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A get-together dinner of all the college men in this vicinity who have been connected with or interested in the Christian Associations of their college will be held at the Boston Y. M. C. A. on Huntington Avenue at 6:30 o'clock on December 14. Letters of in-

**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 Hitchcock. 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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December 14, 1922

LITERARY SUPPLEMENT

Page Nine

**THE NEW TECHNOLOGY OF
LITERARY EXPRESSION**
(Continued from Page 2)

by the variation of indirect and direct quotation of speeches. Rests in writing may be as effective as in music. Why, I have learned considerable technique from the movies, and have achieved a very good fade-out at times, and even cut-backs.

These hints I merely toss clumsily out as samples of lines of research, from which might be worked out a scientific technology, which will relegate to obscurity the old mellifluous monotony of R. L. Stevenson, and his crude and mistaken "assiduous ape" method of literary education and if my ideas seem petty and obvious it is I am sure only because of my ineptness.

The real basis for this study will be a practical psychology. Not the psychology merely of the characters you describe do I mean, however, but a knowledge of how to excite the reader's emotional reflexes. And the authority for this psychology will not be found in books, but in life itself. Every true principle of writing can, I think, be so studied in a vital manifestation, and from that knowledge sure results can be obtained.

Why, for instance, let us inquire, is it that the account of an event by an eye-witness is more magnetic and convincing than a newspaper-gathered story? Upon thought, it seems to be because the spectator knows, has seen and heard, more than he ever tells. He was there, saw the environment, an immense amount of detail, actors, bystanders, has a thousand sub-conscious impressions that are never told. He is magnetic, because magnetism is always caused by power in reserve. One who is actually doing his best is merely pathetic.

Very well; how apply this to fiction and make it magnetic? How "go back to life"? Frank Norris, amongst others, used to write the complete biography of every one of his characters before he began his novel. In that way he created an artificial memory that made him know his characters as real persons. Another way would be to write your story ten times longer than it is to be, and then carefully boil it down. Do you think those deletions are lost? Not at all. Like the sub-conscious memory of the spectators they subtly inform the cut-down narrative with the magnetism of reality.

And, for a littler lesson: Why is the crowing of a rooster so *empressé* and effective? Mere loudness? No, because he first stretches his wings. Just so the actor, by a pregnant delay, sometimes "gets his point over." Just so can the author sometimes apply the "lag" to writing with great effect. So everything in life can be made to teach technique and give new methods to produce desired effects. For every scene in fiction an analogous situation in life should be referred to and studied—again, not merely for the psychology of the characters themselves, but for the effect upon the reader.

Let me try to think of a better example. Well, see here. If I should ask you, my guest, to go to see Bunker Hill Monument, you might have the patience to accompany me on several detours I might lead you through before we got there; while, if I said merely, "Let's go for a walk somewhere," you'd be bored. So, many a reader is bored, because he doesn't know where the author is going, doubts if he'll show anything worth while. That author ought to ponder over the newspaper headlines. Do they kill suspense?

True it is that many a good writer knows not how he gets his effects—I've known landscape artists who smeared colors on a canvas regardless, and then fussed about with a dab of cotton till they struck something suggestive—but though instinct guides the creator, it acts, nevertheless, in inevitable accordance with psychological laws. Let him try for pathos, for instance, without understanding it, and he falls into a muddle of sentimental self-pity.

At first I thought that plot was all, and technique nothing but an outworn artist's refuge. Now I know that the manner is merely the character of the author shining through his tale. Unless that author is interesting his plot cannot hold me. Once you begin to write and you'll find that you care less and less for the skeleton of the story, just so it's well put together, and more for the way it is told. Buffon was right: "*Le style, c'est l'homme.*" But the freer the writer is from tradition—the corset of conventional form, the more clearly his personality, his character shows. What the best writer strives hardest for is to be himself; so a scientific knowledge of technique should be merely a greater power of self-expression. For the true technique is not a

costume assumed, it is an undressing clear to the nakedness of truth—the author's own truth.

**THE NEW GERMAN
CONSTITUTION**
(Continued from Page 6)

bers could congratulate themselves on having produced what is today the most democratic constitution in the world. It is hence from this point of view, if no other, that one finds oneself especially interested in this Constitution.

Everything that has been so far recognized as pertaining absolutely to this principle, such as universal suffrage for both sexes, is of course to be found in the Constitution, and henceforth I shall pay little if any attention to these facts, but shall try to bring out only its novel and more interesting points. I will just add that the Constitution is what we Americans call progressive, and that it authorizes and provides for such things as initiative and referendum.

The German Constitution is divided into two parts, the respective headings of which are "Structure and Function of the Commonwealth" and "Fundamental Rights and Duties of Germans." The first part falls into four parts, the legislative, the executive, the judicial and the economic. The National Assembly has so divided the powers and privileges of the executive and legislative departments, that they are hard to distinguish at times, so that I shall attempt to discuss them together in the next paragraph.

The German Constitution calls for Parliamentary Government. The Parliament, as in most modern instances, consists of two chambers. These chambers have, however, by no mean equal footing. The popular assembly or Reichstag is absolutely sovereign, and the Assembly of States or Reichsrat simply acts as a check on it. The President, furthermore, has the power as legislator to counterbalance the Reichsrat. In case there is a serious dispute between the two houses, and a two-thirds majority cannot be obtained in the Reichstag, he has the right to call for a popular referendum. He also possesses the right of veto. His powers as executive are limited by the Reichstag, which contrary to our House of Representatives in this country has the right of directing the for-

(Continued on Page 12)

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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.

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. Rattleship Connecticut...Banjo Club
2. Invictus...Glee Club
3. Canadian Capers (Banjo Duet) Cook and Ficker
4. Moonlight Fancies...Mandolin Club
5. A Little Harmony...Quartet
6. Burkholder, Decker, Thomas, and Wilkins
7. Rastus on Parade...Banjo Club
8. Mystery...K. C. Kingsley
9. Sweet and Low...Glee Club
10. Teneb Mon...Glee Club
11. Xylophone Solo (You Tell 'em Ivories)...G. P. Rupert
12. Serenade...Mandolin Club
13. Copper Moon...Glee Club
14. Road to Mandalay...Glee Club
15. Popular Selections...Jazz Band
16. Stein Song...Combined Clubs

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