Fresh attempt at arts journal

By Thomas J. Spisak
Produced entirely by MIT students and facilities. Raw — a new journal of arts and letters — represents an ambitious effort. It presents a collection of significant works in an impressive variety of media. Photography, drawings, short stories and an essay on Free Will are all among its offerings. Raw's poetry is sensitive without being maudlin, talented without being arrogant. "Gray Sails," Guy Nordenson's elegy to the victim of a hang-gliding accident, is incomparable. Nordenson avoids inflicting upon us an "oh, how horrid that you're dead" piece initiative of A. E. Houseman while admitting us to a genuine grief.

George W. Pratt's "We have been long" is a wrenching portrait of love's end that successfully walks the line dividing that which demands sympathy from that which is merely maudlin.

Stream of consciousness and Weltanschauung are among the most overused devices in modern fiction. David Feinberg uses both ably and convincingly in "Excerpts from angela, joyce, peter, renata, sylvia, and death." Feinberg develops both scenario and characters credibly. "Excerpts" should not be missed. Richard Hilliard's "Trial Balloons" is a brilliant exercise in parallel construction. It is a vivid and detailed portrait of self-sustaining paranoia, introspective but still accessible.

In the spirit of the ancient axiomatic relation of pictures to words, Raw's graphics are as striking as its literature. Electron micrography and stroboscopy are mixed with more traditional techniques in a blend that is both interesting and pleasing.

Raw successfully combines diverse elements into a coherent whole. The package is slick and the content substantial.

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