

ca. 1950

Murray:

chapters

Is this too...? I have two more ~~xxxxxxx~~ finished, but didn't want to bother you with them. I wanted your opinion of this, though. It is the first time ~~xx~~ I have departed from Joe's viewpoint, that is, gone into something he could not possibly know about, except the meetings, which were mentioned in my first chapter. This doesn't prove anything of course, except that man is weak and woman is fickle, a reversal of the "little Nell" sequences... Does it offend?

I have re-read carefully, making notes, Wilder's "Bridge of San Luis Rey." Here, with lovely brevity, between an introductory and a "summing up" chapter, Wilder has Brother Juniper trying to establish why the# five travelers died. He doesn't of course prove anything. He says, "Some say.... and some say...." I would like to establish a reason why my people lived. But I don't know. In the characters I have done to date I prove nothing, except that they all had problems, and met them according to their various weaknesses or strengths. Brother J. strives to prove that his people met death because of lack of goodness or lack of usefulness. I should ~~show~~ the opposite in ~~xxxxxxx~~ establishing why mine lived. But many of them were neither very good nor very useful. The interlocking of his characters makes for a rounded book, but it is a trifle incredible that the lives of these five on the bridge should be so# interlocked. Still, I accept it without a murmur. This matter of coincidence interests me. If you can write well, you can get by with a lot of it.

To get back to this poor effort of mine: Would it be necessary for the reader to know how this came out? I wrote a few pages more, about Jake coming home, from his point of view. He looks at Enna and suspects, but doesn't know. But that doesn't, of course, complete the story.

There, I think, is one of my chief difficulties. My stories get too long and involved and cover too much time because I try to tell how things began and how they ended. That's bad isn't it? I wonder why# I ever took this bite.

Thanks for listenin'

Hazel

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P.S. Do I use too many commas?

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I have re-read carefully, making notes, Wilder's "Bridges of San Luis Rey." Here, with lovely brevity, between an introductory and a "summing up" chapter, Wilder has Brother Langer trying to establish why these five travelers died. He doesn't of course prove anything. He says, "Some say... and some say..." I would like to establish a reason why my people lived. But I don't know. In the characters I have done to date I prove nothing, except that they all had problems, and met them according to their various weaknesses or strengths. Brother J. strives to prove that his people met death because of lack of goodness or lack of usefulness. I should ~~establish~~ the opposite in xxxxxxxx establishing why mine lived. But many of them were neither very good nor very useful. The interlocking of his characters makes for a rounded book, but it is a trifle incredible that the lives of these five on the bridge should be so interlocked. Still, I accept it without a murmur. This matter of coincidence interests me. If you can write well, you can get by with a lot of it.

To get back to this poor effort of mine: Would it be necessary for the reader to know how this came out? I wrote a few pages more, about Lake coming home, from his point of view. He looks at Enns and suggests, but doesn't know. But that doesn't, of course, complete the story.

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