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The Hollywood Metaphor: F Scott Fitzgerald's "The Last Tycoon" (1941) and Nathanael West's "The Day of the Locust" (1939)

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THE HOLLYWOOD METAPHOR:
F. SCOTT FITZGERALD'S THE LAST TYCOON (1941) AND
NATHANAEL WEST'S THE DAY OF THE LOCUST (1939)

A Thesis

Presented to

The Faculty of the Department of English
The College of William and Mary in Virginia

In Partial Fulfillment
Of the Requirements for the Degree of
Master of Arts

by

Anthony Glyn Roberts

1974

APPROVAL SHEET

This thesis is submitted in partial fulfillment of
the requirements for the degree of

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In memory of my father, Glyn Roberts,
and to my mother, Irene.

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ABSTRACT

The purpose of this study is to suggest and explore textual evidence supporting a significant parallel between F. Scott Fitzgerald's treatment of Hollywood in The Last Tycoon, and that of Nathanael West in The Day of the Locust. The novelists share a similar prophetic insight into the fate of the American Dream, and into Hollywood, the dream-machine that marketed it.

The novels under consideration reveal a concern with those aspects of the American Dream exposed, and satirized or defended, through the use of Hollywood as a microcosm of contemporary society. They elaborate the failure of dreams to counteract despair, and the ultimate disillusionment and self-destruction that attend the realization that neither Hollywood, nor by extension America, is the Promised Land. The movie capital becomes an effective metaphor for this disillusionment.

Section one of the thesis is concerned with the statement of the hypothesis. "A Mining Town in Lotus Land" is a brief discussion of the Hollywood experience of each author as it affected his work. "Stars and Bit Players" develops the themes of success-failure, love, and appearance-reality, integral to the Dream and apparent in similar characterization in the novels. In the fourth section these themes are viewed in terms of their grotesque treatment. "The Dream Destroyed" elaborates the drift into chaos in each novel, and the final section stresses the essential similarity in vision of Fitzgerald and West, and the importance of their novels in relation to others concerning Hollywood.

INTRODUCTION: THE DREAM

Despite the various undeniable dissimilarities between the representation of American life in the works of F. Scott Fitzgerald and Nathanael West, there exists between them a fundamental kinship in vision, and frequently strong similarities in technique. This becomes particularly evident in an analysis of the Hollywood metaphor in The Last Tycoon (1941) and The Day of the Locust (1939). Here the common vision of the novelists is apparent with regard to those aspects of the "American Dream" exposed, and satirized or defended, through the use of Hollywood as a microcosm of a contemporary society troubled by social aspirations and a need for the distracting excitement of the outlandish.

Each author, in his fiction, was concerned with disillusionment and the insufficiency of dreams as palliatives of despair. In the final novel of each, Hollywood provided a metaphor for this disillusionment. For Fitzgerald it was a consequence of the nation's "squandered innocence and unfulfilled aspirations".¹ To Nathanael West, the disillusionment stemmed from the dream narcotic, as no longer providing an effective distraction from the boredom and despair of unrealized ambition.

The "American Dream" itself, a love affair with success, with attaining prominence from obscurity, is a particularly enduring

phenomenon in American history. It is magnificent, but it is also destructive: "it had been a central motive in all the human and cultural experience of the Americans, with its necessary and inescapable corollary and completion in disillusionment and frustration". Success, love and the escape to an unadulterated past America are elements of the dream, touched with disaster. "'Fulfillment destroys the dream', Fitzgerald had written. Both dream and frustrated fulfillment had been present since the very beginning in the American experience."² Yet at the end of the fantastic 1920s, after "the greatest, gaudiest spree in history",³ the dream suffered from the very real effects of the Wall Street Crash, and the lean years of the Depression that ensued. For those who feared that prosperity and success was an illusion, the 1930s provided grim confirmation.

In earlier works, both authors had parodied the success myth of the "American Dream". Fitzgerald, in his unsuccessful play, The Vegetable (1923), had provided the dissatisfied protagonist with 'rags to riches' success, beyond either his expectation or ability to handle. Jerry Frost, the aspirant postman, becomes President of the United States, with disastrous consequences. The magnificent day dream teaches Jerry the importance and limitations of ambition, and at the end of the play he finds himself a trouble-free niche in the system, as a postal worker. In A Cool Million (1934), Nathanael West parodied the Horatio Alger tales. His passive and innocent hero, Lemuel Pitkin, undergoes a progressive physical decimation in his adventures. Finding a false father in the perfidious ex-President Shagpoke Whipple,

Pitkin stumbles through a series of picaresque misfortunes to his assassination, and ironically dies a martyr to Whipple's revolution.

In The Last Tycoon and The Day of the Locust, parody is superceded by a more subtle indictment. Three key themes emerge in each of these novels, which relate directly to integral elements of the "American Dream". These may be designated the success myth, the love ethic, and the appearance-reality confusion.

The success aspiration is not denounced per se. -- Monroe Stahr (The Last Tycoon) is living proof of its viability, and Tod Hackett's (The Day of the Locust) choice of vocation is not derided. However, both novelists indite the belief that success results in contentment. Success is validated only by the qualities of endurance and inventiveness that emerge in the individual's attempt to attain it. In realizing aspiration, the dream is at an end, and this initiates corruption, either in an attempt to maintain an impermanent position, or to provide distraction from the newly acquired ennui. The fate of the principal protagonists and the grotesqueries of Hollywood and Hollywood types in their novels, offer grim witness to the over reliance upon a success myth central to the dream.

The love ethic is undermined by the imbalance of emotional involvement between partners, the unworthiness of the life-promising but destructive heroines, and the images of precosity, castration, and sexual perversity that haunt Hollywood in the two novels.

Finally, Hollywood affords excellent possibilities for the elaboration of a third integral theme, the confusion of appearance

with reality. The escape motif, an enduring aspect of the "American Dream", symbolizing freedom and success on a non-materialistic frontier, is a victim of the appearance-reality dichotomy. Escape-flight imagery in the novels - suggests freedom, but in reality indicates only vulnerability. Also, heroism is undermined by sickness, role playing, and theatricality. The natural world is preempted by man's artificial recreation of it, in movie lots, and set-like urban architecture. Further, nature proper, when observed, is filtered through the Hollywood influenced senses of the narrators.

As a consequence of exploring these aspects of the "American Dream", readily observable in Hollywood, Fitzgerald and West exhibit a similar prophetic insight into the fate of the American movie capital and the "American Dream" that it came to symbolize. In The Last Tycoon the paternalistic order of the studios is undermined by corruption, and the violent death of its creative father-figure is a prophesy of decline. In The Day of the Locust, Hollywood erupts in mindless violence as the locust crowd engulfs an industry that no longer satiates the dream impulse.

A MINING TOWN IN LOTUS LAND⁴

Scott Fitzgerald's involvement with the movie studios from 1920 to his death was an important influence on his maturing literary vision. The runaway success of This Side of Paradise (1920) brought the young novelist to the attention of Hollywood. In that year Metro studios purchased his stories "Head and Shoulders" and "The Off-Shore Pirate", and other studios soon followed suit.⁵ The success of these sales prompted Fitzgerald to accept a ten week contract

with United Artists in 1927 to work on a script for a Constance Talmadge movie. The resulting script, Lipstick, was rejected, and the author left the movie capital. In 1931 he returned. In this second visit his efforts to turn Katherine Brush's novel Red Headed Woman into a script were hampered by bitter disputes with his "hack" co-writer, and he left in frustration.⁶

In 1937 Fitzgerald returned to Hollywood and remained for the last three years of his life. His contract with M. G. M. called for six months work at \$1,000 a week, with the option of a subsequent contract if all went well. In this last Hollywood period Fitzgerald worked on the scripts for fifteen movies, notably A Yank at Oxford (his first), Three Comrades, Infidelity (not filmed), Madame Curie, Gone With the Wind (on loan from M. G. M.), and Winter Carnival.⁷ His work for United Artists on Winter Carnival (February, 1939) led to the embarrassing episode at Dartmouth where Fitzgerald, in ill-health and inadvisedly drinking, was fired by producer Walter Wanger.⁸ Budd Schulberg, his team writer on the movie, later gave a treatment of the incident in his 1950 novel The Disenchanted. The Dartmouth incident did little to enhance Fitzgerald's reputation as an independent writer--his M. G. M. contract having expired in January of 1939--and from this time until his death at the end of the following year Fitzgerald led a precarious existence. Yet despite these pressures and his rapidly failing health, the author devoted himself fervently to the writing of The Last Tycoon.

Fitzgerald's attitude to Hollywood was somewhat ambiguous. Initially he found the movie studios attractive "as a metaphor for the world of action".⁹ The opulence and extravagance of the 1920s had

been blasted by the stock-market collapse, yet in Hollywood ostentatious displays of wealth continued into the grim early 1930s, with dreams of prosperity marketed on a vast scale through the movies. As Arthur Mizener suggests, the movies "offered Fitzgerald what always drew him, a Diamond-as-Big-as-the-Ritz scale of operation, a world 'bigger and grander' than the ordinary world".¹⁰

Artistically however, Fitzgerald was in revolt against the movies: "There was a rankling indignity, that to me had become almost an obsession, in seeing the power of the written word subordinated to another power, a more glittering, a grosser power...".¹¹ He balked not only at the fact that the movies threatened his own medium, but also because they stifled individuality under the guise of fostering creativity. To Maxwell Perkins he wrote: "Conditions in the industry somewhat propose the paradox: 'We brought you here for your individuality but while you're here we insist that you do everything to conceal it...'. I think it would be morally destructive to continue here any longer on the factory worker's basis" (February 25, 1939).¹² Ultimately though, Fitzgerald felt obliged to remain in Hollywood, for whatever its demerits, it provided him with money and time and the necessary experience for his Hollywood novel.

Despite the fact that Fitzgerald's work for Hollywood evidences little artistic progress over his early fiction, throughout the '20s and '30s he developed as a serious novelist. The undertone of menace in his writing gradually emerged in a prophetic vision. In the later work the sense of disaster becomes less peculiarly personal, partly because the downfall of the individualistic protagonist

defines to an extent the follies of his peers. His last three novels communicate "the sense that life is essentially a cheat and its conditions are those of defeat...".¹³ Jay Gatsby (The Great Gatsby, 1925), Dick Diver (Tender Is the Night, 1933), and Monroe Stahr (The Last Tycoon) are not "lost" but betrayed by the corruption of an untenable dream. For Jay Gatsby it is true that "the rock of the world was founded on a fairy's wing".¹⁴ His vision centers on an unworthy object in Daisy Buchanan, and smashes against the arrogant insensitivity of the way of the world. Gatsby, like Diver and Stahr, is a romantic-heroic, affluent and impressive, but doomed by his naive dream. Dick Diver's tragedy has a similar catalyst. Rosemary Hoyt brings to Dick that which Daisy represents to Gatsby, "the essence of a continent"¹⁵, and his love for Nicole, like Gatsby's for Daisy, involves the surrender of self, "a wild submergence of soul, a dipping of all colors into an obscuring dye".¹⁶ Between them, the women destroy Diver, and his fate is a drift into obscurity.

Gatsby and Diver are individuals, but their world-corrupted dreams and the consequent disillusionment, like the apathy and shallowness of their peers, represent Fitzgerald's sense of the contemporary malaise. In The Last Tycoon the author was to delineate with greater clarity the relevance of the protagonist's tragedy to the contemporary world, by setting the events in Hollywood, and manipulating the movie capital as a metaphor for a general disillusionment. As Michael Millgate suggests, "he was, in effect, writing two novels in one: a 'psychological' novel about Monroe Stahr, and a 'social' novel about Hollywood. In his letter to Edmund Wilson of 25 November, 1940, the emphasis appears to be on the latter. 'I

honestly hoped somebody else would write it [the novel] but nobody seems to be going to."¹⁷

Such an interpretation finds support in Cecilia Bradley's observations in the novel that "perhaps the closest a woman can come to the [Hollywood] set-up is to try and understand one of those men ['who keep the whole equation of pictures in their heads']"(3). This suggests that the author's concern with Stahr is also a concern with the mechanics of the Hollywood system. The "social" novel was to be about Hollywood, but also about society in general, for Fitzgerald recognized that which Nathanael West discovered, that Hollywood "was only the advanced stage of a sickness which was spreading through the whole of contemporary society."¹⁸

Nathanael West's career stands in sharp contrast to Fitzgerald's, for he never attained public recognition as an author during his lifetime. His novels, The Dream Life of Balso Snell (1931), Miss Lonelyhearts (1933), A Cool Million, and The Day of the Locust, were all financially unsuccessful. The reasons for this are various. The influence of non-American literary movements on his technique--notably dada and surrealism--is significant. Consequently, although West's warnings could not have been more relevant to the domestic scene, his work appeared to be less obviously native American. Robert I. Edenbaum believes that the novelist "was probably more influenced by dada and surrealism than any other writer in the twenties and thirties; the Europe in his novels accounts for much of the uniqueness of his work."¹⁹ Also, his vision is despairing and apocalyptic ("there is nothing to root for in my work and what is even worse, no rooters"²⁰), and his fictional world intense,

violent, and grotesque; "a peculiar half-world".²¹ There is no hope in West's fiction, "no particular message for a troubled world (except possibly 'beware')". Although he was aware of the unattractiveness of the truths he expressed, West was nevertheless disappointed at his inability to communicate them to the public. In a letter to Jack Conroy in 1939, he wrote that there ought to be "a place for the fellow who yells fire and indicates where some of the smoke is coming from without actually dragging the hose to the spot".²²

In the summer of 1933 Nathanael West first moved to Hollywood to work as a junior writer at Columbia Studios. His motive was the same as Fitzgerald's: he needed the money that the studio would pay, and the free time that would be available, to support his serious writing. Defending his stay in Hollywood to Edmund Wilson, West made quite clear his position: "I once tried to work seriously at my craft but was absolutely unable to make even the beginning of a living. At the end of three years and two books I had made the total of \$780.00 gross. So it wasn't a matter of making a sacrifice, which I was willing enough to make and will still be willing, but just a clear cut impossibility."²³

From 1936 until his death in 1940, West worked as a scenarist with Republic studios, R.K.O., Universal, and Columbia. He collaborated on his first three movies for Republic studios, Ticket to Paradise, Follow Your Heart, and The President's Mystery. In 1937 he wrote Rhythm in the Clouds, and the following year an original screenplay, Born to Be Wild. 1938 saw a change of studios and, with Dalton Trumbo and Jerry Cady, West wrote Five Came Back for R. K. O. Radio. In the same year he sold his play Good Hunting to the studios, but it was not filmed. In 1939 he wrote two scenarios for Uni-

versal pictures, and in 1940 two more for R. K. O. His last success was in selling his third novel, A Cool Million, to Columbia, which he then adapted with Boris Ingster.²⁴ If West's career as a novelist was a failure, his work as a scenarist was at least a modest success.

With the possible exception of Balso Snell, West's fictional world is coherent and confined, and "the distinction between the feverish quester and the wracked scapegoat is an infinitely fine or nonexistent one".²⁵ The ravaging effects of the frustration of desire find continuous exploration in Miss Lonelyhearts and The Day of the Locust, with the result that it becomes possible to abstract this torture as a central animating-destructive principle in West's writing. The intensity of the Westian man, is according to Victor Comerchero, created by the "disparity between stimulus and response."²⁶ Similarly, W. H. Auden labels "West's disease" as "a disease of consciousness which renders it incapable of converting wishes into desires".²⁷ In Miss Lonelyhearts the victims merely suffer, in The Day of the Locust they act. Here Hollywood provides an appropriate metaphor for the seething disillusionment of a nation, for it is here that West "was confronted in the largest possible way with what he took to be the essential human situation of men fighting misery with dreams".²⁸ The Hollywood of The Day of the Locust is "the vortex of emptiness,"²⁹ "a dramatic sore in a bleeding society".³⁰

Fitzgerald and West pursued different directions in their treatment of Hollywood. Fitzgerald's concern in his last novel is with the movie studios, and his prophesy of decline is cryptic, possibly because the novel is incomplete. West works immediately out-

side the studios, with peripheral dreamers, and his prophesy is vividly realized in the course of the novel. Nevertheless, the conclusion is essentially the same for both authors. The Cheated, West's provisional title for his Hollywood novel, is apt, for it is this sense of aborted promise that characterizes both novels.

From an analysis of The Last Tycoon and The Day of the Locust emerge the three themes of success-failure, love, and appearance-reality, which testify to the authors common concern with integral elements of the "American Dream" that invest the Hollywood of their novels with its destructive magnificence.

STARS AND BIT PLAYERS

In the character of Monroe Stahr, we have Fitzgerald's second attempt to draw on his impressions of Irving Thalberg, genius of production at Metro studios until his death in 1936. In "Crazy Sunday" (1932), Fitzgerald gave fictional treatment to an embarrassing incident at a Thalberg party. Miles Calman (Thalberg) is presented in much the same fashion as Monroe Stahr. Both are sensitive and intelligent artists (Calman a director and Stahr a producer), both have film star wives (Thalberg's wife was Norma Shearer), and both are killed in plane crashes. Calman's vulnerability--"Meshed in an industry, he had paid with his ruined nerves for having no resilience, no healthy cynicism, no refuge--only a pitiful and precarious escape"--is to a great extent Stahr's own. When the narrator in "Crazy Sunday" says after Calman's death, "What a hell of a hole he leaves in this damn wilderness...",³¹ he foreshadows our own responses to Stahr's projected death.

In The Last Tycoon Stahr's vision is expansive (the flight images) and creative, but doomed by the inevitability of change in the world. He sees himself as an integral directing executive in a paternalistic industry, and his struggle to maintain that system against moneyed interest and labor discontent is that of a benevolent despot. The sense of tradition in the monarch analogies, for example Cecilia's reference to his "throne" (19), relates to references to past Presidents--particularly Lincoln. We sense that Stahr is in some way a link in the chain of continuity of the American experience; he alone makes "the connection with the past a meaningful one".³² Such is the profit orientation of the industry however, that Stahr's creativity finds expression in part in the suppression of independent creativity via his introduction of the assembly line system by which to increase production of movie scripts.

Stahr has heroic stature; he is the insider observed. Tod Hackett, narrator of The Day of the Locust, lacks this dimension; he is the outsider observing. Tod is a marginal spectator of the events in Hollywood, animate only in his sado-masochistic passion for Faye Greener and in maintaining his integrity as an aspiring artist. He recognizes that his painting, "The Burning of Los Angeles", will be judged for its artistic merits and not for its prophetic accuracy: "Nevertheless, he refused to give up the role of Jeremiah" (118).³³ To this extent Tod has significance. His intense sense of the accuracy of his perceptions is shared by no other character, and thus he becomes the prophet of the cataclysm.

Despite these dissimilarities, the central protagonists of each

novel have certain features in common. Both are artists, Stahr the architect of order, Tod the artist depicting the breakdown of another related order. They are to all intents and purposes orphans, for they exist only in context of Hollywood and their pasts are barely sketched. Stahr and Tod are related not so much to their own previous experiences, but to the frustration and disillusionment of a nation's experience of failure in pursuit of lasting success. To the extent that Stahr is Hollywood, the industry only understood through him, then his own frustration, corruption and disillusionment is Hollywood's. As the Hollywood metaphor reflects society's malaise, Stahr reflects Hollywood's. And Tod, in his guise as prophet, foresees the reaction to frustrated desire and over-fed dreams. In the course of The Day of the Locust the metaphor assumes a more horrific aspect, when despair is agitated into violence.

Both Stahr and Tod arrive in Hollywood with a clear comprehension of the differences between truth and illusion, and recognize the movement to disaster. Each finds himself the arbiter in a series of disputes, Stahr because of his position and his compassion, Tod because his life is inextricably bound up in his obsession with the actress Faye Greener. Each is troubled by an unresolved fixation on a sexually destructive woman. Paradoxically, although they are perceptive, they are also innocents in a corrupt society, who learn to live successfully in that society at the expense of their innocence. Stahr is driven to hire gangsters to murder his partner, and Tod is drawn gradually into the pervasive insanity. Finally, each is destroyed by the industry he helps to sustain. Stahr's death in an aeroplane crash symbolically represents just retribution

for his corruption. Tod is reduced to mindlessly imitating the police car siren when his Los Angeles painting is prematurely realized in fact.

There also exist significant similarities between the heroines of the novels which have relevance to the love ethic, and provide evidence of the erotic importance of Hollywood excess. Although Fitzgerald's portrait of Kathleen Moore is slightly vague and incomplete, there are hints of a depth in her which far exceeds that of the one dimensional Faye Greener in West's novel. Kathleen is as beguiling as Daisy Buchanan (The Great Gatsby) and Nicole Warren (Tender Is the Night), but without the former's killing apathy or the latter's psychopathic tendencies. Nevertheless she is unpredictable and does not respond with ardour equal in its intensity to Stahr's own. Faye Greener is also insufficient. She is remote and uninterested in Tod. She is a ludicrous pastiche of innumerable celluloid heroines, and a million fragmented dreams possessed of destructive sexual attractiveness.

In both novels, the appeal of the heroine is essentially physical, but whereas West concentrated on the perverse sexual magnetism of Faye Greener, Fitzgerald attempted to explore more comprehensively "an immediate, dynamic, unusual, physical love affair..."(139). Kathleen and Faye have magical appeal. Fitzgerald's first choice of a name for the heroine is that of the Muse of Comedy and bucolic poetry Thalia, and Faye is a derivative of 'Fay', meaning fairy. Stahr believes that Kathleen offers him the possibility of a new life: "They were smiling at each other as if this was the beginning of the world" (73), and Faye captivates and animates her suitors.

Though they both are associated with a prostitute, and though they give themselves sexually, they are not whores. For each, sex is a form of self-expression. Their lack of sexual inhibition, and their charisma are qualities of life frustrated in the Hollywood of the novels.

However, as life-symbols Kathleen and Faye are deceptive. Despite their promise, and the association of their surnames (Moore and Greener) with fertility, they are corrupting and destructive. Stahr's first view of the English girl is when she is floating in the flood, astride the head of the Goddess Siva, the destroyer of life. When she and Stahr make love it is in the incomplete shell of the producer's home, which is itself a death symbol. Stahr convinces himself that Kathleen can arrest his failing health: "she can save you, she can worry you back to life, she will take looking after and you will grow strong to do it." (115). Her marriage is a betrayal of that promise.

Kathleen is perhaps something of a vampire in both the slang fashion-related sense of being sexually alluring, and also to the extent that she thrives on the demands and expectations of others. In one sense acting is no more alien to Kathleen than it is to Faye, whose days are spent in dreams and role playing. Kathleen is by her very nature a role player, since her identity is only ever defined in the context of another, a male love: "Kathleen, Stahr's mistress is formless, can play mother, 'trollop,' temporary wife, anything Stahr might momentarily need. Kathleen's previous relationship too had been defined by the man, and, in the course of the novel, she marries

Smith because he happens decisively, to arrive unexpectedly at the moment when she and Stahr are between definitions."³⁴ Hence it need not be merely coincidence that Stahr travels in a bridal suite using the name Smith, that he later takes that to be Kathleen's last name, and that she suddenly marries W. Bronson Smith. The common surname may suggest Kathleen's emotional indiscrimination. She can be Stahr's mistress and Smith's wife with equal composure and consistency.

Kathleen's possible vampirism contrasts with Faye's association with death. She is sexually murderous: "Faye's invitation wasn't to pleasure, but to struggle, hand and sharp, closer to murder than to love. If you threw yourself on her, it would be like throwing yourself from the parapet of a sky scraper." (68). Her sexual mannerisms net only violent responses and lurid improbable daydreams from her male coterie.

In his notes in The Crack-Up (1931), Fitzgerald gave a capsule portrait of a Hollywood type fundamentally similar to Faye Greener: "suddenly her face resumed that expression which can only come from studying moving picture magazines over and over, and only be described as one long blond wish toward something-- a wish that you had a wedlock with the youth of Shirley Temple, the earning power of Clark Gable: the love of Clark Gable and the talent of Charles Laughton."³⁵ It is a similar single-minded obsession that sustains Faye in her energetic self-seeking. There is also something of Faye in the starlet of The Last Tycoon. Her trite movie script ideas and her hardness relate to Fitzgerald's actress, whose "name has become currently synonymous with

the expression 'bitch'. Presumably she had modelled herself after one of those queens in the Tarzan comics who rule mysteriously over a nation of blacks. She regarded the rest of the world as black" (51).

Different pairing of the protagonists reveals viable parallels between Tod and Cecilia and Stahr and Faye. Both Tod and Cecilia are perceptive young narrators, college educated and possessed of a sense of impending doom. Each is incapable of asserting his/her claim in an important relationship, and each is perceptively aloof from the Hollywood context. In neither case is the narrator's problem the central concern of the novel. Each is involved in the events because of love for a character who values only his friendship, and each is fascinated by the mechanics of Hollywood and its inhabitants.

Monroe Stahr and Faye Greener are both described in terms of the metaphor of flight.³⁶ Stahr is associated with aeroplanes and wings, Faye with birds. In each case the flight images relate to the illusory freedom of the protagonist (the voluntary involvement of Stahr in Hollywood, and the mindless exhilaration of Faye's sensuous existence), to their real vulnerability and to their fate.

Stahr first appears in the novel on board an aeroplane heading for Hollywood, and dies in an aeroplane crash at the end. His death is prefigured in the course of the novel by reference to his incomplete house as a "fuselage". This metaphor operates to suggest that Stahr's time is running out. The builder's materials, "an open wound in the seascape" (81), suggest the debris of the air crash in which, Fitzgerald had projected, three children find his luggage.

If the aeroplane images suggest Stahr's ultimate fate, the other flight images in the novel relate to his expansive vision of an ordered society. Cecilia's first detailed description of Stahr suggests this:

. . . Stahr has come to earth after that extraordinary illuminating flight where he saw which way we were going, and how we looked doing in, and how much it mattered. You could say that this was where an accidental wind blew him, but I don't think so. I would rather think that in a "long shot" he saw a new way of measuring our jerky hopes and graceful rogueries and awkward sorrows, and that he came here from choice to be with us to the end. Like the plane coming down into the Glendale airport, into the warm darkness (20).

Furthermore, the narrator's reference to the aeroplane's losing altitude, "like Alice in the rabbit hole" (7), links Hollywood to the eccentric dream-illusion of the wonderland.

In an early version of a scene from The Day of the Locust, West writes of Faye's running: "There is release in running; flight too is of the blood".³⁷ Natural as the impulse is, in the final version of West's novel it is an ambiguous movement. Flight is freedom and natural self-expression, but the euphoria is menacingly impermanent:

In "The Burning of Los Angeles" Faye is the naked girl in the left foreground being chased by the group of men and women who have separated from the main body of the mob. One of the women is about to hurl a rock at her to bring her down. She is running with her eyes closed and a strange half-smile on her lips. Despite the dreamy repose of her face, her body is straining to hurl her along at top speed. The only explanation for this contrast is that she is enjoying the release that wild flight gives in much the same way that a game bird must when, after hiding for several tense minutes, it bursts from cover in complete, unthinking panic (108).

This sumptuous panic captures the essence of the sado-masochistic attractiveness of Faye Greener. Faye is "a game bird", and Tod is frustrated by her "egglike self-sufficiency" (107). Later, "when the bird grew silent he made an effort to put Faye out of his mind..." (118), but the bird begins to sing again and it is not until it stops a second time that Tod forgets her. The birds that Faye is likened to suffer from the universal loss of hope. The quails call "full of melancholy and weariness", and when a trapped one responds, "the sound that it made had no anxiety in it, only sadness, impersonal and without hope" (114).

Hollywood allows for an exploration of states of appearance and reality, which reveal movie-sets, imitating architecture, and theatrical roles played before and behind the camera. In The Last Tycoon there is some confusion between the real and the unreal. Cecilia is impressed by Tennessee when she sees "real cows, with warm, fresh, silky flanks, and the negro (growing) gradually real out of the darkness..." (9). For Cecilia this fertility contrasts sharply with Hollywood, where the system victimizes its own and man attempts to impose himself on nature. In her father's office "the one-way French windows were open and a big moon, rosy-gold with a haze around, was wedged helpless in one of them" (22).

Hollywood produces its own more pragmatic version of the natural world in its elaborate sets, but these are not so arranged as to appear photographic representations of "African jungles and French chateaux and schooners at anchor and Broadway by night". Rather they are "like the torn picture books of childhood, like fragments of stories dancing in an open fire" (25).

In such a fairyland it becomes as difficult to differentiate between men and roles as it is to distinguish the true from the illusory. Prince Agge insists on identifying an actor portraying Lincoln with the real man and even Stahr is gulled by an orang-outang impersonating President McKinley.

In The Day of the Locust it is perhaps even more difficult to resolve the appearance-reality dichotomy. It is stressed from the outset, when the nineteenth century cavalry parade through the streets, pursued by a little fat man yelling "Stage Nine--you bastards--Stage Nine!" (59): an initiation into the comic incongruities of Hollywood. Within the confines of the studios, such a confusion is acceptable, but in pervading the very life of the city it becomes increasingly insidious. Loiterers and masqueraders compose the Vine Street crowds: "The fat lady in the yachting cap was going shopping, not boating; the man in the Norfolk jacket and Tyrolean hat was returning, not from a mountain, but an insurance office; and the girl in slacks and sneaks with a bandanna around her head had just left a switchboard, not a tennis court" (60). The theatricality of the population is reflected in their set-like architecture: "On the corner of La Huerta Road was a miniature Rhine castle with tarpaper turrets pierced for archers. Next to it was a highly colored shaik with domes and minarets out of the Arabian Nights. Again (Tod) was charitable. Both houses were comic, but he didn't laugh. Their desire to startle was so eager and guileless" (61).

The characters individualized in the novel are role players incapable of divorcing their real selves from the selves they

present. Harry Greener's comic routine is internalized and irrepressible. He can no longer easily distinguish between pain and affectation, and when, in performance for Homer, he suffers genuine pain, Harry breaks down: "Suddenly, like a mechanical toy that had been overwound, something snapped inside of him and he began to spin through his entire repertoire. The effort was purely muscular, like the dance of a paralytic. He went through it all in one dizzy spasm, then reeled to the couch and collapsed" (92). In West's novel all performer-audience interactions are "mutually degrading", for they are "always disproportionate; the audience demand exceeds the performer's ability, and the actor is first distorted by the strain and then destroyed by it. The audience is left cheated, unappeased, unfulfilled".³⁸

As a professional comedian, Harry is most susceptible to excessive demands of role playing, but he is not alone in it. Faye masquerades as a twelve year old girl, wearing a "white cotton dress with a blue sailor collar" (94). In this costume, her seeming sexual precocity is reminiscent of Adore Loomis'. Faye spends her leisure time manufacturing day dreams and rationalizing her action on the basis that "any dream was better than no dream" (104). Claude Estee, successful screen writer, resides in a reproduction of the old Dupuy mansion, entertaining guests with an impersonation befitting the Southern Colonial architecture: "He teetered back and forth on his heels like a Civil War Colonel and made believe he had a large belly. He had no belly at all. He was a dried-up little man..." (68). To his butler he cries: "'Here, you black rascal! A mint julep'. A Chinese servant came running with a scotch and soda" (69).

The role playing is ludicrous, also frightening, and as such it is grotesque. Earle Shoop is a two dimensional cowboy, who positions himself outside the saddlery store on Sunset Boulevard. When his friends Calvin and Hink amuse themselves at Earle's expense, he suddenly responds with an unexpected kick: "The way Earle had gone from apathy to action without the usual transition was funny. The seriousness of his violence was even funnier" (11). Earle's response parallels the movement of the masses in the novel, and illustrates the disastrous consequences of role internalizing and ill-suppressed frustration. The transitional state between apathy and action is absent because the performer moves from a role to a real response which is incongruous. It is as if the real self is squirming, imprisoned behind a demanding facade. Yet escape from the masquerade leads only to the blatantly hostile stares of the loiterers, and on to the cataclysm.

Incidental characters and incidents also relate the two novels in the appearance-reality dichotomy. Mike Van Dyke's Keystone Cops routine is reminiscent of Harry Greener's vaudevillian antics.³⁹ In both novels a Hollywood employee is given the reality of a historical figure he is in some way imitating. In Fitzgerald's novel, Prince Agge "stared as a tourist" at an actor portraying Abraham Lincoln, and is overcome with reverence for the figure. "This, then, was Lincoln" (49). In West's novel, Tod, observing the movie version of the Battle of Waterloo, sees that the director makes "the classic mistake...the same one Napoleon had made" (134). The confusion of present illusion with past reality is ludicrous, since Lincoln has "his kindly face fixed on a forty-cent dinner,

including dessert" (49), and the cavalry charge at Waterloo is made against an incomplete hill, which "folded like an enormous umbrella and covered Napoleon's army with painted cloth" (134).

HOLLYWOOD AND THE GROTESQUE

One shared technique that Fitzgerald and West adopted to support their vision is the use of the grotesque. This device vividly illustrates the failure that attends the search for success, the perversion of love and sex, and the importance of the novel at the expense of the real. The grotesque confronts these themes with "its intermingling of the laughable and the frightening, which precludes the more conventional, more equivocal sort of response that we associate with comedy or tragedy".⁴⁰

Failure comprises the threads of suppressed or overt violence and of suffering weariness and boredom. In The Last Tycoon, failure is the inability to maintain position, and is punishable by self-chastisement or death. Victims include Manny Schwartz, Stahr, Brady, Pete Zavras, "Old" Johnny Swanson, and Martha Dodd. In Manny Schwartz's case, the grotesque becomes a controlling device for characterization. This Hollywood failure is "a middle-aged Jew, who alternately talked with nervous excitement or else crouched as if ready to spring, in a harrowing silence..." (4). He is one of the defeated: "Meeting him was like encountering a friend who has been in a fist fight or collision, and got flattened. You stare at your friend and say: 'What happened to you?' and he answers something unintelligible through broken teeth

and swollen lips. He can't even tell you about it" (7). The brutality of the imagery serves to underscore the ruggedness of the industry, and the violence of the simile is given credence by the punishment Schwartz imposes on his own failure.

The grotesque also illustrates the frustration of failure. Distracted by Monroe Stahr's idea, assistant producer Jacques La Borwitz "brought up his hands from their placid position under the desk and threw them high in the air, so high that they seemed to leave his wrist...and then caught them neatly as they were descending. After that he felt better. He was in control" (106).

If The Last Tycoon is in part an exploration of the impermanence of success or the inevitability of failure, West's Day of the Locust is a study in failure and its consequences. Nothing is completed within the novel, no aspirations realized, only the meaningless fury of the desperate failures that haunt the movie colony. In West's novel, failure does not produce resignation, but the kind of brooding, hostile, dissatisfaction observable in the locust crowd and lying dangerously dormant in Homer Simpson. Tod Hackett's first impulse on meeting Homer is to conclude that he is "an exact model for the kind of person who comes to California to die, perfect in every detail down to fever eyes and unruly hands." He almost immediately amends his view, for the man is "only physically the type. The men he meant were not shy" (79). But Tod is wrong to depend on Homer's timidity. The frustration is acute, as the man's uncontrollable hands signify. Homer suffers a similar, if more aggravated, mental-physical dislocation to that of Jacques La Borwitz, with whom David D. Galloway has drawn a parallel.⁴¹

Rising in the morning, Homer "got out of bed in sections, like a poorly made automaton, and carried his hands into the bathroom. He turned on the cold water. When the basin was full, he plunged his hands in up to the wrists. They lay quietly on the bottom like a pair of strange aquatic animals. When they were thoroughly chilled and began to crawl about, he lifted them out and hid them in a towel" (82). These grotesque hands signify that Homer "represents in extreme form the predicament of all those whose desire is inarticulate but inextinguishable".⁴²]

In both novels, failure is not confined to social and material aspirations but to a deeper more crippling malaise that atrophies the very core of human relationships. The inability to love, which is most grotesquely apparent in sexual perversion, provides a unifying symbol of failure. Central to this theme in The Last Tycoon is Fitzgerald's note "not one survived the castration" is indicated by the comment, early in the novel, that Manny Schwartz's stare expresses "shameless economic lechery" (6). Human relationships are sacrificed to economic aspirations. When director Red Ridingwood's inability to control his star results in his being taken off the movie he muses: "It was a sorry mess... it probably meant that he could not have a third wife just now as he had planned" (52). Success endangers normal sexual relationships (the handsome actor Roderiguez becomes impotent), or prevents them (Brady hides his naked secretary in a closet when they are interrupted).

Fitzgerald approximates West's technique of the grotesque in his description of the application of make-up to a starlet: "She

wore a low gown which displayed the bright eczema of her chest and back. Before each take, the blemished surface was plastered over with an emollient, which was removed immediately after the take. Her hair was of the color and viscosity of drying blood, but there was starlight that actually photographed in her eyes" (51). This elaborate and macabre treatment is ironically the necessary preparation for beauty in the studios. The sexual destructiveness of the movie star is intimated by the reference to her blood colored hair.

It is also known that Fitzgerald had intended to introduce a Hollywood child in his novel. "The little hard face of a successful street-walker on a jumping-jack's body, the clear cultured whine of the voice" (161). This grotesque product of the Hollywood system echoes West's character Adore Loomis,⁴³ whose blues rendition is attended by writhing buttocks, and whose voice carries "a top-heavy load of sexual pain" (141). In both instances the author stresses the grotesque by suggesting the child's precocious sexuality.

West's Adore Loomis has greater significance than as a mere Hollywood type. He provides the catalyst that is to incite Homer Simpson to fury and lead to the destruction of the city. His precocious sexuality, like Faye Greener's sado-masochistic sexuality, symbolizes the antiprocreative aspect of the emasculated movie capital. This is a dominant motif in The Day of the Locust. For the frustrated Homer, chastity serves "like the shell of a tortoise, as both spine and armor. He couldn't shed it even in thought. If he did, he would be destroyed" (102). This self-styled sterility is appropriate in context of a sex act which is

"closer to murder than to love" (68). Homer wrongly believes that he can suppress the impulse for self-expression by chastity, whereas Tod seeks the answer in a projected rape which he is unable to enact. All sex is aborted or suffered in the novel. Homer interprets Faye's moans in love making as genuine pain, and her sexual relationship with Miguel is characterized by prefatory violence, both at the camp and later in Homer's house. The "castration" operates to abort not only the possibility of procreation but also that of communication, since the individualized characters have in common only sexual desires, almost all of which relate to Faye. No relief is offered from this sterile situation by the masses who swarm into California since they too can only respond to sensational sex or violence.

[As an ironic imagist West is concerned with collective man, and he is portraying a microcosm of society at the moment when the realization that they have been cheated becomes overbearing to the dreamers. The tension is stifling and the grotesque an indispensable means of communicating it, since it graphically reveals men twisted by their inability to cope with the recognition that expectations cannot be fulfilled. Because of his commitment to realism in technique, Fitzgerald uses the grotesque sparingly. Appearing in an essentially realistic setting, it proves an effective means of portraying the advanced state of corruption in the movie industry, and lends credence to his prediction of decline. In both novels the grotesque provides graphic evidence of the debilitating effects of dreams that have become nightmares.]

THE DREAM DESTROYED: APOCALYPSE AND CATAclySM

The first indication of the gathering storm in The Last Tycoon comes with Cecilia Brady's conversation with the air stewardess. The stewardess relates how a young actress feared an approaching revolution, and Cecilia responds with an anecdote about a lawyer and a director, who have made preparations in the event of a revolution. Behind the patent absurdity of the intentions--the actress and her mother will seek refuge in the Yellowstone until it is over, the lawyer will row up the Sacramento River, and the director will disappear in the crowd--is the real fear of retribution for the failure of the dream in the harsh realities of the Depression era.

Later, stranded in the Nashville airport, Cecilia, White, and Schwartz decide to make a pilgrimage to Andrew Jackson's home. However those that have wedded themselves to the tinsel vision of Hollywood, and the bruising mechanics of the industry, can gain no admittance to the Hermitage, symbol of unadulterated America. For Schwartz this is the end of a nightmare journey: "He figured that if people had preserved his house Andrew Jackson must have been someone who was large and merciful, able to understand. At both ends of life man needed nourishment: a breast--a shrine. Something to lay himself beside when no one wanted him further, and shoot a bullet into his head" (13). Schwartz's choice of the Hermitage as the location for his

suicide relates to the American experience--personal disillusionment represents a nation's. Further, Hollywood's complicity in the corruption of the dream is implied. Edmund Wilson relates Stahr's projected sight-seeing tour of Washington to the visit to the home of Andrew Jackson, as an intended suggestion of "the relation of the moving-picture industry to American ideals and tradition" (129). The Hollywood industry has contributed to the undermining and betrayal of those ideals, and in consequence has severed the link with tradition.

The sense of impending doom is supported early in the novel by the narrator's observations on Stahr. She sees his involvement in the movie industry as an attempt to give meaning and structure to people's lives, but also as companionship in the face of disaster (20). Later as the reader becomes involved in the routine of the studio and its politics, the irresistible movement toward destruction becomes increasingly apparent. The old paternalistic order in the studio, the bond Stahr believes exists between executives and employees, is being fractured by power politics and communist infiltration of the unions, and in this state of transition men are corrupted and dehumanized. As a consequence of this collapse on the individual level, moral corruption finds expression in murder and sexual perversion. However, the mounting tension created by these various intimations of a coming cataclysm is never realized, because the novel was unfinished at Fitzgerald's death.

Early in The Day of the Locust Tod Hackett passes the masquerading evening crowd near Vine Street. Mixed in the crowd are ill-dressed loiterers with "eyes filled with hate. At this time Tod

knew very little about them except that they had come to California to die" (60). They are subjects for Tod's painting, "The Burning of Los Angeles", yet he is not certain whether they were "really desperate enough to set a single city on fire, let alone the whole country. Maybe they were only the pick of America's madmen and not at all typical of the rest of the land" (118). In the course of the novel Tod comes to recognize that these people are desperate enough, they need only the catalytic savagery of the long-frustrated Homer Simpson to ignite the city. The people enjoying the spectacle of Harry Greener's funeral "trembled on the edge of violence" (127-8), and their attendance is characterized by much the same hypocrisy as that of Stahr's projected funeral in Fitzgerald's novel. The worshippers at the Church of Christ, Physical, the Church Invisible, the Tabernacle of the Third Coming, and the Temple Moderne cause Tod to reflect that "He would paint their fury with respect, appreciating its awful, anarchic power and aware that they had it in them to destroy civilization" (142). These are the people who wait with furious frustration at Glendale airport, longing for a crash "so that they could watch the passengers being consumed in a 'holocaust of flame', as the newspapers put it" (178). If, as Fitzgerald suggested, Monroe Stahr's plane were to crash in a Los Angeles suburb, it would have momentarily appeased such a hungry crowd.

Finally outside Kahn's Persian Palace Theatre, boredom, disillusionment, and frustration are unleashed in riot. The locust crowds have collected for a premiere, arrogant in the anonymity and strength of their numbers. After toiling for nearly a lifetime

in monotonous soul-destroying jobs, they had arrived in California to realize the promise of leisure. Here they become like Fitzgerald's immigrants, "weary desperadoes", carrying on "a losing battle against the climate" (80). Soon they are satiated by sunshine and prosperous indolence, and their lives become bereft of meaning. Their ambition has been realized and found insufficient: "They realize that they've been tricked and burn with resentment. Every day of their lives they read the newspapers and went to the movies. Both fed them on lynchings, murder, sex crimes, explosions, wrecks, love nests, fires, miracles, revolutions, wars. This daily diet made sophisticates of them. The sun is a joke. Oranges can't titillate their jaded palates. Nothing can ever be violent enough to make taut their slack minds and bodies. They have been cheated and betrayed. They have slaved and saved for nothing" (178). They turn in their resentment to the only means by which they can be revenged; violently, they tear down the city.

THE COMMON VISION

In each of the novels under consideration we are given the author's view of contemporary problems. Fitzgerald concentrates specifically on the independent individual who struggles against the dehumanizing effects of power and wealth, and he delineates the decomposition of individual integrity. Nathanael West focuses on the mass of Californians as representative of a sickened society, and analyses the peripheral and grotesque element of the Hollywood crowd. For Fitzgerald struggle has redemptive qualities; for West

it has none. For both authors, Hollywood is an appropriate metaphor for the disillusionment that attends the unfulfillment of promise. The promise is that of success, love, and escape, implicit in the American experience and explicit in the American Dream and in Hollywood, the tinsel-decked propagandist that purveys the dream. The movement toward the cataclysm advances against the Hollywood backdrop of wealth, power, eccentricity, and the untenable dreams of a nation.

The Last Tycoon and The Day of the Locust are perhaps the most successful of the many Hollywood novels. They avoid the loss of perspective that often results from absorption in the excesses and idiosyncrasies of the star system, and the simplistic confrontation of creative writer and insensitive producer. They succeed because Fitzgerald and West treat their subject matter seriously, subordinating Hollywood eccentricities to the development of central themes. The chief differences between these two novels and others concerning Hollywood, is that they embody a more comprehensive theme, where the movie capital becomes a microcosm of society invested with metaphorical meaning, and aspects of the American Dream are explored as they emerge in the industry. The novelists also gain advantage in the presentation of their common vision by the use of the grotesque, for frustration, failure, boredom, and role playing particularly lend themselves to the technique.

Notes

- ¹C. W. E. Bigsby, "The Two Identities of F. Scott Fitzgerald," The American Novel and the 1920's, ed. Malcolm Bradbury and David Palmer (London: Arnold, 1971), p. 132.
- ²Sergio Perosa, The Art of F. Scott Fitzgerald, trans. Charles Matz and Sergio Perosa (Ann Arbor: University of Michigan Press, 1968), p. 191.
- ³F. Scott Fitzgerald, "Early Success." The Crack-Up, ed. Edmund Wilson (New York: New Directions, 1945), p. 87.
- ⁴F. Scott Fitzgerald, The Last Tycoon (New York: Scribners, 1962), p. 7. Further citations in the text are from this edition.
- ⁵Edward Murray, The Cinematic Imagination: Writers and the Motion Pictures (New York, Ungar, 1972), p. 180.
Fox studios purchased "Myra Meets His Family" in 1920 which was filmed as The Husband Hunter. In 1922 Warner Brothers bought The Beautiful and the Damned for \$2,500, and in the following year Famous Players paid \$10,000 for This Side of Paradise.
- ⁶Henry Dan Piper, F. Scott Fitzgerald: A Critical Portrait (New York: Holt, Rinehart and Winston, 1965), p. 166.
Fitzgerald's contract was with M. G. M. for six weeks writing at \$1,200 plus travel expenses.
- ⁷Matthew J. Bruccoli and Jennifer E. Atkinson, "F. Scott Fitzgerald's Hollywood Assignments, 1937-40," Fitzgerald/Hemingway Annual 1971, ed. Matthew J. Bruccoli and C. E. Frazer Clark Jr. (Washington, D. C.:Microcard Editions, 1971), pp. 307-8.
- ⁸Piper, pp. 249-50.
- ⁹Aaron Latham, Crazy Sundays: F. Scott Fitzgerald in Hollywood (New York: Viking Press, 1971), p. 37.
- ¹⁰Ibid., p. 180.
- ¹¹Murray, p. 179.
- ¹²Piper, p. 252.
- ¹³F. Scott Fitzgerald, "Letters to Frances Scott Fitzgerald," The Crack-Up, p. 306.

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¹⁴F. Scott Fitzgerald, The Great Gatsby (New York: Scribners, 1968), p. 100.

¹⁵F. Scott Fitzgerald, Tender Is The Night (New York: Scribners, 1962), p. 136.

¹⁶Ibid., p. 127.

¹⁷Michael Millgate, "The Last Tycoon," F. Scott Fitzgerald: A Collection of Criticism, ed. Kenneth E. Eble (New York: McGraw-Hill, 1973), -. 127.

¹⁸V. L. Locke, "A Side Glance at Medusa: Hollywood, the Literature Boys, and Nathanael West," Southwest Review, 46 (Winter, 1961), 45.

¹⁹Robert I. Edenbaum, "Dada and Surrealism in the United States: A Literary Instance," Arts in Society, 5-6 (1968-9), 114.

²⁰James F. Light, Nathanael West: An Interpretive Study (Evanston: Northwestern University Press, 1971), p. 169.

²¹Randall Reid, The Fiction of Nathanael West: No Redeemer, No Promised Land (Chicago: University of Chicago Press, 1967), p. 11.

²²Nathan A. Scott Jr., Nathanael West (Grand Rapids, Michigan: Eerdman, 1971), p. 5.

²³Jay Martin, Nathanael West: The Art of His Life (New York: Farrar, Straus, and Giroux, 1970), p. 341.

²⁴Murray, p. 211.

²⁵Victor Comerchero, Nathanael West: Ironic Prophet (Seattle: University of Washington Press, 1967), p. 166.

²⁶Ibid., p. 161.

²⁷W. H. Auden, "West's Disease," Nathanael West: A Collection of Critical Essays, ed. Jay Martin (Englewood Cliffs, New Jersey: Prentice-Hall, 1971), p. 149.

²⁸Scott, p. 32

²⁹Locke, p. 36.

Notes to pages 10 - 26

³⁰ Comerchero, p. 122.

³¹ F. Scott Fitzgerald, "Crazy Sunday," The Stories of F. Scott Fitzgerald, ed. Malcolm Cowley (New York: Scribners, 1969), pp. 416, 418.

³² Robert Sklar, F. Scott Fitzgerald: The Last Laocoon (New York: Oxford University Press, 1967), p. 337.

³³ Nathanael West, Miss Lonelyhearts and the Days of the Locust (New York: New Directions Paperback, 1962).
Further citations in the text are from this edition.

³⁴ James Gindin, "Gods and Fathers in F. Scott Fitzgerald's Novels." Modern Language Quarterly, 30 (March, 1969), 82-3.
I am indebted to Gindin's article for my analysis of Kathleen's character in this paragraph.

³⁵ Fitzgerald, "The Note-Books," The Crack-Up, p. 99.

³⁶ Reid, p. 125, relates Faye to bird imagery. However there is no attempt to relate the flight imagery of the two novels in the secondary works I have read.

³⁷ Nathanael West, "Bird and Bottle," Martin, West: A Collection, p. 137.

³⁸ Reid, p. 20.

³⁹ David D. Galloway, "Nathanael West's Dream Dump," Critique, 6 (Winter, 1963-64), 62.

⁴⁰ Howard S. Babb, "The Great Gatsby and the Grotesque." Criticism, 5 (Fall, 1963), 336-7.

⁴¹ Galloway, p. 62.

⁴² Reid, p. 142.

⁴³ Martin, p. 388, and Galloway, pp 61-2, indicate the similar use of a Hollywood child, a funeral, and a reference to Glendale airport crowds in both novels.

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