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978-1-107-64308-6 - The Lost Decade: Short Stories from Esquire, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

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THE CAMBRIDGE EDITION OF THE WORKS OF  
F. SCOTT FITZGERALD

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Frontmatter

[More information](#)

Room Nineteen  
by  
F. Scott Fitzgerald

Mr. Cars knew he couldn't go to sleep so he put his tie on again and went back downstairs to the lobby. The guests were all gone to bed but a little aura of activity ~~seemed~~ <sup>seemed</sup> about a half-finished picture-puzzle, ~~and the watchman~~ <sup>and the watchman</sup> and the night watchman was ~~explaining~~ <sup>putting</sup> the fire with a big log on the fire.

Mr. Cars ~~limped~~ <sup>limped</sup> slowly across the soft carpet. ~~He~~ <sup>He</sup> stopped behind ~~him~~ <sup>him</sup> and grunted "Heav?"

The watchman, a wiry, weather-worn old mountaineer ~~sort of~~, looked around sharply.

"A hundred pound. It's wet — it'll be one o'clock before its burning good."

Mr. Cars let himself into a chair. ~~But he had~~ <sup>But he had</sup> ~~had a stroke before coming south~~ <sup>had a stroke before coming south</sup> ~~last year~~ <sup>last year</sup> and his left leg was crippled. Last year he had been active, driving his own car — now life was just like waiting for a train. ~~He was~~ <sup>He was</sup> ~~very~~ <sup>very</sup> lonely.

The watchman ~~was building~~ <sup>was building</sup> ~~burning~~ <sup>burning</sup> ~~chunks~~ <sup>chunks</sup> about the log and turned around.

"Thought you was somebody else when you came in," he said.

First page of the holograph, "The Guest in Room Nineteen," here entitled "Room Nineteen." Marie Shank Additions, Fitzgerald Papers, Princeton University Libraries.

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[More information](#)

# THE LOST DECADE

Short Stories from *Esquire*,

1936–1941

\* \* \*

F. SCOTT FITZGERALD

Edited by

JAMES L. W. WEST III



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978-1-107-64308-6 - The Lost Decade: Short Stories from Esquire, 1936–1941:  
F. Scott Fitzgerald  
Edited by James L. W. West III  
Frontmatter  
[More information](#)

CONTENTS

Acknowledgments	viii
Illustrations	ix
Introduction	xi
1. History	xi
2. Fitzgerald and Gingrich	xiii
3. Stories	xv
4. Posthumous reputation	xvii
5. Inclusions and exclusions	xviii
6. Editorial principles	xix
7. Cruxes	xxiii
8. Regularized features	xxxi

SECTION I: *ESQUIRE* STORIES, 1936–1941

Three Acts of Music (May 1936)	3
The Ants at Princeton (June 1936)	10
“I Didn’t Get Over” (October 1936)	15
An Alcoholic Case (February 1937)	23
The Long Way Out (September 1937)	32
The Guest in Room Nineteen (October 1937)	37
In the Holidays (December 1937)	43

Cambridge University Press  
978-1-107-64308-6 - The Lost Decade: Short Stories from Esquire, 1936–1941:  
F. Scott Fitzgerald  
Edited by James L. W. West III  
Frontmatter  
[More information](#)

vi	<i>Contents</i>
Financing Finnegan (January 1938)	50
Design in Plaster (November 1939)	59
The Lost Decade (December 1939)	65
On an Ocean Wave (February 1941)	69
The Woman from “21” (June 1941)	73
Three Hours between Planes (July 1941)	77

SECTION II: THE PAT HOBBY SERIES, 1940–1941

Pat Hobby’s Christmas Wish (January 1940)	87
A Man in the Way (February 1940)	97
“Boil Some Water—Lots of It” (March 1940)	103
Teamed with Genius (April 1940)	109
Pat Hobby and Orson Welles (May 1940)	118
Pat Hobby’s Secret (June 1940)	126
Pat Hobby, Putative Father (July 1940)	133
The Homes of the Stars (August 1940)	141
Pat Hobby Does His Bit (September 1940)	148
Pat Hobby’s Preview (October 1940)	157
No Harm Trying (November 1940)	164

Cambridge University Press  
978-1-107-64308-6 - The Lost Decade: Short Stories from Esquire, 1936–1941:  
F. Scott Fitzgerald  
Edited by James L. W. West III  
Frontmatter  
[More information](#)

*Contents* vii

A Patriotic Short (December 1940)	174
On the Trail of Pat Hobby (January 1941)	178
Fun in an Artist’s Studio (February 1941)	183
Two Old-Timers (March 1941)	190
Mightier than the Sword (April 1941)	195
Pat Hobby’s College Days (May 1941)	201
Record of variants	209
Explanatory notes	221
Illustrations	249
Appendix 1 “Dearly Beloved”	256
Appendix 2 Publication and earnings	259

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)

---

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J. L. W. W. III



Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from Esquire, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)

---

## ILLUSTRATIONS

(Beginning on page 249)

*Frontispiece.* First page of the holograph, “The Guest in Room Nineteen.”

1. Cable, Fitzgerald to Arnold Gingrich, 17 July 1939.
2. Fitzgerald’s “Rating of Stories” for the Pat Hobby Series.
3. Arnold Gingrich, founding editor of *Esquire*.
4. Cover for the May 1936 issue of *Esquire*.
5. First page of “Between Planes.”

Cambridge University Press  
978-1-107-64308-6 - The Lost Decade: Short Stories from Esquire, 1936–1941:  
F. Scott Fitzgerald  
Edited by James L. W. West III  
Frontmatter  
[More information](#)

---

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)

## INTRODUCTION

During the last six years of his life F. Scott Fitzgerald was an *Esquire* author. For most of his career he had been identified with the *Saturday Evening Post*: between 1920 and 1934 he had appeared there some sixty-five times and in 1932 had even attempted, for tax purposes, to have himself declared “virtually an employee” of the magazine.<sup>1</sup> Around 1934, however, Fitzgerald’s relationship with the *Post* began to lose momentum. He managed to sell a few more manuscripts to the magazine over the next three years, but he was no longer able to manufacture the kinds of short fiction that the *Post* editors wanted, and they were not interested in the autobiographical and confessional writing he was producing.

Enter *Esquire*. Between 1934 and 1940 (the year of his death) Fitzgerald sold some forty-five manuscripts to *Esquire*—three essays in the “Crack-Up” series, seventeen stories in the Pat Hobby series, and twenty-five other pieces of writing. Fitzgerald came to rely on the magazine as a source of income and an outlet for his work. *Esquire* helped to support him during his difficult final years and played an important role in establishing and maintaining his posthumous reputation.

### I. HISTORY

*Esquire* grew out of *Apparel Arts*, a large-format magazine created by the merchandiser David A. Smart for the men’s fashion industry.<sup>2</sup>

<sup>1</sup> *As Ever, Scott Fitz—Letters between F. Scott Fitzgerald and His Literary Agent Harold Ober, 1919–1940*, ed. Matthew J. Bruccoli and Jennifer McCabe Atkinson (Philadelphia and New York: J. B. Lippincott Co., 1972): 193. Ober gave a sworn deposition to the effect that Fitzgerald was employed by the *Post*—this so Fitzgerald would not be taxed as a self-employed freelance author. The deposition is reproduced in *As Ever*, pp. 192–93.

<sup>2</sup> The account that follows is taken from James L. W. West III, “Fitzgerald and *Esquire*,” in *The Short Stories of F. Scott Fitzgerald: New Approaches in*

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)

Originally planned as a quarterly, *Esquire* was to have been sold or given away at men's clothing stores, with a few sales by subscription and a few more at tobacco shops and newsstands. The initial issue in autumn 1933, however, was an instant hit with readers, and Smart decided to turn the magazine into a monthly. Editorial offices were established at 919 North Michigan Avenue in Chicago, and the magazine went into operation.

Arnold Gingrich, the founding editor, quickly built an impressive stable of writers. His most prominent contributor, Ernest Hemingway, wrote a monthly letter to the magazine; Hemingway's agreement with Gingrich was that he would receive twice the fee paid to the other authors.<sup>3</sup> Those other writers during the 1930s included Dashiell Hammett, John Dos Passos, Theodore Dreiser, Conrad Aiken, Erskine Caldwell, Ezra Pound, Morley Callaghan, Stephen Vincent Benét, Thomas Wolfe, H. L. Mencken, George Jean Nathan, Ford Madox Ford, André Maurois, Aldous Huxley, William Saroyan, Bertrand Russell, Thomas Mann, Sinclair Lewis, Frank O'Connor, Langston Hughes, D. H. Lawrence, John Steinbeck, Waldo Frank, John Gould Fletcher, and E. E. Cummings—as impressive a line-up as any American magazine of the time could boast.

*Esquire* was a leisure magazine for men, printed in color on glossy stock and in an oversized format. A special feature of *Esquire* was its full-page cartoons and illustrations; the magazine also printed photographs and drawings of beautiful, scantily clad women. Each copy sold for 50 cents, a high price in the 1930s when a copy of

*Criticism*, ed. Jackson R. Bryer (Madison: University of Wisconsin Press, 1982): 149–66. Also useful is chapter 5, “The *Esquire* Period,” in Bryant Mangum, *A Fortune Yet: Money in the Art of F. Scott Fitzgerald's Short Stories* (New York and London: Garland, 1991): 129–76. For information about the founding of *Esquire*, see Arnold Gingrich's memoir *Nothing but People* (New York: Crown, 1971). An account of the history of the magazine is included in Theodore Peterson, *Magazines in the Twentieth Century* (Urbana: University of Illinois Press, 1964): 273–81.

<sup>3</sup> Initially the standard payment for an article or story was \$200, with Hemingway receiving \$400. The base fee was later raised to \$250. The buying power of \$250 in 1935 was equivalent to approximately \$3,200 in 2005 dollars. A current website for making such conversions is [www.measuringworth.com/calculators/compare](http://www.measuringworth.com/calculators/compare).

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)*Introduction*

xiii

a comparable magazine cost a nickel or a dime. Advertisements in *Esquire* were for the better brands of men's clothing, automobiles, liquor, and accessories. The magazine was launched at an inauspicious time, during one of the worst years of the Great Depression, but it flourished. When Fitzgerald began publishing in *Esquire* in 1934 its readership was approximately 130,000; by his death in 1940 the circulation had grown to almost 470,000.<sup>4</sup>

## 2. FITZGERALD AND GINGRICH

Fitzgerald was guided to *Esquire* in the spring of 1934 by his friend and supporter, the Baltimore journalist H. L. Mencken. Fitzgerald was living in Baltimore near Johns Hopkins University where his wife, Zelda, was receiving psychiatric treatment. Mencken, who was friendly with Gingrich, suggested to Fitzgerald that he might find a market for his writing at *Esquire*. Years later Gingrich recalled receiving Fitzgerald's first manuscript:

He wrote me enclosing a script entitled "Show Mr. and Mrs. F. to Number—" by Zelda and F. Scott Fitzgerald. And, since I was a great Fitzgerald fan from 1920 on (had read *This Side of Paradise* in high school) I moved right in on him with long fan letters, and began an intensive correspondence and frequent exchange of phone calls, from February '34 onward.<sup>5</sup>

"Show Mr. and Mrs. F." was a long free-association piece, composed by Zelda and revised by Fitzgerald, in which they recalled details about the many hotels in which they had stayed during their marriage.<sup>6</sup> Gingrich purchased the manuscript and published it in two parts in May and June 1934. Gingrich's letters and telephone

<sup>4</sup> N. W. Ayer and Son's *Directory of Newspapers and Periodicals* (Philadelphia: N. W. Ayer, 1935, 1941).

<sup>5</sup> Gingrich to James L. W. West III, 18 December 1969, quoted in "Fitzgerald and *Esquire*," 152.

<sup>6</sup> A corrected and annotated text of "Show Mr. and Mrs. F." is included in *My Lost City: Personal Essays, 1920–1940*, ed. James L. W. West III, Cambridge Edition of the Works of F. Scott Fitzgerald (Cambridge and New York: Cambridge University Press, 2005): 116–29. For an account of the collaboration, see pp. xxiii–xxiv of that volume's introduction and Appendix 1, pp. 301–38.

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978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)

calls brought in another effort, a similar collaboration entitled “Auction—Model 1934” in which the Fitzgeralds imagined what a sale of their miscellaneous possessions might be like. Gingrich accepted that manuscript and published it in July 1934.

Fitzgerald did not make a submission under his name alone until several months later. He was heavily in debt to his publisher, Charles Scribner’s Sons, and to his literary agent, Harold Ober. He continued his attempts to market short stories to the *Post* during this period, but with little success. In the late fall of 1934 he sent Gingrich a short essay on insomnia called “Sleeping and Waking”; two stories followed—“The Fiend” and “The Night before Chancellorsville.” Gingrich took all three manuscripts and published them in December 1934, January 1935, and February 1935.

Fitzgerald’s relationship with Gingrich now fell into a pattern. He would borrow ahead at the magazine, then send in manuscripts to reduce the debt. Gingrich remembered the procedure many years later:

The \$250 we charged off against every accepted manuscript simply reduced by that amount his outstanding account with us which, while seldom much over a thousand dollars, never stayed much below that amount for very long either. The advances were made in dribs and drabs, as he would wire for them, sometimes at night and sometimes on holidays, and the money was usually wired to him, most often for fifty or a hundred dollars at a time.<sup>7</sup>

This arrangement was similar to the one Fitzgerald had maintained for years with Harold Ober, borrowing from his literary agent as he needed money and reducing the debt whenever Ober sold a manuscript. Fitzgerald seems to have considered this a comfortable way to do business; his correspondence with Ober, in fact, suggests that he needed the guilt produced by debt to bring him to the work table.<sup>8</sup> The money from *Esquire* covered his living expenses and some of the costs for Zelda’s treatments. He dealt directly with

<sup>7</sup> Gingrich to West, 13 April 1970, quoted in “Fitzgerald and *Esquire*,” 153.

<sup>8</sup> See James L. W. West III, “F. Scott Fitzgerald, Professional Author,” in *A Historical Guide to F. Scott Fitzgerald*, ed. Kirk Curnutt (New York: Oxford University Press, 2004): 49–68.

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)*Introduction*

xv

Gingrich and did not channel his work through Ober, thus avoiding the agent's 10-percent fee. The amounts that Fitzgerald earned from *Esquire* did not approach those he had received from the *Post*, but *Esquire* helped to keep him afloat and kept his name visible in the literary marketplace.<sup>9</sup>

## 3. STORIES

Fitzgerald's best-known publications in *Esquire*, the three "Crack-Up" essays, brought him much notice, not all of it favorable, when they appeared in February, March, and April 1936. But Fitzgerald also published some important short fiction in the magazine, especially during his first period as a contributor—a stint that ended in the summer of 1937 when he left Asheville, North Carolina (to which he had moved from Baltimore), and went to Hollywood to work as a screenwriter for Metro-Goldwyn-Mayer. During this first period, *Esquire* published two of his best late stories, "Three Acts of Music" (May 1936) and "The Long Way Out" (September 1937). Three other worthy efforts also appeared in the magazine: "An Alcoholic Case" (February 1937), "The Guest in Room Nineteen" (October 1937), and "Financing Finnegan" (January 1938).

Fitzgerald trained himself to write to the requirements of *Esquire*. During his years as a *Post* author he had mastered the kind of story published by that magazine—a discursive, loosely organized narrative of from 6,000 to 8,000 words, plotted chronologically, featuring passages of lyrical description, and with a love story at its center. For *Esquire*, Fitzgerald learned to write a very different kind of narrative—the brief, unplotted, elliptical tale typical of Chekhov, Turgenev, and De Maupassant. Fitzgerald's reasons for writing in this form were probably more professional than artistic; *Esquire* did not want long stories, and Gingrich had made it clear that he would pay only \$250 for a manuscript, no matter what the length. But the discipline imposed by these new requirements was probably good for

<sup>9</sup> Gingrich was indulgent with Fitzgerald, upon occasion enduring bad behavior. For an account of one incident, see Sheila Graham and Gerold Frank, *Beloved Infidel* (New York: Holt, 1958): 206–10.

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from Esquire, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)

Fitzgerald: he learned to write in his “late style”—the stripped, compressed prose that one finds in *The Last Tycoon*, the novel on which he was working when he died. He was also able to deal frankly with subjects that had been off-limits at the *Post*: alcoholism, depression, suicide, adultery, and violence.

Fitzgerald’s contract with Metro-Goldwyn-Mayer (MGM) was not renewed at the end of 1938. He had not been able to adapt to the demands of screenwriting and now found himself dependent again on writing for the magazines. In mid-July 1939 he asked Gingrich for an advance of \$100 and, within a short time, sent in two excellent stories—“Design in Plaster” (November 1939) and “The Lost Decade” (December 1939). Early in September 1939, Fitzgerald decided to attempt a series of stories for *Esquire* about an aging Hollywood hack writer named Pat Hobby. This was the fifth story-series that Fitzgerald had undertaken in his career. During the late 1920s and early 1930s he had written nine stories about an adolescent boy named Basil Duke Lee and five more about a teenaged girl named Josephine Perry. These two series had appeared in the *Post* and are today considered to be among Fitzgerald’s best writings from that period. The next series, centering on a medieval count named Philippe, was an attempt at historical fiction; the next after that had as its central character a young girl named Gwen Bowers who was patterned after Fitzgerald’s daughter, Scottie. Neither of these series (published during the 1930s in *Redbook* and the *Post*, respectively) was a success, and neither was completed. Still, the advantages of writing stories in a series were obvious to Fitzgerald. One did not have to invent fresh characters and settings each time out, and ideally one built a following for the series in the magazine.

The Pat Hobby stories came easily to Fitzgerald. Between 16 September and 13 November 1939, he sent seven of them to Gingrich; by the end of the following March he had produced nine more. A final story, making seventeen in all, was sold to Gingrich in June 1940. A few of these stories are fully developed narratives, but most are sketches based on bits of Hollywood lore, fragments of movie history, and items of studio gossip. Pat, a “script-stooge” from the silent-movie era, scrambles through the narratives in search



Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)*Introduction*

xvii

of a temporary writing assignment, a screen credit, a drink, or a loan. Though sometimes labored, these stories have their moments; many of them are funny in an offbeat way. Fitzgerald considered the best four to be “A Man in the Way” (February 1940), “Boil Some Water—Lots of It” (March 1940), “Pat Hobby’s Christmas Wish” (January 1940), and “No Harm Trying” (November 1940).<sup>10</sup>

The Pat Hobby stories saturated Fitzgerald’s market with *Esquire*. He therefore hit upon a plan for Gingrich to publish two of his stories in each issue—a Pat Hobby story under his own name and another story under a pseudonym. Fitzgerald floated this idea to Gingrich in February 1940, claiming that his ultimate motive was to receive “a fan letter from my own daughter.”<sup>11</sup> In reality his intention was probably to dispose of the backlog of his manuscripts at *Esquire*. Gingrich agreed to the scheme and scheduled a story called “On an Ocean Wave” (a satire of the tough-guy narratives of the *Black Mask* writers) for publication in the February 1941 issue. But by the time this story appeared, under the *nom de plume* “Paul Elgin,” Fitzgerald was dead. No other pseudonymous fiction by him was published in *Esquire*.<sup>12</sup>

## 4. POSTHUMOUS REPUTATION

When he died in December 1940, Fitzgerald was eight stories ahead with *Esquire*. Five were Pat Hobby efforts; the other three were “On an Ocean Wave,” “The Woman from ‘21’” (June 1941), and “Three Hours between Planes” (July 1941)—this last story a well-wrought narrative based on Fitzgerald’s reunion in October 1937

<sup>10</sup> Fitzgerald left among his papers a “Rating of Stories” for the Pat Hobby series; the document is reproduced in the illustrations section of this volume.

<sup>11</sup> Fitzgerald to Gingrich, 7 February 1940, quoted in F. Scott Fitzgerald, *The Pat Hobby Stories*, ed. Arnold Gingrich (New York: Scribners, 1962): xvii.

<sup>12</sup> Initially Fitzgerald wanted to use the pseudonym “John Darcy”—a nod to Monsignor Thayer Darcy, a character in *This Side of Paradise*. Later he proposed “John Blue” to Gingrich, but the editor thought the name too obvious an invention. Fitzgerald eventually settled on “Paul Elgin.” Other than some apprentice work in Princeton student publications, “On an Ocean Wave” was Fitzgerald’s only piece of writing published under a pseudonym.

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)

with Ginevra King, his first serious love.<sup>13</sup> The eight stories were published in 1941. Gingrich wrote a tribute to Fitzgerald for the March 1941 issue, and letters from readers praising Fitzgerald's work appeared in the correspondence section as late as September of that year. Stories by Fitzgerald were reprinted in the popular *Esquire* anthologies of the 1940s and 1950s, and the magazine published several substantial articles about him during the 1950s and 1960s. Gingrich collected and edited the Pat Hobby stories for Scribners in 1962; unpublished letters and stories by Fitzgerald appeared at various times in the 1950s, 1960s, and 1970s.<sup>14</sup> The *Esquire* connection, helpful to Fitzgerald during his life, was even more important to his reputation after his death.

## 5. INCLUSIONS AND EXCLUSIONS

This volume of the Cambridge Fitzgerald Edition brings together all seventeen of the Pat Hobby stories and thirteen of the eighteen other Fitzgerald stories published in *Esquire*.<sup>15</sup> Five *Esquire* stories are omitted. "The Fiend" (January 1935) and "The Night before Chancellorsville" (February 1935) were both reprinted by Fitzgerald in *Taps at Reveille* (New York: Scribners, 1935), the last of the four short-story collections that he assembled and published during his lifetime. These two will be included in the Cambridge edition of *Taps*, in preparation. Three other *Esquire* stories—"Shaggy's Morning" (May 1935), "Send Me In, Coach" (November 1936), and "The Honor of the Goon" (June 1937)—are excluded in accordance with the wishes of Scottie Fitzgerald Smith, the author's daughter, who judged them to be unworthy of reprinting.<sup>16</sup> The remaining thirteen *Esquire* stories are published in Section I of this volume, arranged chronologically by date of appearance in the magazine.

<sup>13</sup> James L. W. West III, *The Perfect Hour: The Romance of F. Scott Fitzgerald and Ginevra King* (New York: Random House, 2005): 87–88.

<sup>14</sup> West, "Fitzgerald and *Esquire*," notes 26–31.

<sup>15</sup> All of Fitzgerald's nonfiction writings for *Esquire* are included in the Cambridge edition of *My Lost City*, cited earlier.

<sup>16</sup> Texts of the three stories can be acquired through the interlibrary loan services available at most academic and public libraries.

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)*Introduction*

xix

The seventeen Pat Hobby stories appear in Section II, likewise in chronological order of publication.

## 6. EDITORIAL PRINCIPLES

The procedures used to establish the texts for this volume are derived from G. Thomas Tanselle's "Editing without a Copy-Text," *Studies in Bibliography*, 47 (1994): 1–22. No copy-texts are declared; equal authority is vested in holograph, typescript, proof, and serial texts. This is an intentionalist approach, derived from the principles of Greg-Bowers editing, but without reliance on a copy-text. Emendation decisions are recorded in the apparatus.<sup>17</sup>

Pre-publication evidence for establishing the texts of these *Esquire* stories survives in profusion at Princeton University Library, both in the Fitzgerald Papers (the original archive, donated to the library in 1951 by his daughter) and in the Fitzgerald Additional Papers (materials given to the library or purchased for the collection after 1951). The *Esquire* Additions include typescripts (most of them reproduced from microfilm) and correspondence between Fitzgerald and Gingrich. The Marie Shank Additions and the Bertie Barr Additions contain pre-publication material for nearly all of the *Esquire* stories.<sup>18</sup> A holograph draft of "The Guest in Room Nineteen" is among the Marie Shank Additions, and at least one typescript is extant in the archive for every story in this volume, with the exception of "In the Holidays" and "Financing Finnegan." Frequently the *Esquire* setting copy survives; often one or more of the extant typescripts has been revised by Fitzgerald.<sup>19</sup> This abundance

<sup>17</sup> See "Editorial Principles" in *This Side of Paradise*, ed. James L. W. West III, Cambridge Edition of the Works of F. Scott Fitzgerald (Cambridge: Cambridge University Press, 1995): xl–xlii.

<sup>18</sup> Marie Shank was the proprietor of a secretarial service in Asheville, North Carolina, where Fitzgerald lived off and on during the mid-1930s before going to Hollywood in 1937. He used her typing services, and she preserved some of his manuscripts and early drafts. Bertie Barr was a friend from the 1930s with whom Fitzgerald left a great many typescripts of his *Esquire* writings. Both women donated their materials to Princeton during the 1960s.

<sup>19</sup> An early typescript of "The Woman from '21'" has been facsimiled in *F. Scott Fitzgerald Manuscripts*, vol. 6, part 3, ed. Matthew J. Bruccoli (New York:

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)

xx

*Introduction*

of evidence has made it possible to establish the texts of these stories with considerable confidence. The materials extant for each story are described in the apparatus. Each story represents a separate editorial problem.<sup>20</sup>

Fitzgerald's habit with *Esquire* was to sell an early typescript to the magazine, then to send in revisions in the months that followed. Sometimes he sent a fully re-typed draft; more often he sent a full or partial carbon of the typescript already at *Esquire*, with his handwritten revisions added; at still other times he mailed in a typed list of changes. Some of these typescripts and lists survive, but other materials were apparently discarded. The *Esquire* copyeditors, however, appear to have transcribed Fitzgerald's revisions onto the setting copies in these cases. Using these various forms of evidence it has been possible to ensure that Fitzgerald's late revisions are present in the texts published here.

One revised version—a fresh typescript for the Pat Hobby story “A Patriotic Short”—arrived at *Esquire* too late. The earlier version had already been set up in type and appeared in the December 1940 issue of the magazine. In 1962, Gingrich edited *The Pat Hobby Stories* for Scribners (with an informative introduction) and included, as an appendix, the revised version of “A Patriotic Short.” That text is published in this volume; it has been established from the revised typescript mailed in by Fitzgerald on 14 October 1940.

No proofs bearing corrections by Fitzgerald are known to survive for the *Esquire* stories. The extant correspondence does not mention proofs; in fact, it is not certain that proofs were ever sent to him. But collation of setting-copy typescripts with the published texts has revealed, for some of the stories, minor revisions and tight-

Garland, 1991): 429–35. This volume also includes, on pp. 437–59, reproductions of working materials for an unfinished Pat Hobby story entitled “Reunion at the Fair” or “Pat at the Fair,” together with some of Fitzgerald's memoranda on the Pat Hobby series and a plan by him for a play featuring Pat as a character.

<sup>20</sup> Microfilm printouts of some of Fitzgerald's *Esquire* letters and typescripts are present among Arnold Gingrich's papers at the Bentley Historical Library, University of Michigan. Everything at Michigan is also at Princeton. The locations of the original letters from Fitzgerald to Gingrich are unknown; carbons and photocopies survive at Princeton and Michigan.

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)*Introduction*

xxi

enings of language that look, on first inspection, to be authorial. Most of these changes, however, occur toward the ends of the stories, in paragraphs that were published in the back pages of the *Esquire* issues. From examination of those back pages it appears that some of the revisions might have been executed by copy-editors who were trimming the texts in proofs to make them fit into limited space surrounded by blocks of advertising. Often the revisions remove an adverb or a prepositional phrase; sometimes they do away with expendable bits of action. Usually the goal seems to be to save a line in the narrow-width columns at the back of the issue so as to compress the story, one slug of type at a time. In these cases, the Cambridge texts follow the wording of the typescript. The passages there were surely written by Fitzgerald, while the trimming in proofs might not have been his work. The tendency in scholarly editing to follow the version that is unquestionably authorial, in cases of doubt, has proved useful here.

Fitzgerald collected only two of these *Esquire* stories during his lifetime—"The Fiend" and "The Night before Chancellorsville," both mentioned earlier and both to be included in the Cambridge edition of *Taps at Reveille*. He revised these two stories for *Taps*, as was his habit, but since he did not live to collect any of the other *Esquire* short fiction, there are no collected texts against which to collate the serial versions in search of authorial variants. With one exception, every story in this volume was published only once during Fitzgerald's life: he left no marked-up tearsheets with late revisions, and none of the stories was published in England before his death. The exception is "Design in Plaster," included in *The Best Short Stories 1940*, edited by Edward J. O'Brien and published by Houghton Mifflin in Cambridge. Collation of this text with the *Esquire* version has revealed minor copy-editing of punctuation and word-division but no substantive revisions.

Two stories rejected by *Esquire* survive. The first, "Dearly Beloved," was sent to Gingrich by Fitzgerald on 23 February 1940.<sup>21</sup>

<sup>21</sup> For the text of Fitzgerald's cover letter, see James L. W. West III, "F. Scott Fitzgerald to Arnold Gingrich: A Composition Date for 'Dearly Beloved,'" *Papers of the Bibliographical Society of America*, 67 (Fourth Quarter, 1973):

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)

No rejection letter from Gingrich is extant, but the story was never published in the magazine, and there is no record of its being submitted elsewhere. Four typescripts of “Dearly Beloved” are preserved in Fitzgerald’s papers at Princeton; the story appeared first in the *Fitzgerald/Hemingway Annual* 1969, pp. 1–3, and has been reprinted in *The Short Stories of F. Scott Fitzgerald: A New Collection* (New York: Scribners, 1989): 773–75. “Dearly Beloved” is published in Appendix 1 of this volume; its text has been established from the last in the sequence of typescripts. A second story, this one entitled “Salute to Lucy and Elsie,” was rejected by Gingrich in September 1939. The story suffers from confused plotting; Alfred Smart, one of the editors at *Esquire*, also noted in a memo to Gingrich that the story would need to be “washed and laundered” of anti-Catholic elements before it could be published. Fitzgerald attempted to revise the story but abandoned it. Though a typescript survives at Princeton, “Salute to Lucy and Elsie” is not included in this volume of the Cambridge edition. It might be published with other unfinished work in a later volume pending a decision by the Fitzgerald Trust, which administers the author’s literary estate.

Three titles are at issue for these stories. “The Long Way Out” bears the title “Oubliette” on the surviving typescript and on a set of proofs in the Bertie Barr Additions. The change in title must have been executed between proofs and published text (September 1937). No correspondence or other evidence survives to indicate who made the alteration. It seems unlikely that such a change would have been made without Fitzgerald’s approval—but perhaps it was. The title “The Long Way Out” is accepted for the text published in this volume; “Oubliette” is printed also at the head of the story, within brackets. Fitzgerald did object to a change in title for one of the Pat Hobby stories. “Pat Hobby, Putative Father” was a title

452–54. In this letter Fitzgerald mentions to Gingrich that the actor Edward Everett Horton, from whom Fitzgerald was renting a house in Encino, was interested in using the Pat Hobby stories as a “theatrical vehicle.” Horton never followed up on the idea. Fitzgerald also submitted a poem to Gingrich with this same letter, but Gingrich did not accept it for *Esquire*. The poem was “Beloved Infidel,” which Fitzgerald had written for Sheilah Graham in 1937. The poem was first published in chapter 17 of *Beloved Infidel*.

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)*Introduction*

xxiii

substituted at *Esquire* for “Pat Hobby’s Young Visitor.” Fitzgerald complained about the alteration in a 25 June 1940 letter to Gingrich; the new title “anticipated the first climax,” he said. The story is known to Fitzgerald’s readers as “Pat Hobby, Putative Father.” That title is retained, but “Pat Hobby’s Young Visitor” is also printed within brackets at the head of the story. The same policy is followed for “Three Hours between Planes,” which Fitzgerald sold to *Esquire* under the title “Between Planes.” The title change was made for the July 1941 issue, seven months after his death. No letter or document survives to indicate that Fitzgerald ordered the change before he died. Both titles appear at the head of the text, the second within brackets.

## 7. CRUXES

The texts of two stories require special attention. The first is “An Alcoholic Case,” published in *Esquire* in February 1937 and reprinted by the critic Malcolm Cowley in *The Stories of F. Scott Fitzgerald* (New York: Scribners, 1951)—the first major collection of Fitzgerald’s short fiction to be issued after his death. Cowley made three changes in the story in an attempt to clarify its action and to alter its chronology. These changes will be disallowed in the Cambridge text.<sup>22</sup>

“An Alcoholic Case” is a study by Fitzgerald of the psychology of alcoholics and of those who care for them. In the story a cartoonist who lives in a resort hotel is being looked after by a young nurse. He is a charming man but a difficult patient: he begs her for alcohol and, when she refuses, attempts to wrest a bottle of gin from her grasp. She becomes angry and threatens to break the bottle. “Once more you try to get it I’ll throw it down,” she tells him, and adds:

<sup>22</sup> Cowley made textual changes in at least one other story that he chose for this collection. See Barbara Sylvester, “Whose ‘Babylon Revisited’ Are We Teaching? Cowley’s Fortunate Corruption—and Others Not So Fortunate,” in *F. Scott Fitzgerald: New Perspectives*, ed. Jackson R. Bryer, Alan Margolies, and Ruth Prigozy (Athens: University of Georgia Press, 2000): 180–91. See also Christa E. Daugherty and James L. W. West III, “Josephine Baker, Petronius, and the Text of ‘Babylon Revisited,’” *F. Scott Fitzgerald Review*, 1 (2002): 3–15.

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)

“I will—on the tiles in the bathroom.” The cartoonist again attempts to seize the bottle. In the setting-copy typescript of the story and in the published *Esquire* text, the nurse makes good on her threat, deliberately dropping the bottle on the bathroom floor. “She dropped it like a torpedo,” reads the text, “sliding underneath her hand and slithering with a flash of red and black and the words: SIR GALAHAD, DISTILLED LOUISVILLE GIN.” The bottle shatters, and the cartoonist calms down. The nurse reads to him from *Gone with the Wind*, and he falls asleep. She puts a robe over his shoulders and, when her shift ends, leaves him alone in his room. She then rides a bus across town to the nursing agency for which she works.

During her struggles with the cartoonist, the nurse has vowed never to take on another “alcoholic case.” After she leaves him, however, her resolve softens. She likes the cartoonist and sympathizes with him, though she knows that she will not change him or even help him very much. At the nursing agency she decides to go back and continue caring for him that evening and night. Her supervisor can find no one else to take this second shift. The nurse returns to the hotel room, finds the cartoonist awake, and helps him dress for dinner. In the midst of his preparations, the cartoonist allows his mind to drift. He pauses and fixes his eye “on some place just ahead.” In the typescript and the *Esquire* text, the nurse notices that the cartoonist is “looking at the corner where he had thrown the bottle this afternoon.” But it was the nurse, earlier in the story, who had dropped the gin bottle on the bathroom floor. The cartoonist had not thrown it.

While revising an earlier version of “An Alcoholic Case,” Fitzgerald must have changed the text in such a way as to have the nurse, instead of the cartoonist, break the bottle. But Fitzgerald seems not to have followed through by changing the sentence, later in the story, in which the cartoonist is given responsibility for having thrown the bottle. There is no way to test this reconstruction since only one pre-publication document survives—the setting-copy typescript, which contains the confusion, as does the published *Esquire* text. No early typescripts are extant to make clear the sequence of revision.

Cowley attempted to fix “An Alcoholic Case” in his edition by inventing a sentence and adding it to the end of the twelfth



Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)*Introduction*

XXV

paragraph. Cowley's sentence follows the words "DISTILLED LOUISVILLE GIN" in the passage quoted above. The sentence reads: "He took it by the neck and tossed it through the open door to the bathroom." Now it is the cartoonist, not the nurse, who is responsible for shattering the gin bottle—though she still drops it in the Cowley version. (We are apparently to assume that it does not break.) Cowley's added sentence changes the psychology of the story. The cartoonist now breaks the bottle in a fit of pique; the nurse does not make good on her promise to "throw it down." Certainly Cowley's revision was well-meaning—he must only have wanted the story to make sense—but the alteration changes something about the nurse's character. One of the points that Fitzgerald makes about her is that she is a woman of strength and principle, willing to follow through on what she says she will do.

The editor has three possible courses of action here: to leave the text as it appeared in the typescript and in *Esquire*; to incorporate Cowley's invented sentence; or to make a different emendation. The third option has been chosen for the Cambridge text. A change of two words will clear up the confusion and allow the nurse to break the bottle. By emending "he had thrown" to "she had dropped" in the third paragraph from the end, responsibility for breaking the bottle is given to the nurse, and the contradiction is erased from the text. This emendation has been made and is recorded in the apparatus.

Cowley also changed the chronology of "An Alcoholic Case." Fitzgerald had written the story to cover an afternoon and evening of the same day—about four or five hours of time. The nurse and the cartoonist struggle over the bottle during the afternoon; she breaks it, he goes to sleep, and she leaves to ride to the nursing agency. There she talks with the supervisor and decides to work another shift. She takes the bus back to the cartoonist's hotel. They have their final exchange, and the story ends. Cowley seems to have thought that the narrative should occupy an extra day. He invented this sentence—"It was early the next evening."—and added it at the very beginning of section II of the story. Now the nurse is given a full day, instead of an hour or so, to think about her decision not to care for the alcoholic. This added sentence necessitated a further change, later in the story, to the same sentence discussed above—the sentence

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)

xxvi

*Introduction*

that reads (in typescript and in the *Esquire* text): “He was looking at the corner where he had thrown the bottle this afternoon.” Cowley changed “this afternoon” to “the night before.” Why Cowley should have made these two alterations is unclear. Perhaps he felt that the nurse needed more time to think about her vow. Fitzgerald, however, had wanted the action of the story to cover only four or five hours. The nurse, in his version of the narrative, made her decision quickly and emotionally. Cowley’s two alterations in the chronology of “An Alcoholic Case” are not accepted for the Cambridge text.

A second textual problem involves the ending of “On the Trail of Pat Hobby,” the thirteenth of the Pat Hobby stories, published in the January 1941 *Esquire*. The editorial decision here is complicated by missing documents.

“On the Trail of Pat Hobby” is typical of many of the stories in the Pat Hobby Series. Pat, who is trying to get onto the payroll at the movie studio, is loitering around the Writers’ Building, hoping for a break. He is also trying to dodge the Los Angeles police. He has been making ends meet by working under an assumed name (“Don Smith”) as the night clerk at the Selecto Tourist Cabins, a seedy motel at which immoral goings-on take place. The police raid the motel, arrest some of the guests, and tell Pat that he will be wanted later as a witness. He gives them his false name, ducks out of a side door, sneaks off the property, buys a half-pint of gin at a nearby drugstore, and hitchhikes across the city to the studio lot. In his hasty flight from the motel he has left his hat behind, so he goes to the studio commissary and steals one from the hat-check room. He chooses a “sturdy grey Homburg which looked as if it would give him good service.” Now he feels relatively safe—and he has a presentable hat to wear.

Pat’s sometime friend, the producer Jack Berners, is offering a fifty-dollar prize to any writer who can come up with a good title for a B-movie (just going into production) about a motel clerk. Pat hears about the prize and wanders into Berners’ office. Finding it empty, he helps himself to the producer’s brandy—having already consumed his own half-pint of gin. He falls asleep on Berners’ couch. The producer returns, wakes Pat, and reports that

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from Esquire, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)*Introduction*

xxvii

all filming on the lot has been stopped until a missing hat belonging to Harold Marcus, the most important movie mogul at the studio, has been located. The hat, a grey Homburg, is said to be Mr. Marcus' favorite. Of course it is the grey Homburg that Pat has just pinched.

A few paragraphs later Pat and a female writer friend, Bee McIlvaine, begin tossing title suggestions at Berners. Pat is exhausted from his flight across Los Angeles and queasy from the ill-advised mixture of gin and brandy in his stomach, but he wants the fifty dollars and summons his best effort. To warm up he recites the titles of several famous movies: *Test Pilot*, *The Birth of a Nation*, *It Happened One Night*, and *Grand Hotel*—this last a classic film from 1932 starring Greta Garbo, John Barrymore, Joan Crawford, and Lionel Barrymore. Pat is not entirely serious: one of the oddities of his character is that he is proud of the best efforts of the film industry, despite the fact that he has never worked on anything other than trashy B-movies. He would never affix the title of a masterpiece to anything that Jack Berners would produce. Berners, however, has no such qualms. Throughout the Pat Hobby stories, he plays the role of the philistine with his eye only on the box-office. He hears Pat incorrectly and selects "*Grand Motel*" as the winning title. Pat will receive the fifty-dollar prize, but the entire experience has made him ill. As he leaves Berners' office, Bee McIlvaine hands him the grey Homburg. In the original typescript, the story ends this way:

"Good work, old timer," she said.

Pat seized the hat, retched suddenly into it with a roar and stood holding it there like a bowl of soup.

"Feel—better—now," he mumbled after a moment, "Be right back."

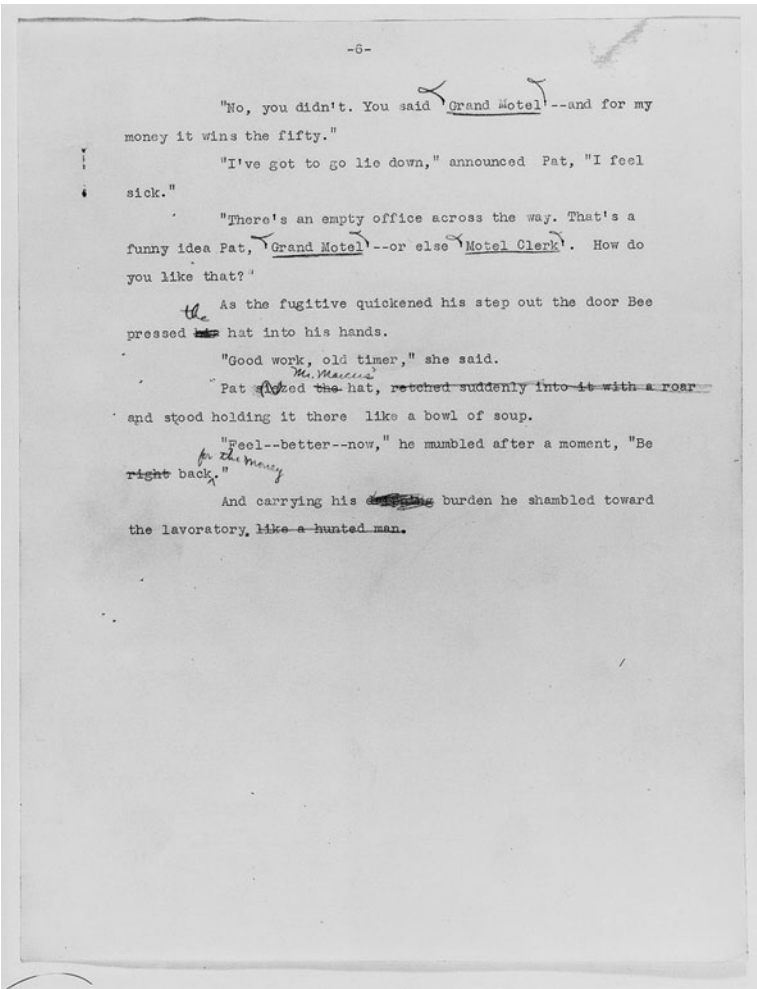
And carrying his dripping burden he shambled toward the lavatory like a hunted man.

This ending is appropriate for the story; probably it represents what Fitzgerald thought of the commercial side of the movie industry. The ending, however, did not appear in the published text of "On the

Cambridge University Press  
978-1-107-64308-6 - The Lost Decade: Short Stories from Esquire, 1936–1941:  
F. Scott Fitzgerald  
Edited by James L. W. West III  
Frontmatter  
[More information](#)

xxviii

Introduction



Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)*Introduction*

xxix

Trail of Pat Hobby.” Instead, the text in the January 1941 *Esquire* ends as follows:

“Good work, old timer,” she said.

Pat seized Mr. Marcus’ hat, and stood holding it there like a bowl of soup.

“Feel—better—now,” he mumbled after a moment. “Be back for the money.”

And carrying his burden he shambled toward the lavatory.

This passage was “created” by the *Esquire* copy-editor on the final leaf of the setting copy. (This setting copy survives in the Bertie Barr Additions at Princeton; the final leaf is reproduced on the facing page.) Using a red pencil, this copy-editor revised the last three paragraphs to remove all mention of Pat’s nausea. Everything offensive is gone from the ending; what remains is thoroughly bland.

Under whose orders was the copy-editor working? It’s possible that Gingrich, or one of the other editors at the magazine, was put off by the vomiting and ordered the revisions. *Esquire* was a publication for men; it allowed much more in the way of crudity, profanity, and sexual innuendo than, for instance, the *Saturday Evening Post* did, but Pat’s retching into Mr. Marcus’ hat and holding it “like a bowl of soup” might have been too much even for *Esquire*. Perhaps the ending of the story was rewritten without Fitzgerald’s permission.

It’s also possible, of course, that Fitzgerald himself rewrote the ending. Perhaps he was afraid that someone in Hollywood—a producer who might be thinking of hiring him—would read the story. Fitzgerald mailed revisions for many of the Pat Hobby stories to Gingrich: sometimes he sent a fresh typescript, sometimes a revised carbon, sometimes a typed list of changes. Several of the carbons and lists survive in the *Esquire* Additions at Princeton, and in each case the copy-editor has faithfully transferred Fitzgerald’s changes to the setting copy. Not all of the carbons and lists survive, however: other setting copies show similar revisions in the copy-editor’s hand, with no carbon or list to certify the revisions as Fitzgerald’s. This is the case for “On the Trail of Pat Hobby.” The copy-editor has changed

Cambridge University Press

978-1-107-64308-6 - The Lost Decade: Short Stories from *Esquire*, 1936–1941:

F. Scott Fitzgerald

Edited by James L. W. West III

Frontmatter

[More information](#)

xxx

*Introduction*

the ending; there is no document that identifies the new conclusion as Fitzgerald's work—but it might have been. Perhaps the carbon or list sent in by Fitzgerald was discarded after the copy-editor had transferred the revisions to the setting copy.

Did Fitzgerald see the story in proofs? If so, and if the ending had been changed on the setting copy without his permission, then he might have protested to Gingrich in a letter. But no set of proofs for any one of the *Esquire* stories survives with corrections in Fitzgerald's hand, and proofs are never mentioned in the letters between Fitzgerald and Gingrich. A set of proofs is extant at Princeton for "On the Trail of Pat Hobby," but the markings, in blue pencil, are by the *Esquire* copy-editor and are corrections of minor typographical errors.

Did Fitzgerald object to the new ending once it was published? This too is impossible to know: Fitzgerald died on 21 December 1940, just about the time that the January 1941 issue of *Esquire* would have been delivered from the printer. The last extant letter from Fitzgerald to Gingrich is dated 27 November 1940. If Fitzgerald was unhappy about the new ending, no letter survives to express his dissatisfaction. Indeed, it is possible that he never saw the published text.

Any attempt to reconstruct the sequence of revision for "On the Trail of Pat Hobby" or to assign responsibility for the changed ending is therefore highly speculative. Not enough evidence survives. Fitzgerald sent in revisions for many of the Pat Hobby stories, but nearly all of these changes were minor—small adjustments in style, corrections of misspelled words, substitutions of one word for another. None of the mailed-in revisions was nearly as significant as the altered ending of "On the Trail of Pat Hobby."

The editor has two choices here: to print the ending as it appeared in *Esquire* or to publish the original ending from the typescript. The decision for the Cambridge text is to publish the original ending, with Pat retching into the hat. The revised ending might have been affixed on Fitzgerald's orders, but there is no document or letter to prove it. The original ending, on the other hand, is undeniably Fitzgerald's work, embodied in the typed text that he submitted