

# Gorgeous

BEGIN HERE TODAY  
Toby Ryan, 19, works behind the jewelry counter of a large Manhattan department store. She poses for a photograph to be used in a store advertisement and Marty Hiatt, the photographer, tells her she has a "camera face."

Toby goes to dinner with Bill Brandt, who works in an advertising agency.

A few days later Toby loses her job, due to the scheming of jealous Maurine Ball, also employed in the jewelry department.

Toby's efforts to find another job are fruitless. Then she meets Marty Hiatt again. He works for Ben Blake, manager of a model agency. Blake tells her that in order to register as a model she must have photographs.

Toby, lacking \$25 to have the photographs made, says she has changed her mind.

NOW GO ON WITH THE STORY

## CHAPTER EIGHT

**B**EN BLAKE said, "Do you mean you've changed your mind or you haven't the money?"

Toby met his gaze. "I haven't the \$25," she said. "Even if I had a job, a regular one — and I haven't — it would take months for me to save that much. I'll just have to forget about it. I'm sorry."

"Wait a minute," Blake interrupted. "Maybe we can do something about this."

"But Mr. Blake —"

He did not seem to hear her. Picking up the telephone, he said to the operator, "Get Marty Hiatt on the wire for me."

Toby exclaimed insistently, "Oh, I couldn't ask him —!"

Blake raised one hand, silencing her. "You let me handle this," he said. "Sit down."

Toby obeyed. A minute later Blake was speaking into the telephone again. "Marty?" he said. "How're you? Yes — yes. I've been talking to her. She's here now."

For several moments he listened, now and then making monosyllabic answers. Presently, he said, "Listen, Marty, are you doing that Worthingale job? You are? Well, here's what I was thinking about. How about using Miss Ryan on that job and, instead of paying her, let her have some of the photographs? Could you do that? Well, I thought — yes, sure. Yes. Wait a minute; I'll ask her —"

Blake turned to Toby. "Marty says he can use you on a job this afternoon. He's willing to let you have some of the pictures instead of paying you. Is that all right?"

"Oh, yes, Mr. Blake!"

"Could you go over to his studio this afternoon?"

"I can go any time."

Toby asked, pointing to a line that read "A-B-E-H-L-M-N-O-P."

"That's a code," Blake told her, "for convenience. A means 'Camera experience.' O means 'the outdoor type' and girls who were like orchids; girls posing in evening wraps, in bathing suits, in riding habits. Beneath the pictures were descriptions of each girl, giving the color of her hair and eyes, her height, weight and the sizes of dresses, hats, shoes, gloves, etc., she wrote.

"Anything else you want, let me know," Mary added and then disappeared.

Toby surveyed the dresses. There were green and white checked seersucker, a printed voile and a two-piece, bright blue linen with a round white collar and bow tie.

With no hesitation Toby slipped the linen over her head. It fitted perfectly. Toby, gazing at her reflection, smiled. The dress was becoming, as she had known it would be.

Ten minutes later she was on the platform before the camera. The lights blazed down on her with their scorching heat. She took the pose as Hiatt instructed and felt awkward. Toby told herself earnestly, "Everything depends on this. I've got to make good now! I've got to —"

AND then suddenly everything began to go wrong. Hiatt was shouting instructions at his assistant. She shouted at Toby, too. "No, no!" he said, "not like that. Can't you be more natural? You look wooden, stiff. No, it won't do —"

A light, poised precariously, started to fall and the assistant caught it barely in the nick of time.

When the lights were in place again Hiatt said, "Now again, Please, Miss Ryan. PLEASE!"

Toby took the pose. It wasn't right this time either, and she knew it. She felt stiff, strained. She tried to smile, but the lights blinded her and made her squint. This was nothing like the time she had posed at Bergman's. It hadn't seemed important then and it had been easy. Now, when so much depended on it, she was panic-stricken, helpless.

Hiatt, behind the camera, said wearily, "Let's try it from the other side. Maybe that will be better. Turn your head —"

Toby turned. Startled, her eyes met those of a young man standing in the doorway. He was staring at her intently. All at once, with a quick flush of color, Toby recognized him.

(To Be Continued)

BY LAURA LOU BROOKMAN  
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tall basket of artificial flowers, an iron railing and several strips of linoleum were the only other objects in the room.

A tall young man was working away over one of the lights. He raised his head and Toby asked hesitantly, "Is Mr. Hiatt here?"

The tall young man motioned toward a door. "Back there," he said. "He'll be out in a minute or so."

Toby waited. Presently Marty Hiatt, coatless, his sleeves rolled to the elbows and his red hair somewhat ruffled, appeared. "Hello," he said, addressing Toby. "So you got here?"

"I hope I'm not late —"

Hiatt said, "You're on time all right." He went on, "Marry'll show you the dresses you're to wear. There are three of them. It doesn't make any difference which you put on first. We're to shoot all of them. Oh, Mary —"

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