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In Charge of This Issue G. F. Ashworth.....O. B. Robinson

Thursday, December 14, 1922

THE MESSAGE

IT is peculiarly fitting that all Technology should gather in convocation on January second to receive its president-elect. His coming is like the new year, a symbol of new and better things.

Another era is ushered in with the introduction of Dr. Stratton. The handicap which Technology has suffered for three years because of lack of leadership is to disappear. Like an enormous machine, with its source of power shut off, Technology has been running under the force of its own momentum. No longer will this condition exist; our educational plant is to receive a new source of energy and its machinery will surge forward with renewed vigor.

Even without the added stimulus of a penalty of five dollars fine for not appearing in person for approved registration on Tuesday, there will be incentive enough to bring the entire student body to the year's first convocation. Within us all; yes, even the Senior to whom a president is no innovation, there is a feeling of subdued excitement and keen anticipation to hear the first message of the new executive.

THE RECITAL SATURDAY

IT is unfortunate that more undergraduates were unable to attend the recital given by Mrs. Ross and Mr. Griffith last Saturday. Although quite a number of outsiders and members of the faculty were present, the proximity of examinations prevented many students who wished to attend from being there.

The large taking of the Music, and the certificates in Boston good music is dergruadates. be hoped that enough to holding the comin

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To the Editor: May we expect the recital given by Mrs. The selection pealed to ar of the large those of us morning, it w sion to rema cient artists, for bringing halls, and sition can arr maining terr ALB THO

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(Signed A. Dartmouth zation is nar Club. The the college way through vise all Dart travel abroa

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Students who are not obtain material on December 11 can obtain it in Information Office, 10-100, except for students in Course IV, who should obtain material from Professor W. H. Lawrence, Rogers Building. It is arranged by Courses and Years. Give your Course, Year, and Name in applying for it.

UNDERGRADUATE

The night editor in charge of the next issue of THE TECH is G. F. Ashworth, telephone Winchester 609-J. All matters concerning the issue should be referred to him.

All men who are going on the Christmas trip of the Outing Club are to meet in the north hall of Walker on December 16 from 12:30 to 1 o'clock.

All misfit uniforms of the students of the advanced R. O. T. C. are to be returned at once to Major Putney in room 3-310.

FEMININE NUMBER LESS POTENTIAL? By Prof. R. E. Rogers

I begin to wonder why these recurring reviews of the Voodoo and T. E. N. Does anybody read them? If so, does anybody agree with them? Are they merely so much extra free publicity for the publications in question? Or is it a serious effort on the part of

with a gilded looking-glass, and that I made out at first sight to be a fine lady's table.

"Whether I should have made out this object so soon, if there had been no fine lady sitting at it, I cannot say. In an arm chair"

up to this point, you see, the fact he desires to impress is not told—it is even negated. But the reader has written it all in.

Comedy may be literal, but no great emotional scene can be told declaratively and exert any impression of reality. Writers try it continually—love, death, hatred, fear—but the reader is always disappointed. Why? Because what is told the reader has already anticipated. A writer must, to be read, always be cleverer than his reader, outwit him, surprise him continually with the unexpected. Therefore, the bigger the scene, the less should he be concerned with physical causes and the more with emotional effects.

Suppose, for a petty instance, a telegram announcing a calamity is received by your heroine. "Straight" work, stripped of all personal trimmings, would write it, in essence, like this:

"My God!" she exclaimed, and she fell into a passion of sobs.

This is direct, literal, declarative. It states an emotion. But it states only what you already expect. To suggest it, and more, suppose she reads the despatch, silently puts it on a table, goes into her room and shuts the door. Then the message is picked up and read aloud by a servant. See? The emotion is, if carefully accomplished, reflected, suggested, and the reader supplies it to the limit of his emotional capacity. This shows in a rough way the principle of Not Telling a Story. It comes out of the context and tells itself.

Various phases of this general theory have been experimented upon recently by a group of English women writers. They state nothing of the plot, but everything comes, in impressions, through the hero or heroine's mind, suggestively. But to me the books of May Sinclair and Rebecca West and Dorothy Richardson are as monotonous and therefore dull. I feel, also, the need of an Author as a character in the book. But they at least eschew the more obvious facts of narrative, and their essays are absorbing.

The same fault, it seems to me, underlies even the bizarre and strenuous attempts at new forms of diction as are exploited by Gertrude Stein and such of her followers as Waldo Frank in "Rahab." It is not the abrogation of all literary precedent, the amazing effects of tortured sentence-structures I deplore, the omission of verbs, the iteration, the obvious direct attempt at color and form analogues. My objection is the same as that I have to the ravings of a maniac. They are not art because there is no real surprise—they are kept all on the one exclamative note. It is hard reading; whereas any new manner should at least have, as Nietzsche says, a surplus of life demonstrated in exultation.

In "Ulysses" the new idea is, I believe, the adaptation of a varying diction and vocabulary in harmony with each person described. This should be a more valuable experiment, in that it at least escapes monotony. But as I have not read the book I have yet to see whether there is a true change of key in his movements. But undoubtedly it voices a discontent with the classic form.

But it is my belief that not until we more closely

"ORANGE BLOSSOMS" AT THE COLONIAL THEATER

By Philippe. At the opening of "Orange Blossoms" at the Colonial on Monday night, Philippe was greatly pleased for many reasons. In the first place there is not a chorus that is more interested in getting a date with the front row than in their dancing. The only true to type chorus work is done by some beaver boys who support the



Young Men's Unit

correlate Literature with Music, the basis of all Arts, shall we get a distinct progress. The plot of Music is Melody. It comes of itself; it can take care of itself. But the orchestration can be beautified by scientific study. Now in Music we see, first, a climactic arrangement of weights and tone values. And this, most of all, it seems to me, ordinary writing lacks. Authors usually do not know where the stress should fall, nor why. They are apt to proceed in a uniform tempo and with little use of the soft or loud pedal. They do not know how to accent. No light and shade. Their words therefore are flat diagrams. They should be like maps in relief.

Most novels, and all short stories, are virtually "star" plays. For any effect of unity the strongest lights should be cast upon the hero or heroine. Every sentence should develop the star's character or advance the plot. Except in complicated essays in fiction, the grand style, other characters do not exist except for their help in this scheme. To permit a minor character, then, to assume an importance entirely of himself establishes a weight in the wrong place.

Suppose our hero makes a call. Now, if we say, "Smith was met by a dignified butler who showed him into the drawing room," we have given the butler a "part" and brought him down front. This is inescapable on the stage, but not in fiction. There, as he is of no importance, we can keep him upstage, in a half light by saying: "And after Smith had been admitted and taken to the drawing room by the butler, he etc." We have made no statement about the butler, but instead, one about Smith.

This, in a petty way, illustrates the disposition of weight, as it is used in music, or perspective in painting. There are many such elements to be studied before we are on the road to a perfected art of writing. From music the author has more than anything else, perhaps, to learn when to change his key, when to accent a sentence as by a clash of cymbals, a pistol shot—when to soften his phrasing like muted viols. Important, too, are tempo and color—not merely How and When to produce an artful effect, but, harder than all, Why. There is suspense to be considered not only in the plot as a whole, the grand strategy, but in individual sentences, the minor tactics of the game.

I might, indeed, had I space, treat the art of writing as analogous to warfare, and compare the direct frontal attack upon our enemy, the wily experienced Reader, who, alas, so often wins, and sends the book out the window. I could contrast such "straight" writing with clever surprises, flank movements, ambushes and feints that baffle expectation and maintain the reader's interest, keep him on the defense. Dicken's liaison between scenes, for instance. Fanny Hurst's verbal barrages, and advances under the protection of artillery. Tarkington's sharpshooting as in "Gentle Julia."

The chemistry of certain emotions, also, is susceptible of analysis. Pathos, for instance, in one allotropic form is probably a compound of comedy and tragedy, as perhaps,

P = nC + T + C'

- 1. Fond wife n times reproves husband for putting his feet in glorious new chair. (C).
2. Wife dies very fatally. (T).
3. Husband, alone and bereft, starts to put feet in chair (C') and suffers remorseitude. (P).

Emphasis may be modified, as by an organ stop. (Continued on Page 9)

'25, and M. B. Beattie '23. The final cuts have not been made and will not be made until the rehearsals have been under way for some time. If any men feel that they have not been given a fair tryout, a second one may be arranged by seeing E. P. Dunlaevy '24, stage manager. Practically all of the men who have been retained have had some experience either in Tech Shows of the past or elsewhere, and the Tech Show management is confident that this year's cast of characters will certainly equal those of the best of the former shows.

WANDERING GREEKS

Are asked to leave their names and the names of their fraternities and former colleges in the Information Office before January 15.

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