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**Freshmen Quintet Outscores Varsity
in Short Well Played Practice Game**

Yesterday afternoon the varsity and freshman teams went through a hard practice session, the varsity men being scrimmaged with a team of freshmen picked by Coach Hitehoek. In the short scrimmage practice, the one marked feature was the great improvement shown by the freshmen players. During the last few practices the freshmen have been steadily showing better form, and yesterday and team, the first yed seven

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LITERARY SUPPLEMENT



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No. 68

The New Technology of Literary Expression

By Gelett Burgess

Author of "The Purple Cow," "The Romance of the Commonplace," "The Lively City of O'Ligg"

IN my day—and I was a Sophomore when the Tech moved into the "new" Walker Building—my interest in the English course was so keen that, during the lectures of a genially absent-minded Professor, most of my time was spent with a few equally bored spirits in removing the screws from the desks in the room, taking those desks to the window (without in any way disturbing the lecture or the lecturer) and suspending them therefrom by curtain cords. There they dangled, to the admiration of Boylston Street, sometimes for hours.

As I vaguely remember them, the subject of those lectures was the History of Something. Had it been English Composition I probably would have been more attentive.

Now it may be that this Literary Supplement will be, so to speak, hung out the window by some few careless readers. But certainly not if, having any interest at all in writing, he is shown the modern scientific aspect of the art of Fiction. The technique of writing is, just at present, in a new experimental phase that is emancipating the author from many of the old traditional fetters, and greatly encourages and stimulates originality. It is as different in method from the classic forms as is the new drama of the Little Theatres.

The divine impulse that makes men and women create we cannot teach. We cannot even analyze charm, without which is nothing in letters. But we can (or ought to be able to) teach how to "sell" our invention to the reader, in a way as new as modern scientific salesmanship, as successfully as a good actor handles his audience. I know, I confess, too little of modern academic methods; but I have seen little evidence in instruction, performance or criticism of any perception of what I myself believe it is that *does the trick* in writing—a truly scientific attack upon the reader. It seems to me, indeed, that what attempts are made are not yet even in the right direction. I do not believe that critics understand the author's greatest problem. At any rate I am sure that the development of a true technology of writing must come by the study, experiment and artistic instinct of unsatisfied but ambitious creators. You cannot teach botany by an analysis of artificial flowers.

"Straight" writing anybody can be taught. Everybody does it. They know nothing else, from Edith Wharton to Laura Jean Libbey. But, try though they may for happy collocations of words, pleasing pictures, *le mot juste*, and however adorned with the filigree of personal variation and

temperamental grace notes, the fiction that fills books and magazines might almost all of it be written by the same person. With a few exceptions one and all use the same theory of construction that has come down to us from Beowulf unseathed—the Simple Declarative. From the younger writers one might hope for some spontaneous, exuberant glimpse of the Renaissance; but even the jimp young Fitzgerald, with all his sportive saltatory tricks of arrangement, has nothing really new in form. He is introverted, decadent. Seldom do I find any trace even of scientific experiment, any consistent attempt at a truly suggestive or connotative method. It is taught, I hear, but I cannot surprise it in the act. Booth Tarkington talks of it but fails to practice it. . . . And so, alas, do I . . . but I can at least smell the land breeze, and, like Columbus, have faith in a new world of writing. But we are still sailing uncharted seas.

To my mind the new theory of writing towards which we are feeling our way is really revolutionary. I fear I can put it but lamely. But the principle, as I see it, is this: The story itself, the physical plot should not be told. As little of it told, that is, as is possible. The vital thread is hinted, suggested, "tucked in under" the apparently less significant detail, and reappears without definite statement in suggested subjective impressions.

The author, in this technique, is like a conjurer. "Now watch me sharply," he says, "I take this and put it here in my left hand." And so, diverting your attention (juggling seemingly unimportant facts, you see, fanciful by-play and decoration,—anything but the material body of the happening) he suddenly produces the real thing in his other hand. From nowhere? No. From the stimulated imagination of the reader. The reader has, so to speak, "written in" the story himself, and attained, thereby, a sense of reality impossible to achieve by any "straight" writing, or denotative treatment. The plot is, when possible, always suggested, the embellishment declared.

In a larger sense this method was used by Henry James in "The Turn of the Screw," as explained in his introduction, in the New York edition. In a lesser way than I intend, it is shown by Dickens, at Pip's first sight of Miss Havisham, in "Great Expectations":

"It was a dressing room, as I supposed from the furniture, though much of it was of forms and uses then quite unknown to me. But prominent in it was a draped table

not taken on the trip. It is not feasible to take all the men on the trip because of the expense and it is hoped that those who are not taken will remain on the clubs after Christmas. It is expected that the clubs will make a New York trip and a Central Massachusetts trip later in the year.

The program for the concerts on the trip is as follows:

1. Battleship Connecticut... Banjo Club
2. Invictus..... Glee Club
3. Canadian Capers (Banjo Duet) Cook and Ecker
4. Moonlight Fancies..... Mandolin Club
5. A Little Harmony..... Quartet Burckholder, Decker, Thomas, and Wilkins
6. Rastus on Parade..... Banjo Club
7. Mystery..... K. C. Kingslow
8. Sweet and Low..... Glee Club
9. Uncle Moon..... Glee Club
9. Xylophone Solo (You Tell 'em Ivories)..... G. P. Rupert
10. Serenade..... Mandolin Club
11. Comer Moon..... Glee Club
11. Road to Mandalay..... Glee Club
12. Popular Selections..... Jazz Band
13. Stein Song..... Combined Clubs

two of the officers of the Algonquin Radio Society at the smoker and dinner of the Class of 1893, which was held last Friday evening at the Algonquin Club.

J. K. Clapp '23, Vice-President of the society, gave a summary of the development of wireless telegraphy up to the time when amateurs began to experiment with radio. Secretary J. A. Stratton gave a talk which was a continuation of the subject. He outlined the development of amateur radio, taking the society's station 1XM as typical of an amateur station.

The radio receiving demonstration staged at the dinner by these men was made with a new type of receiver, which receives on a small loop instead of an aerial and ground. One stage of radio frequency amplification, a detector, and one stage of audio frequency amplification are used in this set, which was loaned for the occasion by Mr. F. C. Bowditch '21.

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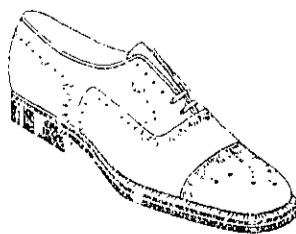
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