

F. SCOTT FITZGERALD

THE PAT HOBBY STORIES

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まえがき

Francis Scott Key Fitzgerald (1896-1940) は Edward と Mary の息子として Minnesota 州 St. Paul に生まれた。Francis Scott Key という洗礼名は、アメリカ国歌「星条旗」(“Star Spangled Banner”) の作者 Francis Scott Key (1778-1843) が遠い祖先に当たるところから与えられたもので、自分自身を戯画化することの好きな Fitzgerald は、その短編の一つ “May Day” の中に “Key” という名の浮浪者を登場させ、「その名から連想させるほどの才能には恵まれていなかった」などと述べている。New Jersey の Newman School を経て Princeton 大学に入学したが、学業のほうは思わしく進まず、卒業しなかった。しかしキャンパスの雑誌の編集に当たるなどして、文筆活動は盛んであった。

1917年陸軍に入隊、海外派遣にならぬうちに大戦が終了してしまったが、在隊中知り合った Zelda Sayre とは1920年に結婚した。その前後には短編を書き始めていたし、長編 *This Side of Paradise* (1920) の原型 *The Romantic Egoist* も完成していた。名作 *The Great Gatsby* (1925) は、彼のもっとも円熟した時期の作品で、それまでに *The Beautiful and Damned* (1922) の長編と *Tales of the Jazz Age* (1922) の短編集を出版していた。彼は彼自身が名付けた “Jazz Age” のアメリカ人の典型的な生き方をしたが、1920年代特有の放蕩と浪費の人生の中に埋没しながらも、なお、アメリカ文学の伝統的倫理観によって裏付けられた一種の厳しさをもって、彼自身の人生とその時代を批判したのであった。

精神分裂症にかかった妻 Zelda の入院、飲酒と不節制による彼自身の健康の衰えなど、経済的・肉体的苦しみと戦いながら短編集 *Taps*

at Reveille(1935)を出版後 Hollywood でのシナリオ作家の生活に入った。The Pat Hobby Stories(1962)はそうした彼の体験から生まれた短篇集で、単行本としてまとめられるようになったのは最近のことである。Hollywood 生活にたいする彼の関心は、かなり早くからあり、Tender is the Night (1934) の Rosemary などを通して描かれているが、Hollywood に象徴される映画産業を背景とし、その大立物を主人公とした The Last Tycoon (1941) は未完の名作といわれ、彼の作家としての才能の持続性をよく示している。1940年12月、クリスマスを前にして、心臓発作のため没した。

本書は Hollywood のシナリオ作家 Pat Hobby を主人公とした一連の短編をまとめた The Pat Hobby Stories から、5 編を選んだ短編集であるが、花やかなりし過去の幻影に生きようとしながら、実は売れない台本のアイディアを持ち歩き、食うためには他人のアイディアを盗むことも、人をベテンにかけることも平気になってしまった、Hollywood の食いつめ者 Pat Hobby の中に、作者 Fitzgerald は彼自身の姿を戯画化しているのである。1930年代の Hollywood の風俗だけではなく、主人公 Pat Hobby の中に、人間のこっけいで悲しい自画像をわれわれは発見するであろう。

16編からなる The Pat Hobby Stories は、初め Esquire 誌にそれぞれ単独で掲載されたもので、すべて1939年以降の晩年の作品ばかりである。10編ぐらいいは入れたいと思ったが、出版社の都合で5篇にとどめなければならなかったのは本当に残念に思う。Pat Hobby 像がいくらかでも捕えられれば幸いである。

注の作成にあたっては、映画好きの詩人 L. J. Link 助教授の御教示をしばしば受けたことに感謝したい。しかし、同氏の御校閲をいただいているわけではないので、誤りがあればすべて編者らの責任である。

昭和48年12月

編 注 者

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PAT HOBBY'S CHRISTMAS WISH

I

IT WAS CHRISTMAS EVE IN THE STUDIO. BY ELEVEN o'clock in the morning, Santa Claus had called on most of the huge population according to each one's deserts.

Sumptuous gifts from producers to stars, and from agents to producers arrived at offices and studio bungalows; on every stage one heard of the roguish gifts of casts to directors or directors to casts; champagne had gone out from publicity office to the press. And tips of fifties, tens and fives from producers, directors and writers fell like manna upon the white collar class. 10

In this sort of transaction there were exceptions. Pat Hobby, for example, who knew the game from twenty years' experience, had had the idea of getting rid of his secretary the day before. They were sending over a new one any minute—but she would scarcely expect a present the first day. 15

Waiting for her, he walked the corridor, glancing into open offices for signs of life. He stopped to chat with Joe Hopper from the scenario department.

"Not like the old days," he mourned. "Then there 20

was a bottle on every desk."

"There're a few around."

"Not many." Pat sighed. "And afterwards we'd run a picture—made up out of cutting-room scraps."

5 "I've heard. All the suppressed stuff," said Hopper.

Pat nodded, his eyes glistening.

"Oh, it was juicy. You darned near ripped your guts laughing—"

He broke off as the sight of a woman, pad in hand,
10 entering his office down the hall recalled him to the sorry present.

"Gooddorf has me working over the holiday," he complained bitterly.

"I wouldn't do it."

15 "I wouldn't either except my four weeks are up next Friday, and if I bucked him he wouldn't extend me."

As he turned away Hopper knew that Pat was not being extended anyhow. He had been hired to script an old-fashioned horse-opera and the boys who were
20 "writing behind him"—that is working over his stuff—said that all of it was old and some didn't make sense.

"I'm Miss Kagle," said Pat's new secretary.

She was about thirty-six, handsome, faded, tired, efficient. She went to the typewriter, examined it, sat
25 down and burst into sobs.

Pat started. Self-control, from below anyhow, was

the rule around here. Wasn't it bad enough to be working on Christmas Eve? Well—less bad than not working at all. He walked over and shut the door—someone might suspect him of insulting the girl.

“Cheer up,” he advised her. “This is Christmas.” 5

Her burst of emotion had died away. She sat upright now, choking and wiping her eyes.

“Nothing's as bad as it seems,” he assured her unconvincingly. “What's it, anyhow? They going to lay you off?” 10

She shook her head, did a snuffle to end snuffles, and opened her note book.

“Who you been working for?”

She answered between suddenly gritted teeth.

“Mr. Harry Gooddorf.” 15

Pat widened his permanently bloodshot eyes. Now he remembered he had seen her in Harry's outer office.

“Since 1921. Eighteen years. And yesterday he sent me back to the department. He said I depressed him—I reminded him he was getting on.” Her face was grim. 20
“That isn't the way he talked after hours eighteen years ago.”

“Yeah, he was a skirt chaser then,” said Pat.

“I should have done something then when I had the chance.” 25

Pat felt righteous stirrings.

"Breach of promise? That's no angle!"

"But I had something to clinch it. Something bigger than breach of promise. I still have too. But then, you see, I thought I was in love with him." She
5 brooded for a moment. "Do you want to dictate something now?"

Pat remembered his job and opened a script.

"It's an insert," he began. "Scene 114 A."

Pat paced the office.

10 "Ext. Long Shot of the Plains," he decreed. "Buck and Mexicans approaching the hyacenda."

"The what?"

"The hyacenda—the ranch house." He looked at her reproachfully, "114 B. Two Shot: Buck and
15 Pedro. Buck: 'The dirty son-of-a-bitch. I'll tear his guts out!'"

Miss Kagle looked up, startled.

"You want me to write that down?"

"Sure."

20 "It won't get by."

"I'm writing this. Of course, it won't get by. But if I put 'you rat' the scene won't have any force."

"But won't somebody have to change it to 'you rat'?"

He glared at her—he didn't want to change secretaries
25 every day.

"Harry Gooddorf can worry about that."

"Are you working for Mr. Gooddorf?" Miss Kagle asked in alarm.

"Until he throws me out."

"I shouldn't have said—"

"Don't worry," he assured her. "He's no pal of mine anymore. Not at three-fifty a week, when I used to get two thousand . . . Where was I?"

He paced the floor again, repeating his last line aloud with relish. But now it seemed to apply not to a personage of the story but to Harry Gooddorf. Suddenly he stood still, lost in thought. "Say, what is it you got on him? You know where the body is buried?"

"That's too true to be funny."

"He knock somebody off?"

15

"Mr. Hobby, I'm sorry I ever opened my mouth."

"Just call me Pat. What's your first name?"

"Helen."

"Married?"

"Not now."

20

"Well, listen Helen: What do you say we have dinner?"

II

On the afternoon of Christmas Day he was still trying to get the secret out of her. They had the studio almost to themselves—only a skeleton staff of technical men dotted the walks and the commissary. They had exchanged Christmas presents. Pat gave her a five dollar bill, Helen bought him a white linen handkerchief. Very well he could remember the day when many dozen such handkerchiefs had been his Christmas harvest.

10 The script was progressing at a snail's pace but their friendship had considerably ripened. Her secret, he considered, was a very valuable asset, and he wondered how many careers had turned on just such an asset. Some, he felt sure, had been thus raised to affluence.
15 Why, it was almost as good as being in the family, and he pictured an imaginary conversation with Harry Gooddorf.

“Harry, it's this way. I don't think my experience is being made use of. It's the young squirts who ought
20 to do the writing—I ought to do more supervising.”

“Or—?”

“Or else,” said Pat firmly.

NOTES

PAT HOBBY'S CHRISTMAS WISH

I

Page Line

- 1 1 **the studio** 「ハリウッドの撮影所」 南カリフォルニアのロスアンゼルス市郊外にあり、気候が温和で晴天日数が多く、湿度が低くてロケーション地が豊かなことなど、映画撮影に好適で有利な点が認められ、1913年頃より各社の撮影所が集中し、映画都市として誕生した。M. G. M., パラマウント, ユナイテッド・アーティスツ, ワーナー・ブラザーズ, R. K. O., ユニヴァーサル, コロンビア, 20世紀フォックスなどで、いわゆる1930年代のハリウッド全盛時代をつくった。
- 3 **according to~deserts** 「それぞれの分に応じて」 “deserts” 「功績」「当然の報い」
- 6-7 **roguish gifts of casts** 「出演者からの茶目っ気たっぷりの贈物」
- 8 **publicity office** 「広告部」
- 10 **fell like manna** [mæna] 「(～に)天与の贈物のようにそそいだ」 “manna”=Bible. food miraculously provided for the Israelites in the wilderness, divine aid, spiritual sustenance 昔イスラエル人がアラビアの広野で神から恵まれた食物——聖書. Ex. 16: 14-36.
- white collar class** ここでは「事務職員」のこと。
- 12 **Pat Hobby** この作品の主人公。49才の落ちぶれた台本作家。古き良き時代は給料 2,000ドルもらっていたが、今は250~350ドルで働いている。この主人公はフィッツジェラルド自身の生活の戯画化とも思われる。なぜならフィッツジェラルドは1937年、MGMと契約し台本作家としてシナリオの改作を行っていたからである。生活費を稼ぐために彼は前金をもらって *Esquire* 誌に短篇を連載し、これがハリウッドの撮影所を舞台にした「パット・ホビー物語」となった。

- 1 12 **game** 「コツ」 “game” = a scheme or strategy employed in the pursuit of an object or purpose: method of procedure: course, plan, tactic
- 13-14 **getting rid of~** 「~を追払う」
- 14-15 **send over** 「回す」「派遣する」 主語の “they” は Pat の雇主などを漠然と示す。
- 16 **the first day** 「初日に」
- 18 **for signs of life** 「人氣(ひとけ)はないかと」
- 19 **Joe Hopper** [dʒóu hópə] シナリオ部の人。
- 2 2 **a few around, i. e. a few bottles around** 「この辺に何本かはある(が)」
- 3-4 **we'd run a picture** 「映画を続けたものだった」 'd は “would” の短縮形で過去の習慣を表わす。
- 4 **cutting-room scraps** 「編集済みのフィルムのきれっぱし」
cf. “cut” = To edit (film or audio tape)
- 5 **All the suppressed stuff** 「みんな削除分のフィルムばかりだつてな」
- 7 **juicy** 「おもしろい」
- 7-8 **you darned near ripped your guts laughing—** 「おかしくて腹の皮が裂けそうだった」 “darned” は “damned” を婉曲に表わしたもの。ここはとくに意味はない。
- 10 **down the hall** 「廊下の向こうの」
- 12 **Gooddorf, Harry** [gudɔ:f] プロデューサーの名。
has me working over the holiday 「休日もおれを働かせてやがるんだ」 “have” = To order or compel to 本文は “~ compels me to be working~” と考えればよい。 “over” = Through the period or duration of
- 14 **I wouldn't do it** 「おれならお断わりだ」
- 15 **except** =if it were not for the fact that
are up, i. e. are over
- 16 **extend me** 「おれの契約を延長してくれ(ないだろう)」
- 19 **horse-opera** =slang. a motion picture or play about cowboys, cattle rustlers, etc., especially in the W. U. S.
「西部劇」

- 2 20 “writing behind him” 「彼の執筆の補佐をしている」“behind”=serving to support 具体的には “working over his stuff” (彼の作品の書き直しをしている)をさす。
- 21 didn't make sense 「意味をなさない」
- 22 Miss Kagle, Helen [keɪɡl] パット・ホビーの新しい女秘書。
- 26 from below anyhow 「とにかく、下位の者から」
- 3 2-3 less bad than not working at all 「全然働かないより良い」
- 10 lay~off 「しばらく解雇する」
- 11 sniffle to end sniffles 「いつまでも(最後まで)泣きじゃくる(鼻をすすする)」
- 13 Who (have) you been~ “Who” は文尾の “for” の目的であるから “Whom” となるはずであるが、文頭にあるため主語の印象を与える “Who” とするのが口語体では普通である。
- 14 between suddenly gritted teeth 「急に歯をくいしばって低く」 cf. “between one's teeth” (声をひそめて)
- 19 the department, i.e. the scenario department 「台本制作部」
- 20 he was getting on 「彼だって年をとってきた」
- 21 after hours 「親密にすごした時間のあとで」
- 23 skirt chaser 「女を追いまわす男」 “skirt”=slang. girl, woman
- 26 righteous stirrings 「(心に)正義感の動き」
- 4 1 Breach of promise 一般には「約束違反」だが、とくに「婚約不履行」を言う。
That's no angle! 「そいつはいいもうけ口じゃない」“angle” =a method for illegal gain
- 2 something to clinch it 「何かそれ (angle) を間違いなくするもの」 “clinch”=to secure or gain conclusively or beyond question
- 3 But then 「しかし同時に」
- 8 insert [ɪnˈsɜ:t] 「挿入画面(大写しで画面と画面の間に差しこむ)」
- 10 Ext. =extra 「エキストラ」「その他大勢」
Long Shot 「遠写し」 そのほか close shot (大写し) とか medium shot, medium close shot などがある。