

ARLT 101: LOS ANGELES: THE FICTION

Spring 2011, SGM 123, M,W 2:00-3:50, and discussion

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Office Hours: M 10-12; T 11-12, and by appt.

Course Description:

Los Angeles has been mocked as a city 500 miles wide and two inches deep. It is famous for its movies and music, but critics claim that it lacks cultural depth. This course seeks to prove otherwise. The region of Southern California has a remarkably rich literary heritage extending deep into its past, and over the past two decades, Los Angeles has become a pre-eminent center of literary creativity in the United States, the home of a new generation of writers whose work address questions and concerns of special significance as we confront the problems of 21st century urban America including ethnic friction, environmental crises, social inequality, and problems associated with uprootedness and materialism. Study of the literature of this region can help perform one of the vital roles of education in a democracy and in this urban region famous for its fragmentation and the powerful allure of the image: It can teach us to listen more carefully to the rich mix of voices that compose the vox populi of Los Angeles, and thus it can help create a deeper, broader sense of our common ground.

So often LA is represented in our movies and our music as a place of superficial, drive-by people: on our freeways, we pass each other by, silently, wordlessly, insulated in our cars, or we are stuck in the same jam, our mobility a dream, or we crash into each other, carelessly or in rage. Our cars and the freeways, once the means for connecting us more quickly to each other are now our source of congestion, pollution, gridlock. The literature of Los Angeles at its best gets us out of these jams and off our freeways and away from tourist sites and beyond the Westside and underneath the surface. It lets us know that Los Angeles is more than the pathologies represented by its trademark crime fiction, and it offers us a street-wise sense of our neighborhoods, a slow and careful means to study our cultural geography. It gives us a special topography that includes not just the clichéd high and lows—the Beverly Hills of 90210 and the South Los Angeles of “Menace II Society.” It is also a literature that can dig at us, making us more aware of our own foundations, our own connections to our common ground and the labor and politics and dispossessions and entrepreneurship that have transformed it from El Pueblo de la Nuestra Señora Reina de Los Angeles to an L.A. crowned as the entertainment capital of the world and the capital of the Pacific Rim.

Los Angeles is a place dominated by in our imaginations by the look, the eye, the gaze of the camera, the representations of our visual culture. F. Scott Fitzgerald, when he lived and worked in Hollywood in the 1930s, expressed fear

and loathing that the novel was being supplanted by the film as the pre-eminent medium of American art. But this fear that Los Angeles would be the death of the creative word is just another false apocalyptic scenario for this city that so embraces apocalypse. It has long been the home of remarkably creative words, a place where Shakespeare, Austen and Bible stories and the classics of Western culture have been continually resurrected and reconfigured to tell parables for a new day and age, and where new classics (an oxymoron befitting Los Angeles) have been created by its writers who have found a home and voice here. And we will see how and why writers in this city have reinvoked Biblical parables and lessons from the classics (such as those taught by Socrates in *The Republic*) to pronounce about the soul of LA or prophesy its fate or render a new sermon...or who have tried to save us from the cave of delusion so our gaze will not settle on shadows on the wall but be redirected inside ourselves and out into the streets.

Los Angeles has its genesis in exodus: People looking for opportunity, a new start, a new Eden, a garden world, a Promised land, moved here from elsewhere. But here is where we all ran into each other in acts of friction and fusion. We will focus on the past, present and future of such collisions and mergers. And we will wonder: What does Los Angeles literature ask of us now: Can we all get along? Can we learn how to merge rather than crash? Can we overcome the perils of Babel? Can we cure a willful amnesia about our past? At the end of the course, you tell me.

Course Objectives:

- (1) To develop critical skills for studying literary texts (and the various forms of Hollywood entertainment);
- (2) To develop students' historical perspective on the events, issues, conflicts and traditions that have shaped the image and history of L.A.;
- (3) To develop each student's voice in writing and speech and their capacity to listen to and learn from the rich mix of voices that composes Southern California;
- (4) To appreciate various works of Los Angeles literature and culture as complex responses to visions of this city as a locus of hope, freedom, justice, and of the good life;
- (5) To gain a better sense of the importance of place and region in shaping who we are;
- (6) To become more at home in this city and more curious about it by studying its literature, culture, and history;
- (7) To take joy and insight in recognizing the power of the word and the resources of the literary imagination unaccompanied by picture or sound;

(8) To recognize that the real world is not just the world denominated by terms such as GNP, GPA, MCAT, E=MC but the worlds of our imagination and heart.

Category V: Arts and Letters [Objective from General Education Website]:

In this category students develop their skills for critical analysis through intense engagement with works of literature, philosophy, visual arts, music, and film. The works studied may be associated with a particular country, time period, genre, or theme. Students will learn to use techniques of literary and artistic analysis. At the same time they will become familiar with disciplinary and interdisciplinary methods of argument and persuasion. Because intensive reading and writing is demanded in these courses, they will generally be capped at 30 students.

Texts:

James Cain, *Mildred Pierce*
Christopher Isherwood, *A Single Man*
Walter Mosley, *Always Outnumbered, Always Outgunned*
Yxta Maya Murray, *Locas*
Luis Rodriguez, *The Republic of East L.A.*
Budd Schulberg, *What Makes Sammy Run?*
Anna Deavere Smith, *Twilight: Los Angeles, 1992*
Karen Yamashita, *The Tropic of Orange*
Joseph Wambaugh, *The New Centurions*
Nathanael West, *The Day of the Locust*

Keynote: “Cities, like dreams, are made of desires and fears....” Italo Calvino

Course Schedule

I. PREVIEW: LOS ANGELES GENESIS--SALES PITCHES, SCRIPTS
SERMONS, AND OTHER ACTS OF VERBAL CREATION

M 1/10 Charles Lummis, excerpt from *Letters from the Southwest*
Mary Austin, excerpt from *Earth Horizons*
Dana W. Bartlett, excerpt from *The Better City*
Paul Jordan, excerpt from “Ballyhooers in Heaven”

Viewing: “L.A. Woman” (music video)

II. APOCALYPSES AND REVELATIONS, or THE FIRE THIS TIME (AND
BEFORE): LOS ANGELES, 1992, 1965, 1943, 1871

W 1/12 Christopher Isherwood, "California is a Tragic Country" (Blackboard)
Mayor Villaraigosa, excerpts from “Inaugural Address” (Blackboard)

Anna Deavere Smith, excerpt from *Talk to Me* (Blackboard)
Anna Deavere Smith, *Twilight: Los Angeles, 1992* (begin with Time
Line at the end and then read the Introduction and pp. 1-186)

Viewing: "Twilight: Los Angeles, 1992" (excerpts)

Listening: Natalie Merchant, "San Andreas Fault"

M 1/17 Martin Luther King Jr. Holiday

W 1/19 Anna Deavere Smith, *Twilight: Los Angeles, 1992* (pp. 187-256)

Chuck D (of *Public Enemy*), interview, "Louder Than a Bomb" (Blackboard)
Paul Yung, "Who is My Neighbor?" (Blackboard)
James M. Lawson, "A Call to Be Accountable" (Blackboard)

Richard Rodriguez, "Horizontal City" (handout) (Blackboard)
Elaine H. Kim, excerpt from "Home is Where the Han Is: A Korean
American Perspective on the Los Angeles Upheavals" (Blackboard)

Robert D. Peterson, excerpt from "The Sounds of Struggle: Looking
Back on the 1992 Los Angeles Uprising Through Music"
Joseph Wambaugh, excerpt from *Hollywood Station* (Blackboard)

Bill Bradley, "The Real Lesson of L.A." (Blackboard)

Voices in Harmony With Anna Deavere Smith: Arthur Miller and Barack
Obama on the Politics of Empathy (Blackboard)

Viewing: "Twilight: Los Angeles, 1992" (excerpts)

Listening: Public Enemy, "Burn, Hollywood, Burn"

M 1/24 Sonora McKeller, "Watts--Little Rome" (Blackboard)
Alvin A. Saxon, "Watts" (Blackboard)
Al Waxman, "The Zoot Suit Riot" (Blackboard)
John Weaver, "War on the Zoot-Suiters" (Blackboard)
Chester Himes, "Zoot Riots Are Race Riots" (Blackboard)
P.S. Dorney, "Lynching the Chinese" (Blackboard)
Cecilia Rasmussen, "Early Developer's Monument" [on Robert P.
Widney] (Blackboard)
Cecelia Rasmussen, "Forgotten Hero from a Night of Disgrace" [on
Emil Harris] (Blackboard)
Jean Pfaelzer, *Driven Out: The Forgotten War Against Chinese
Americans*, excerpt from Chapter 2 on 1871 riot in L.A. (Blackboard)

Cecelia Rasmussen, "Shaman and Freedom Fighters Led Indian Mission Revolt" (Blackboard)

Timothy R. Fong, "The First Suburban Chinatown: The Remaking of Monterey Park, California" (Blackboard)

Robert Fogelson, excerpt on Palos Verdes from *Bourgeois Nightmares: Suburbia, 1870-1930* (Blackboard)

Douglas Coupland, "Brentwood Notebook" from *Postcards from the Dead* (Blackboard)

Sandra Tsing Loh, "White Trash" and "Coming Home to Van Nuys" from *Depth Takes a Holiday* (Blackboard)

William Shaw, excerpt from *Westside: Young Men and Hip Hop in L.A.* (Blackboard)

Gustavo Arellano, excerpts from *Orange County: A Personal History* (Blackboard)

Viewing: Excerpts from:

"American History X" (1998)

"Falling Down" (1992)

"Menace II Society" (1993)

"Rush Hour" (1998)

PBS Documentary on Zoot Suit Riot
and Sleepy Lagoon Murder Trial

"LA Confidential" (1997)

III. ESSAYS AND STORIES FROM THE L.A. CRUCIBLE: A CITY OF METAMORPHOSIS AND MERGER (AS WELL AS EXPLOSIONS AND CRASHES)

W 1/26 John Fante, "One Play Oscar" (Blackboard)
Karen Yamashita, "The Orange" (Blackboard)

Essays by Martinez, Danquah, Thuy and See from *Half + Half: Writers on Growing Up Biracial + Bicultural* (Blackboard)

Viewing: Excerpts from

"Bulworth"

"Strange Days"

"Blade Runner"

"Escape from LA"

"Crazy/Beautiful"

"Spanglish"

Listening: War, "L.A. Sunshine"

M 1/31 Perspectives on Los Angeles: A Chronology of Verbal Images of the

City and Region (Blackboard)
“How’d We Get Here” (Timeline of L.A. History) (Blackboard)
Carey McWilliams, excerpt from *Southern California: Island on the Land* (Blackboard)

Joan Didion, “Los Angeles Notebook” from *The White Album* (Blackboard)
Ray Bradbury, “Los Angeles is the Best Place in America” (Blackboard)
Wanda Coleman, “L.A.: Love Cry” (Blackboard)
Jimmy Santiago Baca, excerpt from “LA, Ese” (Blackboard)
Mike Davis, “Why L.A. is a Synonym for Disaster” (Blackboard)
James Ellroy, excerpt from “Bad Boys in Tinseltown” (Blackboard)
Lynell George, “Native to the Place” (Blackboard)
Kevin Starr, “Los Angeles in the World. The World in Los Angeles” (Blackboard)
Steven Sample, “Los Angeles: The Capital of the Pacific Rim” (Blackboard)
John Rechy, “Sure, L.A., Is a Cliché—Let Us Count the Ways” (Blackboard)

Kevin Starr, “Introduction” to *Discover Los Angeles: A Guide to LA’s Rich and Varied Cultural Life* (Blackboard)

Viewing: Excerpts from “Shotgun Freeway: Drives Thru Lost LA” and from PBS documentary about LA Aqueduct

“Chinatown”

Listening: X, “Los Angeles”
Randy Newman, “I Love LA”
Red Hot Chili Peppers, “Under the Bridge”
Nels Cline with Devin Sarno, “Buried on Bunker Hill”

IV. FAULT-LINES: THE FOUNDATIONS OF MODERN LOS ANGELES

W 2/2 Upton Sinclair, Chapter 1 (“The Road”) and other excerpts from *Oil!* (Blackboard)
Chester Himes, “Lunching at the Ritzmore” (Blackboard)

Kevin Starr, excerpt from *Material Dreams: Southern California in the 1920s* (Blackboard)
J. P. Widney, excerpt from *The Three Americas* (Blackboard)
J. Alexander Somerville, excerpt from *Man of Color* (Blackboard)
Excerpt from *Memories of Chicano History: The Life and Narrative of Bert Corona* (Blackboard)

Frances Dinkelspiel, excerpt from *Tower of Gold* (on Isaias Hellman) (Blackboard)
Steven B. Sample, excerpt from “The University of Southern California at 125: Inventing the Future Since 1880” (Blackboard)
Kevin Starr and Cecelia Rasmussen, excerpts from *LA Unconventional* (Blackboard)
Los Angeles literature and USC (Blackboard)

Morrow Mayo, “The Rape of the Owens Valley” (Blackboard)
Robert Towne, “It’s Only L.A., Jake” (Blackboard)

Viewing: “Chinatown”

F 2/4 **First Mini-Project Due** by 4:00 pm (Place in box outside of THH 402C)

IV. WHAT IS JUSTICE? A SOCRATIC INQUIRY IN THE CITY-STATE OF LOS ANGELES

M 2/7 Walter Mosley, *Always Outnumbered, Always Outgunned* (pp. 1-109)
Walter Mosley, “Profile” (Blackboard)

Viewing: “Always Outnumbered, Always Outgunned”

W 2/9 Walter Mosley, *Always Outnumbered, Always Outgunned*
(pp. 110-208)

Excerpt on The Aquarian Bookstore (the model for The Capricorn Bookstore) (Blackboard)

Walter Mosley, “The Realization of a Writer” (Blackboard)

Viewing: “Always Outnumbered, Always Outgunned”

M 2/14 Joseph Wambaugh, *The New Centurions* (pp. 1-114)

Viewing:
Dragnet “The Big 17”
The New Centurions

W 2/16 Joseph Wambaugh, *The New Centurions* (pp. 407-481)

Peter Jukes, excerpt from *Shout in the Streets* (Blackboard)

Viewing:
The New Centurions

Excerpt from “Los Angeles Plays Itself” or from
“Inventing LA: The Chandlers and Their Times”

F 2/18 **First Paper Due by 4:00 pm (place in box outside of THH 402C)**

M 2/21 President’s Day Holiday

V . HOLLYWOOD BABYLON: FALSE IDOLATRY, OR BURN,
HOLLYWOOD, BURN

W 2/23 Michael Tolkin, excerpt from *The Player* (Blackboard)

Budd Schulberg, *What Makes Sammy Run?* (Chapters 1-6)

Viewing: “Sullivan’s Travels”

M 2/28 Budd Schulberg, *What Makes Sammy Run?* (Chapters 7-12)
Budd Schulberg, excerpt from “The Writer in Hollywood”
(Blackboard)

Viewing: “Sullivan’s Travels” and excerpt from “The Player”

W 3/2 Nathanael West, *The Day of the Locust* (Chapters 1-14)

Morris Dickstein, “Moved by Art” (Blackboard)

Neal Gabler, “The Greatest Show on Earth” (Blackboard)

Ethel Person, excerpt on fantasy from *Dreams of Love and Other
Fateful Encounters: The Power of Romantic Passion* (Blackboard)

Listening: Red Hot Chili Peppers, “Californication,”

Viewing: “A Star is Born” (excerpt)

“Purple Rose of Cairo” (excerpt)

M 3/7 Nathanael West, *The Day of the Locust* (Chapters 15-27)

Eve Babitz, excerpt from *Eve’s Hollywood* (Blackboard)

Ian Buruma, excerpt from *Occidentalism: The West in the Eyes of
Its Enemies* (Blackboard)

Viewing: “The Day of the Locust” (excerpts)

“Singin’ in the Rain”

W 3/9 **Midterm Quiz**

Viewing: “Singin’ in the Rain”

“Grand Canyon” (excerpt)

F 3/11 **Take Home Midterm Due by 4:00 pm (Place in box outside of THH 402C)**

3/14-3/18 Spring Vacation

VIII. THE RISE OF SUBURBAN LOS ANGELES AND THE FALL FROM THE GARDEN

M 3/21 Sinclair Lewis, “Gold, Inc.” (Blackboard)
James Cain, excerpt from “Paradise” (Blackboard)
James Cain, *Mildred Pierce* (Chapters 1-4)

Viewing: Excerpt from “The Big Lebowski”

W 3/23 James Cain, *Mildred Pierce* (Chapters 5-10)

Viewing: “Mildred Pierce”

M 3/28 James Cain, *Mildred Pierce* (Chapters 11-17)

Viewing: “Mildred Pierce”

IX. LISTENING TO BABEL, OR HOW TO MAP POST-MODERN LOS ANGELES

W 3/30 Excerpts on LA artists on Los Angeles, from *State of the Arts: California Artists Talk about their Work*, ed. Barbara Isenberg (Blackboard)

Karen Tei Yamashita, *Tropic of Orange* (pp. 1-93)

Thomas Gustafson, Introduction for Karen Yamashita (Blackboard)
Mapping Los Angeles (Maps of LA available on internet) (Blackboard)
Maps from *The Ethnic Quilt: Population Diversity in Southern California* (Blackboard)

Viewing: Excerpt from “Born in East LA”
“LA Now”

Listening: Ozomatli, “Embrace the Chaos” and “City of Angels”

M 4/4 Karen Tei Yamahista, *Tropic of Orange* (pp. 94-205)

Viewing: "Crash"

W 4/6 Karen Tei Yamashita, *Tropic of Orange* (pp. 206-270)

Theodore Zeldin, excerpt on "The Future of Networking"
(Blackboard)

Viewing: "Crash" (cont.)

F 4/8 **Second Paper Due (Turn into box outside of THH 402C by 4:00 pm)**

X. BACK TO A BROWNER L.A.: THE BORDERLANDS/LA FRONTERA

M 4/11 Steve Abee, selections from *The Bus: Cosmic Ejaculations of a Mind in Transit* (Blackboard)

Jose Ramirez, ramirezart.com (check out website)

Luis Rodriguez, "My Ride, My Revolution" and "Oiga" from
The Republic of East LA

Listening: War, "East LA"
Quetzal, "Our Home"

Class Visits: Steve Abee (poet, teacher) and Jose Ramirez (artist,
teacher)

W 4/13 Yxta Maya Murray, *Locas* (pp. 1-126, Part 1)

Viewing: Excerpt from "Bread and Roses," "Mi Vida Loca" and
"What's Cooking"

M 4/18 Yxta Maya Murray, *Locas* (pp. 129-223, Part 2)

Viewing: "Quinceanera"

W 4/20 Yxta Maya Murray, *Locas* (pp. 224-246, Parts 3)
Celeste Fremon, "Homegirls," a review of *Locas* (Blackboard)

Father Greg Boyle, selected chapters from *Tattoos from the Heart*

Luis Rodriguez, "Sometimes You Dance with
Watermelons" from *The Republic of East LA*

Viewing: "Quinceanera" (cont.)

F 4/22 **2nd Mini-Project due by 4:00 pm (Place in box outside of THH**

402C)

X. BODIES AND SOULS: EROS AND REDEMPTIVE LOVE IN L.A.

M 4/25 Christopher Isherwood, *A Single Man* (pp. 1-93)

Viewing: Excerpts from “A Single Man” and
“LA Story”

W 4/27 Christopher Isherwood, *A Single Man* (pp. 93-186)

: Richard Rodriguez, “Remembering the Riot: Los Angeles 2042”
(Blackboard)

D. J. Waldie and other LA writers on LA literature, from *LA Times* (Blackboard)

Viewing: “LA Story”

Listening: The Doors, “The End”

M 5/9 **Final Exam Quiz:** 2:00-4:00 pm

M 5/9 **Take Home Final Exam Due:** 2:00 PM

Course Policies:

This syllabus is subject to revision, including adding some short supplementary readings (but examinations will only cover material specified on the syllabus). I will try to notify you in advance of each class the specific readings or chapters that will be the focus for the next class.

Regular attendance is expected and participation in class discussion is strongly encouraged. Attendance, class participation and short commentaries on the reading due at the beginning of each class will account for approximately 20% of your grade. The commentaries, which can be handwritten, should be some form of intelligent response to the reading, *and each response should include a favorite sentence or passage from the assigned reading for the day*. The commentaries can also include questions about the reading or reflections linking personal experiences to something in the reading. These commentaries will not be graded, but completion of each commentary will count for approximately 1 point. Late commentaries will not be accepted except in the case of illness or excused absence. During each class, I will also ask students to respond to at least one question of mine during lecture with a short answer that should be included on the paper containing your paragraph response. To gain credit for a paragraph response, the response must include the answer to the question for the day.

SEVEN OR MORE UNEXCUSED ABSENCES (measured by failure to turn in a paragraph response) COULD RESULT IN A FAILURE FOR THE COURSE REGARDLESS OF THE STUDENT'S PERFORMANCE ON PAPERS AND EXAM.

Two written essays will account for approximately 30% of your grade. The first paper will take the form of an interview project and report based on the example of Smith's *Twilight*. The second paper will be a critical essay (3-4 pages in length). Several suggestions for paper topics for the second paper will be handed out.

Papers must be typed and should be stapled. Please make and retain copies of each paper. Include name of teaching assistant on the title page. Papers should be double-spaced unless otherwise noted. Late assignments will lose a half grade for each class day late, and they will receive very minimal commentary when graded.

Written assignments for the course will also include completing two short mini-project, which will take the form of doing such things as a scavenger hunt of the USC campus or downtown LA, writing brief reviews of four songs about Los Angeles in relation to the assignments for the class, or doing a food review of several restaurants.

The midterm and the final exam will account for approximately 30% of your grade. Both of these exams will be take-home projects that will take the form of an anthology composed of quotations and commentaries on the texts assigned for the course.

Two short quizzes, each worth 5 points, will be given at the middle of the semester and at the time appointed for the final exam. These quizzes will take the form of a five question multiple choice test. The questions will involve identification of quotations or questions about key points of a text. The questions will be easy to answer if the texts have been read and will involve identifying quotations and events from the text that will be highlighted in lectures. Each quiz may contain a short essay question for extra credit.

You are more than welcome to attend my office hours at any time or make an appointment to see me. The best way to contact me outside of the classroom or office hours is through email, but do not depend on a quick response to an email, as I receive too many to guarantee a quick response. I will try to respond to each email I receive, but this may be impossible.

FAILURE TO COMPLETE THREE PAPERS OR FAILURE TO COMPLETE THE MIDTERM OR FINAL WILL RESULT IN AN F FOR THE COURSE. STUDENT CONDUCT CODES REGARDING PLAGIARISM AS

EXPLAINED IN SCAMPUS WILL BE RIGOROUSLY ADHERED TO IN THIS COURSE

Grading Breakdown:

Attendance (lecture and discussion), participation, and paragraphs: 20 points
First Paper/Interview Project: 15 points
1st Mini-Project: 5 points
Take Home Midterm: 15 points
Midterm Exam/Quiz: 7 points
2nd Paper: 10 points
2nd Mini-Project: 5 points
Final Exam/Quiz: 8 points
Take Home Final Exam 15 points

LOS ANGELES: DESIRES AND FEARS

Italo Calvino: “Cities, like dreams, are made of desires and fears....”

Charles Lummis, from *Letters from the Southwest* (1884-1885):

You see, Los Angeles is one of the most unique cities. It is not a commercial emporium, not a political or railroad center. It is a great colony of prosperous and cultured seekers for a place of residence where the condition of life shall be most favorable, where nature is most profuse in all her gifts—in fine, people who are not content to exist anywhere, so that they do exist, but demand to live in the Garden of Eden.

Mary Austin, *Earth Horizon—An Autobiography* (1932), reflecting about Los Angeles in late summer 1888:

At Los Angeles, she was daunted by the wrack of the lately ‘busted’ boom; the jerry-built bungalows, the blameless young palms abandoned along with the avenues they had been planted to adorn. The unwatered palms had a hurt but courageous look, as of young wives when they first suspect that their marriages may be turning out badly. One recoiled from the evidences of planlessness, the unimaginative economic greed, the idiot excitement of mere bigness, the strange shapeless ugliness.....Mary was frightened.

.....It [Southern California] can’t possibly be as inchoate and shallow as on its own showing it appears, all the uses of natural beauty slavered over with the impudicity of a purely material culture.

Dana W. Bartlett, *The Better City* (1907):

A great city is forming by the shore of the sunset sea..... The City of the Angels can be among the first to realize the world’s dream of the City Beautiful.....The New Los Angeles can be made a place of inspiration for nobler living... To appeal to the sense of beauty takes the mind away from the artificial and fixes it upon the real; it softens the business man in his competitive struggle and gives him something better worth doing than crushing his less fortunate brethren; it brings all men to that place where they can recognize themselves as creators—sons of God—and feel a power moving within them, which before was lying dormant.....

Paul Jordan-Smith, “Ballyhooers in Heaven,” in *The Taming of the Frontier* (1925):

Less a City of angels than a paradise of realtors.... It is not my firm conviction...that out of this motley throng of goose-steppers and propagandists there will grow the most splendid center of genuine culture and enlightenment on this continent. For with all its uncouthness, the place is alive with illusions, and illusions are the stuff of art.