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NEW STORIES

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does truly seek to render and not merely to melodramatize life. Louis Paul's *No More Trouble for Jedwick*, John Wexley's *Southern Highway 51*, and Benjamin Appel's *Pigeon Flight* are in no sense profound studies, and all seem in some degree consciously 'trying, successfully, to look tough,' but there is a fine, and clear if photographic, efficiency about them all which one seeks in vain in most English short stories by comparable writers. One finds the same bright immediacy of surface, but with deeper content, in stories by John Steinback, T. S. Stribling, Harry Sylvester, Walter D. Edmonds, and others, and the quality, partly implied, of fully objectified experience appears patent and invigorating in almost all, though in the best—Caroline Gordon's *Old Red*, Josephine Johnson's *Deri*, Saroyan's *Daring Young Man*, and above all, the richest and most moving in the book, Thomas Wolfe's *Boom Town*—it serves as no more than basis. It seems able to absolve American stories from dullness even when they are second-rate, which is more than can be said for most mediocre English stories!

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