

# *The Girl from Hollywood*

Adapted from the Novel

by

Edgar Rice Burroughs

## **PITCH DOCUMENT**

**Logline:** A drug-addicted, bitter movie actress in 1925 silent era Hollywood, leaves a decadent life doing bit parts in silent films, and moves in with a kind and benevolent ranching family living at the foot of the Santa Monica Mountains.

### **1. Main Characters**

**Shannon Burke, 26**, beautiful and sultry, a trained actress from Kansas City trying to make it as a legitimate film actress in silent-era 1925 Hollywood.

(WISH: **Keira Knightley**, Katherine Langford, Maika Monroe, Dakota Fanning)



### **Shannon's character arc and stakes:**

Acting is Shannon's passion and she feels that she has something special to offer. In order to achieve her career goals she has gotten involved with rakish film director Charlie Hamilton. An unwilling pawn of Hamilton, she is reduced to extra roles and selling drugs and easy sex for Hamilton. She has an opportunity through Grace Evans to take a break from Hollywood and stay at the Pennington ranch to find herself again and think her life through. **The stakes are high**—Can Shannon leave her career ambitions and drug addiction behind, immersing herself in the Pennington nurturing and healing lifestyle and Cody Pennington's growing attraction to her, or will she succumb to her past?

**Cody Pennington, 26**, athletic and virile, Colonel Pennington's son, an expert horseman and equestrian. He helps run the Colonel's ranch, Rancho del Ganado, in the foothills of the Santa Monica Mountains, in northwest San Fernando Valley. (WISH: **Taron Egerton**, Ansel Elgort, George Mackay, Patrick Schwarzenegger, Wolfgang Novogratz, Alexander Ludwig, Nick Jonas)

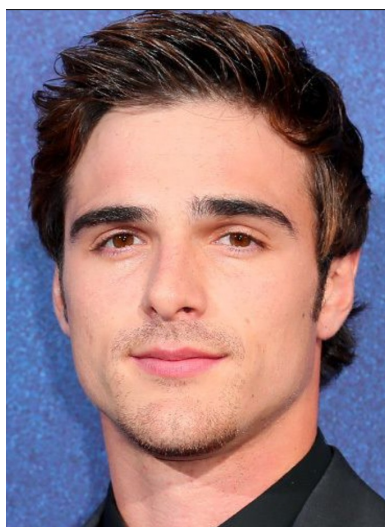


### **Cody's character arc and stakes:**

Cody is in love with Grace Evans and proposes to her, but Grace reluctantly turns him down, choosing Hollywood instead, determined to make a name for herself as a professional actress. When Shannon arrives at ranch there is a growing attraction between them. They learn to trust and help each other, healing the past. **The stakes are high:** Cody is truly heartbroken, and it will be difficult to get his life back on track and establish his life as heir to the Colonel's vast estate, without the love of Grace. He could end up being bitter and disillusioned if Grace doesn't come back to him, but there is a possibility that his love for Shannon, and she for him, will heal his broken heart and give him the courage to start a new life with Shannon, and also deal with the illegal activities on the ranch that are threatening their very existence.

**Guy Evans, 24** – Cody's sensitive best friend. Handsome, intelligent, dark good looks. Lives on the Pennington ranch with his sister, Grace, due to the untimely death of their parents in the Epidemic of 1918.

(WISH: Jacob Elordi, Nick Robinson, Douglas Booth, Ben Hardy)



### **Guy's character arc and stakes:**

Guy attends the local community college, and loves Eva, but is desperate to keep up with the Penningtons. He craves legitimacy and hates being “poor.” He falls prey to John Allen, who lures him into selling drugs and whiskey to speakeasies and drugstores, thus being forced into leading a double life. He also dreams of becoming a legitimate writer, writing a book about the Colonel and John Allen's Rough Rider days in the Spanish-American war. He hopes to interest Simon & Schuster, a hot new publishing house. **The risk is great**--If the Pennington's find out about Guy's illegal activities, that could be the end of his chance to establish himself as a legitimate writer and marry Eva. Instead, he could be disgraced and end up in jail.

**Grace Evans, 22** – Beautiful and tempestuous. Guy's younger sister and Cody's girl. She is grateful to the Penningtons for taking her and Guy in and giving them a home. Grace is a trained community theatre actress, quite talented, and determined to become a professional actress in Hollywood. (WISH: Saoirse Ronan, Kelli Berglund, Madison Davenport)



### **Grace's character arc and stakes:**

Grace leaves the love of her life, Cody, breaking his heart, and forges ahead in the murky waters of Hollywood. She meets rakish Charlie Hamilton, who promises much, but instead he leads her down a dark path of drugs and promiscuity with the promise of movie stardom. Although Grace starts her film career off with a flashy scene in Hamilton's upcoming opus, *Princesses of Pluto*, she quickly descends into a downward spiral of drugs and is used as bait to entice Hamilton's wealthy investors.

**What's at stake**--not only her health and sanity, but her spiritual and physical survival as well.

**Eva Pennington, 18** – Colonel Pennington's youngest daughter, and Cody's younger sister, an aspiring actress, and a bit of a dilettante. Emotional, impulsive and vivacious, she is in love with Guy and wants to marry him.  
(WISH: Elle Fanning, Joey King).



### **Eva's character arc and stakes:**

Eva also wants to have Guy's child, but he will not marry her until he is a published writer and has the means to support her. Eva is deeply disappointed by this, but tries to please Guy, and support him, not aware of his descent into drug addiction and nocturnal bootlegging activities. She assures him it doesn't matter that she is from a wealthy family and he is without means, but Guy still will not divulge his clandestine misadventures or drug use. **What is at stake**—Eva's entire future. She is planning to marry a man who could overdose or go to jail if caught being involved with bootlegging and drug use, spurred on by the nefarious John Allen.

**Colonel Pennington, late 50s/early 60s** – Retired war hero and wealthy owner of the palatial Rancho del Ganado, a working ranch located at the edge of the Santa Monica Mountains in the Valley. Benevolent, kind, family first, a man that has his feet firmly planted in old-fashioned values, love of nature, character and integrity. He is proud of his two children who are now young adults, having raised them himself, due to the untimely death several years before of his beloved wife, Julia.

(WISH: Richard Gere, Tim Robbins, Pierce Brosnan, Viggo Mortensen, Kurt Russell)



### **The Colonel's character arc and stakes:**

The Colonel wants his children and their close friends, Guy and Grace, to be happy and find a respectable place in the world.

Family is everything to him, and he has tried to make up for the fact his children were raised in their teenage years into

adulthood without a mother. He likes to keep his family close and expects them to attend family dinners and do their share of

work around the ranch. He also likes them to have fun together as well. The obstacles in his path to his children's happiness is

the lure of Hollywood for both Grace and Eva, Cody's broken heart, and Guy's hidden drug use and bootlegged sale of

whiskey and cocaine. Furthermore, his best friend John Allen carries on a full-scale bootlegging operation in an abandoned

mine on the property, storing whiskey and drugs in the mine.

Colonel Pennington doesn't believe in Prohibition and perhaps this is why he doesn't rein in his best friend's illegal vices. What

is at stake is the health, happiness and well-being of his children and the possibility that the law could someday bust John Allen's

illegal operation wide open. He needs to come to terms with the problems his children have and the nefarious nature of John

Allen's hidden agenda. **The stakes are incredibly high**—the

Colonel could end up in jail and possibly worse--lose his ranch, fortune, agrarian lifestyle and his children's happiness.

**John Allen, 50s** – Dynamic personality, ranch foreman, close to the Colonel, but unscrupulous underneath a friendly façade. He’s been a good friend and war buddy of Colonel Pennington.

However, Allen is involved with smuggling drugs and whiskey during Prohibition era under the guise of excavating an old mine on the Colonel’s property.

(WISH: Josh Brolin, Sam Rockwell, Vincent D’Onofrio, Timothy Olyphant, Jeffrey Dean Morgan)



### **John Allen’s character arc and stakes:**

Allen is heavily invested in an illegal bootlegging operation on the Colonel’s land, under the watchful eye of Col. Pennington, who trusts his friend--the Colonel may or may not be fully aware of what Allen is doing but turns a blind eye to the clandestine business. Allen’s obstacles are not getting caught by either Cody or the Colonel and keeping Sheriff Mason and Judge Breen off the ranch. Allen is intent on making a boatload of money so he can retire with millions, and he will not let anyone get in his way. **The stakes are high**—Allen could not

only lose the Colonel's lifelong friendship, but could go to jail for many years, or perhaps a lifetime.

**Charlie Hamilton, 40s** – Handsome, successful director, with a new movie for Metro called *Princesses of Pluto*. He uses both Shannon and Grace for his own sordid, selfish purposes. He not only wants to be a top director at Metro but is a rakish cad who seduces vulnerable actresses for his own selfish motives involving prostitution with wealthy clients and hooking them on cocaine with promises of movie stardom.

(WISH: Cary Elwes, Christian Slater, Billy Zane)



**Hamilton's character arc and stakes:**

Hamilton is in league with John Allen who supplies him with whiskey and drugs that come in from Mexico. He plans to shoot scenes for his new movie at the Pennington Ranch, but these plans go awry in a most desperate and tragic series of circumstances. Obstacles in his way are Shannon and Grace,

who could rebel against him and turn him into the authorities for his illegal activities, and the possibility that John Allen could also turn on him and report him to law enforcement. **The stakes are high**—Hamilton could ruin his career through scandal and a long jail sentence, possibly to never work in Hollywood again.

**Bartolo, late 40s/50s** – A Latino miner who works for John Allen, in charge of the Mexican miners. He helps to illegally transport and deliver whiskey from the Pennington property at night to speakeasies and drug stores. He is tough and does Allen’s bidding, whatever it may be.

(WISH: Lou Diamond Phillips, Benjamin Bratt, Esai Morales, Luis Guzman, John Leguizamo)



**Bartolo’s character arc and stakes:**

Bartolo wants to be in charge as much as possible, please his boss Allen, and get as much drugs and money as he can. Shannon and Cody are suspicious of him, so they are obstacles to his nefarious goals, as well as the law. **The stakes are extremely high**, because he and Allen could be busted by local law enforcement and serve lifetime jail sentences.

## 2. Overview

Ranch del Ganado is not only the estate of Colonel Pennington, but a porthole into the end of the Wild West and westward expansion. It is a working ranch, and the Pennington's have a good life, in touch with nature, far removed from the allure and decadence of silent-era Hollywood. They raise horses, breed, buy and sell them, and work the land. The wealth of the Penningtons reflects their hard work, the closeness of the family and the importance of being in touch with nature and the land.



Colonel Pennington, a benevolent rancher and family man, who puts a great importance on family, runs the ranch with his son Cody, and best friend, ranch foreman, John Allen. It is an agrarian, rural existence, far removed from the other world only fifty miles away—silent-era, pre-Code Hollywood. That is a

world of fast cars, fast women, drugs, easy money, sex, ambition, power, and the mingling of many different types of people—gangsters, businessmen, producers, writers, artists, musicians, composers, actors, and so on, trying to make their dreams a reality.

The description of open land that Colonel Pennington loves so much and holds fast to is disappearing through corrupt development and also impinged upon by silent-era Hollywood. This is reflected back to us in our current 21<sup>st</sup> Century dilemmas of climate change, forest fires, political unrest and commercial overdevelopment. If you love Los Angeles history, this is the one to watch.

### **3. Themes**

*The Girl from Hollywood* is inspired by some of the great movies, television series and modern novels like *The Artist*, *The Great Gatsby*, *The Last Tycoon*, *Rio Grande*, *She Wore a Yellow Ribbon*, *Legends of the Fall*, *Boardwalk Empire*, *The Untouchables*, *L.A. Confidential* and David Fincher's *Mank*, set in Hollywood of the 1930s and early '40s, as screenwriter Herman J. Mankiewicz races to finish the screenplay for Orson Welles' *Citizen Kane*. The themes of family loyalty, power and greed, good over evil are prevalent throughout the series.

The Jazz Age, Prohibition, and Hollywood tales have been popular in films and television, but *The Girl from Hollywood* is unlike anything else that's ever been done. A new spin—a contemporary western and classic Hollywood mashup with a murder mystery thrown into the mix. It's *The Great Gatsby*

meets *Chinatown* meets *L.A. Confidential* in 1925 Los Angeles. This is a revisionist western that is not only the crown jewel of the Burroughs' 80-plus novel library aside from the 24 Tarzan books, but it is also Burrough's departure into noir, pulp fiction, and dramatic writing.



Burrough's novels were popular in a time period where pulp novels, crime stories and serials were the rage. *The Girl from Hollywood* is also inspired by some iconic and classic 20<sup>th</sup> Century literary giants--John Steinbeck, William Faulkner, Ernest Hemingway, Sinclair Lewis, Zane Grey, and, of course, F. Scott Fitzgerald.

What is unique and thrilling about this project and makes it stand out among other television projects is that it's both the beginning and the end of an era. It's a revisionist western about a close-knit family living on a ranch in the San Fernando Valley,

but it is also the end of the Gold Rush and Western expansionist movement combined with the rise of silent-era Hollywood, just before Technicolor and sound transformed the motion picture business into what it is today.

#### 4. Tone

Edgar Rice Burroughs turns an eye to the steamy underbelly of Prohibition-era Hollywood. It's pulpy, gritty, decadent, good versus evil, greed versus benevolence. Think *The Great Gatsby* meets *Chinatown* and *LA Confidential* in 1925 silent-era Hollywood. There are contrasting atmospheres and environments. There is the wealth and ease of the Pennington family, in touch with nature, and living a clean, healthy life on a working ranch at the foot of the Santa Monica Mountains. This is in sharp contrast to silent-era Hollywood, not more than fifty miles away—a world of easy sex, drug addiction, decadence, and the excitement of pre-Code Hollywood and the production and distribution of silent movies—a staple of the United States economy with movie stars adored by millions of fans.



## 5. The World

The world of 1925 was a world of The Jazz Age, Prohibition, and decadent pre-Code Hollywood where anything goes. A milieu of gangster, desperate starlets, ambitious directors, gentleman ranchers, morphine addicts, cowboys, rumrunners, aspiring writers--all part of the tapestry of this compelling story from almost a century ago. The characters are vulnerable, flawed, sometimes cruel, but always colorful.



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The world of the brilliant Edgar Rice Burroughs' *The Girl from Hollywood* is one populated by unforgettable characters, both leading ones and walk-ons. Black musicians like Louis

Armstrong, studio executives, famous movie stars and directors like D.W. Griffith, Buster Keaton, Mary Pickford, Clara Bow—even mega-heartthrob Rudolf Valentino has a new upscale speakeasy in Hollywood to cater to Hollywood elite. Movie extras and film crews populate studio film stages.



It is a world where drug money, mobsters, investors from the Mid-West, studio moguls, big band leaders, drug dealers, detectives, morticians, the FBI, struggling starlets and rising stars all mingle in the exciting Hollywood world of movie making and Tinseltown.

On the Pennington ranch there is Juan, the stable hand, Mexican miners overseen by the foreman's malevolent assistant, Bartolo, and ranch hands on the dude ranch. When a famous director is murdered on the Pennington ranch, then we are exposed to the legal system of policemen, Sheriff Mason, Attorney Roucheau, a distinguished lawyer, and Judge Breen, all vying to enforce justice and get their piece of the action. And when one of the main characters has a breakdown and ends up in a sanatorium we witness the world of the medical system along with nurses and doctors to care for the mentally ill and unstable.

## **6. Rules of the World**

As in F. Scott Fitzgerald's classic tome to the Jazz Age overblown decadence, in the world of 1925 Hollywood there are many rules, but most of them are broken in the quest for fame and stardom, and the grab for power in the ultimate dream factor—Hollywood.

The characters' professions range from ranchers, aspiring Hollywood actresses, expert equestrians like Cody, aspiring writers like Guy, former Army buddies, Allen and Colonel, directors, studio executives, and law enforcement. The tone is both light and dark, because it is a family saga and family drama, but it is also pulpy, sometimes quite overblown in the Hollywood sequences, gritty, flashy, as well as an agrarian neo-western. Thematically it's about doing the right thing in life—Karma is a bitch and will come back to bite you if you're doing bad things to other people. In the long run, it pays to do good in life, as with the Colonel who hopes to reap the benefits of hard work and beneficence for his family. The tone is both light and dark, pulpy, raw, tragic, comic and a combination of good deeds versus corruption and greed.

## **7, The Characters**

The characters are root worthy. Shannon wants to make a change and better herself by getting away from the sordid world that Charlie Hamilton has entrapped her in. Grace is a good girl gone wrong, and we as the audience really want her to pull away from Hamilton and get back to her family before it is too late. We want Cody, kind, funny and generous, to find love, even if

it's too late for a life with Grace. We root for Guy, because he has so much potential and wants to do the right thing but is trapped into nefarious activities by the duplicitous John Allen. Eva is a bit spoiled and petulant, but we want her to succeed in her career and making her relationship with Guy work. We can't help liking the Colonel in his old-fashioned, but universal views of the importance of family and his connection with nature and doing the right thing in life.

The characters in the story want to, for the most part, do the right thing. They struggle with moral and ethical questions, but in the end, Shannon wants a better life for herself, even if it is not in Hollywood. Some characters like Hamilton are clearly out for themselves at the expense of ruining other people's lives, but others are a combination of good and bad traits—it's a world of grays, not black and white, where the "law" is there to be bent and twisted sometimes for one's own benefit and self-interest.

Moral Compass/Character traits – Certainly Cody and the Colonel have a strong moral compass. Other characters such as Guy, Shannon, Grace have been led astray, but Cody is there to pick them back up. Guy sadly, being very sensitive, is weak morally and ends up in a sanatorium at end of Season 1.

Transformation – The characters do go through a transformation and emotional arc from the beginning to the end of the first season. Shannon finds her way into kicking her drug habit, opening up to find love, kindness and shared values with Cody, and also finding peace and acceptance in herself through the love of Cody and his family. Cody learns to let go and heal from

Grace's rejection and demise and learns to love again. Guy is not so lucky and descends into madness. Eva will probably find her way in the world, even if it is not with Guy. John Allen, although probably morally debauched then good, does manage to escape the law, but leaves with a sweet ode to his fast friendship with the Colonel.

## **8. Episode Summaries (Season 1)**

### **Episode 1 (Pilot) (*The Girl from Hollywood*)**

1925. Colonel Pennington presides over a working ranch in the Valley, not far from decadent, silent era Hollywood. A widower, who lost his wife Julia several years ago, has raised two children, Cody and Eva, who are now young adults. Grace and Guy Evans are also part of the family, the Colonel having taken them in after their parents' deaths in the Epidemic. Cody is in love with Grace, and Eva is in love with Guy. However, Grace is determined to be a professional actress in Hollywood and leaves to pursue her dream, breaking Cody's heart. The Colonel's old Army buddy, and foreman of the ranch, John Allen, runs a bootleg operation out of the abandoned mine on the Colonel's property, and Guy sells drugs for him to students at a nearby college he attends. Grace lands in Hollywood and meets rakish director Charlie Hamilton who promises her work in films. She boards with Shannon Burke, a jaded, drug-addicted actress, also involved with Hamilton. Grace befriends Shannon and convinces her to take a break from Hollywood out on the Pennington ranch where she can rest and gain a new perspective. Grace works as an extra on the first day of production on

*Princesses of Pluto* and is fascinated by the magic of moviemaking.



## **Episode 2 – (*The Burn Line*)**

Shannon is welcomed into the Pennington family and feels a new sense peace and security. She is befriended by Eva and is attracted to her brother, Cody, who ignores her, because she reminds him of his girlfriend Grace. Meanwhile in Hollywood, Grace comes under the spell of Charlie Hamilton and he uses her to seduce investors and introduces her to hard drugs. Eva plans a Halloween party which is a big success, with many pretty ladies vying for the Colonel's attention. Grace promises to come home for the party, but she never shows up, much to Cody's dismay. Shannon saves Cody's life in a fire near an empty mine that is actually being used to store bootlegged whiskey that John Allen, the ranch foreman, sells to speakeasies and drug stores. Guy, who wants to be a writer, is desperate for money to show he is a man of means in order to marry the Colonel's daughter and becomes an unwilling accomplice to Allen in his illegal sale of drugs and

booze to speakeasies and drugstores, descending into drug addiction himself. Meanwhile, Hamilton offers a stoned Grace to Hank Kidd, the vice-president of production at Metro, in exchange for more money for his *Princesses of Pluto* budget.

### **Episode 3 – (*Death, Deception and Deliverance*)**

Shannon discovers Julia's abandoned garden and begins to bring it back to life. Guy and the Colonel work together as the Colonel continues his story about his and Allen's night patrol adventures in Cuba. Cody is recovering from being badly burned in a fire at the Mexicans' camp site near the mine, and his cold feelings towards Shannon begin to thaw when he learns that she saved his life by pulling him from the fire. Allen puts Guy in charge of the Friday night movement of whiskey onto trucks for sale at speakeasies. Cody is suspicious of Allen's activities up at the mine, but the Colonel trusts Allen and says the mine will pay out eventually. Shannon and Cody's relationship heats up when she tells him that it's time they go on a proper date. Guy has now made enough money to ask Eva to marry him, but is worried about his sister, Grace. He travels to L.A. to check up on her only to learn that she has died of a drug overdose.



Devastated, he meets Charlie Hamilton who introduces himself as a friend of Grace and sees in the Colonel's palatial ranch an opportunity to film some of his latest movie, *Princesses of Pluto*.

#### **Episode 4 – (*Hollywood comes to Rancho del Ganado*)**

Guy buries Grace's ashes in a small plot near his parents' graves as the Pennington family sadly looks on. At the reception, Allen convinces the Colonel to allow the *Princesses of Pluto* film crew to film at the ranch as not only would it provide extra pay for the ranch hands, but also be a happy distraction from the tragedy of Grace's death. When the film crew arrives, Eva and the Colonel are fascinated by the circus-like atmosphere of the production.



Shannon confronts Hamilton about Grace's death, but he shrugs it off to a weak constitution. She slaps Hamilton's face and Cody sees via binoculars. When he asks Shannon about it, she lies and says she overreacted to him flirting with her. Hamilton slyly invites aspiring actress Eva to the production

tent at night in the guise of setting up a screen test for her. When Eva arrives, Hamilton tries to seduce her. She is outraged and says she will tell her family about him. He threatens her by telling her about her fiancée's drug habit and secret life. Eva returns to the house devastated where she learns the truth about Guy. Cody overhears the conversation about Hamilton trying to seduce her and rides over to the film location and beats Hamilton to a bloody pulp. He tells studio exec Hank Kidd that they better be off his property by the morning.

### **Episode 5 – (*Murder in the Valley*)**

The next morning, John Allen enters the tent looking for Hamilton and he and Hank Kidd discover Charlie Hamilton dead, sitting up against a tree with a bullet hole in his forehead. Kidd goes into town to get the police, but there have been no arrangements for packing up the whiskey which Hamilton had intended to bring back to sell in Hollywood. With the imminent arrival of the police, Allen blows up the entrance to the mine to hide the contraband hidden in the cave. The police and Sheriff Mason arrive, Cody becoming the main suspect in Hamilton's murder. They find whiskey and cocaine hidden in his room, and it was his Colt .45 that killed Hamilton. He is arrested and taken downtown to be booked and put in jail, pending a trial. Eva begs Shannon to help find out who framed her brother, because she is afraid if he goes to jail it will be the end of her father. Shannon confronts Allen's main man in the smuggling ring, Bartolo, and wants to know who framed Cody. He laughs and calls her a drug

addict and “Hamilton’s woman.” Guy overdoses on cocaine and falls into the river, unconscious. Shannon finds him later and brings him back to the ranch, delirious, raving like a lunatic.

### **Episode 6 – (*And The Truth Shall Set You Free*)**

Mr. Roucheau, a distinguished lawyer, visits Cody in his jail cell. Roucheau discusses the charges and the case against him. The Colonel maintains Cody’s innocence, but Roucheau is pessimistic. All the evidence points to Cody as the murderer. Worse, Judge Breen has denied Cody bail. Eva and the Colonel visit Guy in a padded room, but he just stares out the window. At the ranch, the Colonel finds cocaine, booze and hashish in Guy’s bedroom. Eva finds the secret manuscript that Guy had been writing and she realizes that it is a journal of Guy’s illegal activities. In it, Guy confesses to killing Hamilton, thereby establishing Cody’s innocence. Roucheau brings it to Judge Breen who is eventually convinced that Cody had no knowledge of the illegal activities on the ranch and didn’t kill Hamilton. Breen, Roucheau, Mason and Policemen are present when they explode the entrance to the mine and find cases of bootlegged whiskey and cocaine. Breen fines the Colonel for not being aware of the illegal bootlegging going on in the mine on his property. Eva is determined to help Guy recover from his breakdown with the help of Dr. Stuart. Allen has disappeared leaving his good friend Colonel Pennington with a check for fifty thousand dollars. Cody and Shannon have established a deep love for one other and the Pennington land known as Rancho del Ganado.

## 9. Season 1 Summary

Widower Colonel Pennington presides over a working ranch in the Valley, not far from 1925 silent-era Hollywood, raising two children, Cody and Eva, and providing a warm, loving home for their two orphaned friends, Guy and Grace. The Colonel doesn't realize that his friend, army buddy John Allen, and ranch foreman, is running an illegal bootlegging operation in an abandoned mine on the property.

Shannon Burke, befriended by aspiring actress Grace Evans, comes to stay at the Pennington ranch to take a break from decadent Hollywood and reevaluate her life. She is warmly welcomed by the Penningtons and attracted to virile rancher and horseman Cody Pennington. When Cody is rescued by Shannon from a fire on the property, Cody's coldness to her begins to thaw. Hamilton offers Grace to Hank Kidd, the vice-president of production at Metro, in exchange for more money for his *Princesses of Pluto* budget.

Shannon discovers Julia's abandoned garden and begins to bring it back to life, while Guy, an aspiring writer, becomes enmeshed in Allen's illegal bootlegging operation on the ranch. Guy travels to L.A. to check up on Grace and makes a devastating discovery, also meeting Grace's nemesis, director Charlie Hamilton who purports to have been Grace's close friend. Hamilton learns more about the Pennington's palatial ranch and says they may be seeing each other very soon.

Guy buries Grace's ashes in a small plot on the land. John Allen convinces the Colonel to allow Hank Kidd, studio executive, and director Hamilton, film scenes from their

upcoming movie *Princesses of Pluto* on the ranch. Hamilton attempts to seduce Eva who is outraged. Cody rides to the production tent and beats Hamilton to a bloody pulp, ordering the film crew off his property by morning.

The next morning, John Allen discovers Hamilton dead against a tree, shot in the forehead. Cody is the main suspect as it was his gun that was the murder weapon as well as having motive. Police and authorities descend upon the ranch putting John Allen's bootlegging operation in jeopardy. With Cody under arrest for murder, Guy Evans overdoses on cocaine and descends into madness.

Attorney Roucheau visits Cody in his jail and says the case looks very bad for him. The Colonel discovers Guy's drug stash, and Eva uncovers a manuscript written by Guy that establishes Cody's innocence. Allen disappears, leaving the whiskey bottles and cocaine behind in the mine, which is uncovered by Judge Breen and the authorities. Allen leaves a surprise for the Colonel that touches him deeply.

## Praise for *The Girl from Hollywood*

On the eve of Edgar Rice Burroughs' Centennial new edition of *The Girl from Hollywood*, originally published in 1922, the reviews are in and they are spectacular.

A “gritty tale of the Jazz Age,” gives the reader a bird’s eye view into the close-knit Pennington family, living on a ranch on the edge of the Santa Monica Mountains, and drawn into the world of illegal liquor, drugs and decadent Hollywood. Shannon, a vulnerable starlet, comes to stay with them, finding solace in the warmth of the Pennington family, until corrupt film director Charlie Hamilton enters their world and threatens to destroy it.

Ms. Cha raves: “A captivating thriller about drug addiction, manipulation, and other sordid Hollywood secrets, as well as the regenerative power of nature and family, *The Girl from Hollywood* remains as timely today as it was a century ago.”

—Steph Cha, noir editor for the *Los Angeles Review of Books* and a regular contributor to *Los Angeles Times* and *USA Today*.

“The *Los Angeles Review of Books* has resurrected this forgotten classic set in 1920s L.A. that rings with timeless truth about Hollywood’s twisted allure but also waxes lyrical about the rolling hills and canyons that Edgar Rice Burroughs, creator of *Tarzan* and *Tarzana*, once called home... a melodramatic page-turner that by turns enthralls and shocks while presenting a keyhole into a vanished era with haunting resonance to our own. Drop everything and buy *The Girl from Hollywood*.”

—Denise Hamilton, former *LA Times* reporter, crime novelist, and editor of the award-winning *Los Angeles Noir I* and *Los Angeles Noir 2: The Classics* short story anthologies

“This Hollywood story of 1924 by the creator of *Tarzan* reflects the tensions between the agrarian dream of California — utopian life on the bountiful land — and the tawdry modernity of the Jazz Age represented by Los Angeles: a cesspit of rapacious directors, the sex trade, drug addiction, alcoholism, and crime.”

—Janet Fitch, author of *White Oleander* and *The Revolution of Marina M.*

