of himself. The man's an artist—and no getting away from it. And he's got all the temperament that goes with it. Sloan thinks that without a doubt he's the greatest director in the business and I'm not sure that he isn't."

"Riddle said he was a Narcissus."

Dan spoke with some contempt and Collier laughed. "Well, he does admire himself plenty."

Paul said, "but why so scorn? You don't know him, do you?"

"No, but I've seen him and he gives me a pain."

"Yeah? But the women go for him, my boy."

"I suppose so," Dan said, getting to his feet. "I'm going to bed."

Collier watched him go to his room. He sat where he was for some minutes, smoking thoughtfully, until Dan's voice demanded to know if he was going to sit up all night. And then Paul went to bed.

During the next few days Dan saw Adamson only once. Then it was in the hallway outside of Rorimer's office, and Adamson, who was walking past with Gregg, the head of the scenario department, nodded shortly and unsmilingly and went on. The studio manager was Dan's and heavy and abrupt, and Dan had never seen him without a cigar in his mouth, save at luncheon.

Rorimer felt a little foolish, remembering his tempestuous outburst in Adamson's office. Adamson and Gregg, he thought resentfully, probably were discussing him now. Well, Gregg would be ally. Gregg was all right.

That afternoon Gregg came to see him in his office. He said without preliminaries: "I understand you flew off the handle the other day. What's the matter?"

Plenty, Dan assured him, and Gregg gave him a patient smile. Dan wondered how often Gregg's patience neared the breaking point, having Adamson forever to contend with.

"You don't want to act like that, Rorimer. Take it easy. Your staff's good. I'm not kicking, am I?"

Dan shook his head, and Gregg, sitting down on the edge of his desk, gave him a friendly lecture. At the end of it he put his hand on Dan's shoulder and told him he would do what he could to make things more pleasant.

"By the way, you weren't thinking of trying to go over to some other outfit, were you?"

Rorimer thought: "Adamson's trying to find that out." He said, "As long as I'm under contract here it's entirely up to Continental how long I stay."

Gregg smiled a little sheepishly and departed.

Sometime later there was a telephone call from Martin Collins. The director told Dan he was giving a housewarming in his new home in Beverly Hills. "And you're invited. Bring your own get, or try to grab one off at the party; suits me either way."

"How's things at Continental?"

"Not so hot," Dan said.

"You'd better come over to a real studio and go to work. They're actually human over here. How is 'Grin Holiday' doing?"

"Pardon—'Grin Holiday'?"

"You might tell Adamson."

that we've got a lot of old worn-out titles over here that he might use when he runs out of those original ideas of his."

Collier was laughing, but his voice had an edge of sarcasm. Dan smiled, recalling Collier's version of his farewell session with Adamson, and said that the picture was doing fairly well. "But it's not breaking any box-office records that I've heard of."

"Not. Well, see you Saturday night. About nine or so."

Dan hung up. He would ask Anne to go with him. Anne would enjoy meeting Collier, and it wouldn't do her any harm either.

That evening he called her, but Mona, who answered the telephone, told him Anne was not in. "She's busy this evening."

Mona informed him, and she added that Anne had tried to reach him to tell him that her screen test had turned out successfully.

"She's going to start rehearsals right away, Dan. They have to learn all the dance steps."

"Gee, that's fine!" Dan murmured.

Mona chattered on, singing Anne Winter's praises, but Dan only half heard. Anne was "busy". That meant, of course, in the language of these girls, that she had an engagement for that evening. Why didn't Mona tell him what she was doing, where she had gone, and with whom? Mona knew, of course, but Mona wouldn't tell him—unless he came out point-blank and asked her. He thought: "Why in thunder are girls like that, anyhow?"

There was nothing more that he cared to say over the telephone, and yet he felt a curious reluctance to hang up and cut himself off from possible further information about Anne Winter.

He heard Paul Collier whistling in his shower bath, heard him gasp and cry out as he turned on the cold water.

Rorimer smiled grimly and asked Mona if she and Eva were busy that evening. Mona said busy, and he asked her if they wouldn't like to go out some place. "Sure; that's a swell idea."

Dan threw open the bathroom door and Collier, who was busy with a bath towel, gave him an inquiring look. "Ain't there no privacy around this joint?" he demanded, and Dan told him to shut up.

"You've got a date this evening, eh?"

"Oh, yeah? What are you, anyway—my social secretary?"

"We're taking Eva and Mona out. Hurry up and clear out of here."

"What's the matter?" Collier grinned. "Was Anne dated up? Competition's pretty stiff in this town."

"That's the way I like it," said Rorimer.

"Yes you do!"

Collier rubbed his chin. "Now I've got to shave again," he complained.

They went that evening for a drive that ended at a little roadside house where strange-sounding Russian dishes were served by waiters in picturesque Russian costumes, and a balalaika orchestra furnished slow and plaintive music. Only one of their tunes was a dance number, and that was a waltz.

"Who suggested this place, anyhow?" Rorimer wanted to know. "Was it you, Mona?"

"Don't look at me like that, Mona. It wasn't me."

Nobody. It turned out, was willing to take the blame. None of them had been there before; it had looked picturesque as they drove past, and by common consent they had gone in.

Mona said, "Gee whiz! I'd like to dance."

"How about you, Eva?" Collier asked, and Eva smiled and nodded.

"Well, listen," Paul said. "I've got an idea. We'll all go down town and go to one of those push-and-grab dance halls." He grinned and said he knew a "swell place."

"Thirty-five cents admission," he

lapsed in a side-show barker's voice, "entitles you to four hours of dancing, a buffet supper and a girl-show."

"No foolin'," he added. "Talk about your good clean fun!"

"Sold!" cried Mona, pushing back her chair, and Dan, turning to Collier, asked him if he meant it.

"Why not?" Paul demanded. "Only one thing," he admonished Dan. "Don't try to take a girl away from a sailor or you'll have to fight the whole fleet."

On the way to Los Angeles Eva rode in the front seat with Dan, and Paul and Mona sat in the rumble. Mona's laughing, happy chatter was an incessant accompaniment to the song of motor and tires, and Eva as usual was silent until he began to make conversation.

There was a loud squeal of laughter at one of Paul Collier's wise cracks. Looking at Eva, Dan remarked her indulgent smile and his mind went back to the day they had eaten luncheon together at the Continental lot and Eva's affection for the little red-headed Mona had been revealed.

"She's a grand little person, Eva," he said, and when she nodded he said, "I don't blame you for being crazy about her."

And Eva nodded again. "Mona's father and mother are dead," she said presently. "Did you know that?"

"Why no. That's pretty tough."

Anne told me she had some relatives in California—San Diego, I believe she said."

"An aunt and uncle," Eva informed him. "She was living with another aunt in Chicago before she came out here."

Dan said thoughtfully: "You'd never think she had a trouble in the world."

"Well, she's had plenty." Eva's voice was harsh. Dan thought, as he had often thought before, that Eva Harley reminded him of the tragic heroine of an Ibsen play. Eva had known trouble—real trouble. Of that he was sure.

(To Be Continued)

Marriage Licenses Issued Wednesday

Two marriage licenses were issued yesterday at the office of the county clerk here.

Vernon Kendall, 29, farmer, and Alice Pernell, 17, both of Klamath Falls, and Clarence Clifford Reed, 22, meat cutter, of Colusa, Calif., and Edith Agnes White, 20, Chico, Calif., were the couples to whom licenses were issued.

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At The Theatres

AT THE PINE TREE

Russian is supposed to rank next to Chinese as the hardest language to learn, but it isn't hard to sing, according to the various players who had to learn Russian songs for the cinema's massive production of the opera, "Song of the Flame."

Producer Hal B. Wallis and Director Alan Crosland retained a few of the typical Russian folk-songs in the native language for the screen's all-Technicolor version of the famous opera which is at the Pine Tree Theatre. Most of the songs are either translated or written in English.

Alexander Gray, Bernice Claire, Noah Beery, Alice Gentle, Inez Courtney, Bert Roach and other stage and screen favorites in the huge, all-star cast sing various songs. "Song of the Flame" is not an all-singing, opera type of picture, however; songs and music occur only as logical expressions of a dramatic mood.

AT THE PELICAN

Sacramento society girls turned out in force to assist in the making of "Cameo Kirby," Fox Movietone's musical musical drama, which is the present attraction at the Pelican theatre.

River scenes for this famous costume play by Booth Tarkington and Harry Leon Wilson were made on the Sacramento River. Members of the Sacramento Charity League, made up of debutantes and young society matrons, volunteered to serve as extras, and their offer was accepted by Irving Cummings, director.

The young ladies, who maintain several wards in the Sutter Hospital, turned in the money they received as "extras" to this fund. As 25 of them served daily, their fund was increased considerably.

J. Harold Murray and Norma Terris are co-starred in "Cameo Kirby."

AT THE LIBERTY

Consumed with a desire to be a dancer, Mary Nolan, star of Universal's colorful romantic drama, "Young Desire," coming to the Liberty Theatre today, set out to conquer New York at the age of fourteen. Her beauty, however, attracted the attention of famous artists, and she served as an artist's model before going on the stage. Miss Nolan is supported by an exceptional cast in "Young Desire."

Including William Jannet, Ralf Harlowe, Mae Busch, George Irving and Claire McDowell. Lew Collins directed the picture, which is based on William R. Doyle's successful stage play, "Carnival."

Henry Friedlander

New Fulop Manager

Mr. Henry Friedlander has arrived and taken over the management of the Klamath Falls Fulop store, succeeding Claude Newman, who has been transferred to the Portland store. He has been associated with Fulop for the last 16 years and has been in the clothing business for the last 30 years.

Formerly he was manager of the Salem and Portland stores of the company. He is well known in Klamath Falls and looks forward to renewing his many acquaintances.

Mr. Friedlander has just returned from an extended trip through the eastern clothing markets and reports that the general depression in business has affected eastern territory much worse than the western sections.

"The depression in business is just a temporary condition from which the country as a whole is already rapidly recovering," the new manager states.

Mr. Friedlander, a resident of Oregon for the past 30 years is

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Assistant Secretary Of Interior Visited City Wednesday

W. A. DuPay, executive assistant to the secretary of interior, is here from Washington, D. C., on business connected with the Indian reservation and is the

guest of L. D. Arnold, superintendent of Klamath Agency. Mr. DuPay is one of the best known writers of the nation, having fifteen volumes which have had a large sale to his credit. He was special writer at during the League of Nations controversy and spent a year and a half in Europe while representatives from all nations were in session.

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