

Journalism in Hemingway's Short Stories
An Analysis of Short Stories from *In Our Time*

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Introduction

Although one of his biographers, Jeffrey Meyers, has claimed him as the most important American novelist of the century, Hemingway's finest work was done in the short story; it was, as has been frequently remarked, his suited genre. (Weber 3)

Ernest Hemingway began his career as a journalist on the *Kansas City Star* on 1 October 1917 after having experimented in the field during his high school years as a writer for the *Trapeze*, the school newspaper. Even though he told Getrude Stein he wanted to quit journalism, Hemingway continued to work as a reporter for the *Toronto Star* until September 1924 and wrote for newspapers and magazines until the 1960s (Dewberry 16).

Even though Hemingway wrote Charles A. Fenton, an English instructor at Yale working on his doctoral dissertation, in 1951 that he “never considered journalism as of any permanent value or in any way connected with my serious writing except as an apprenticeship. It was a way to earn a living while I learned to write and, later, to make a living while I wrote” (Weber 8), many critics have claimed that Hemingway's journalism served as inspiration for his short stories and, later, his novels. William White writes that “in his more than forty years of writing, not only did Hemingway use the very same material for both news accounts and short stories: he took pieces he first filed with magazines and newspapers and published them with virtually no change in his own books as short stories” (xi). However, the way in which Hemingway's journalism served as an apprenticeship remains underexposed. Elizabeth Dewberry did write a paper examining Hemingway's journalism and studying the effects it had on his fiction, but she argues that “Hemingway tends to blur distinctions between fiction and nonfiction” (16).

This thesis, however, will focus on the writing style in Hemingway's journalism and short stories. It investigates how much of the *Kansas City Star* stylesheet's guidelines can be found in Hemingway's short stories from *In Our Time*. Hemingway worked for the *Kansas*

City Star from October 1917 to April 1918 and had to use the newspaper's stylesheet for his articles. *In Our Time* was published in 1925 and was the first collection of Hemingway's short stories. The version of *In Our Time* used for this thesis is Scribner's which was reprinted in 1930 and has "On the Quai at Smyrna" added as the first story. Since the stories from *In Our Time* were written not long after Hemingway quit the *Kansas City Star* in 1918, the influence of the *Star's* stylesheet is most discernable in the short stories from *In Our Time*. This thesis will demonstrate how Hemingway applied certain guidelines from the *Kansas City Star* stylesheet to his short stories from *In Our Time*.

The analysis of the stylesheet will show that its guidelines have stood the test of time and therefore prove the validity of the rules. Furthermore, Hemingway's usage of the stylesheet, his growing familiarity with the rules, and the development of his own writing style will be demonstrated by the analysis of a selection of articles from his time at the *Kansas City Star*. Finally, three short stories from *In Our Time* will be analysed and show how Hemingway still followed certain rules of the stylesheet in his short stories, while at the same time further improving his own writing style.

Chapter 1 will analyse the *Star's* stylesheet and compare it to contemporary guidelines in journalism. Chapter 2 will discuss a selection of Hemingway's articles from his time at the *Kansas City Star*. The short stories from *In Our Time* will be reviewed in chapter 3.

In short, this thesis will show the similarities in writing between Hemingway's newspaper articles and his short stories from *In Our Time*.

1. The Stylesheet and Journalistic Guidelines

When Ernest Hemingway started working as a reporter for the *Kansas City Star* in 1917, he was given a 1-page stylesheet which contained 110 rules that Hemingway considered “useful to anyone” (Dewberry 19). These rules were used as guidelines by the reporters and editors of the *Star* for their articles and news reports and “contained injunctions to avoid the use of adjectives and to eliminate every superfluous word” (19). The stylesheet began with the imperative to “Use short sentences. Use short first paragraphs. Use vigorous English. Be positive, not negative” (“The Kansas City Star Style Sheet”). Hemingway used these rules for his articles on the *Star*, implemented what he learned there throughout his career as a writer (Dewberry 19), and even said that the rules “were the best rules I have ever learned for the business of writing” (Harrower 6).

The rules of the stylesheet guided the reporters of the *Star* in their writing. Hemingway’s work has been influenced as well by the stylesheet, the rules of which are, although in some instances situational, rather similar to the guidelines Tim Harrower proposes in his book *Inside Reporting: A Practical Guide to the Craft of Journalism* (2010). This chapter will discuss a selection of the stylesheet’s rules and show that the guidelines Hemingway used are still used in contemporary journalism. This will prove the validity of the rules and their capacity in forming writing style. However, since Hemingway was given his stylesheet in 1917 and his original copy has disappeared a long time ago, it is difficult to determine with certainty which version of the stylesheet Hemingway would have used for there are two versions of the *Kansas City Star* stylesheet in existence today, “neither of which can be dated definitively” (“The Kansas City Star Style Sheet”). The version of the stylesheet used for this chapter is believed to be a copy of the stylesheet used at the newspaper in 1915 and it is believed that Hemingway would have received “either this rule sheet or another very similar version” (“The Kansas City Star Style Sheet”).

1.1 Short Sentences

Use short sentences. Use short first paragraphs. Use vigorous English. Be positive, not negative. (“The Kansas City Star Style Sheet”)

The use of short sentences in journalism still seems to be one of its most important rules today. Almost every modern newspaper uses, especially on the front pages, short sentences in its articles. According to Harrower, “today’s busy readers are too impatient to tolerate the sort of 18th-century pomposity wherein writers, so in love with the sound of their own voices, just go on and on” (53). The sentence Harrower uses to explain his point, is itself a long and wordy sentence. He humorously writes exactly the opposite of what he is campaigning, and helps the reader realise that indeed in newspapers long sentences are scarce. The first part of the first rule of the stylesheet remains valid today and the use of short sentences translates to short first paragraphs as well.

The first paragraph of a newspaper article is called the lead (also *lede*) and as Harrower explains “condenses the key facts of the event into the first paragraph” (28) by proposing the standard who, what, where, and when of journalism. The use of the term condenses signals that a lead should be short lest it discourage the reader. Harrower states that “some journalism teachers insist that a story’s lead (or “lede”) must be *just one paragraph*. And that paragraph must use *just one sentence*. And that sentence must be *30 words or less*. And if you violate this formula, readers will be alarmed by your incompetence” (28). Even though Harrower continues to say that the aforementioned statement does not hold true in all cases, the idea of a short first paragraph is still used in newspaper articles. A short first paragraph does not deter the reader from continuing and it is used to “hook readers into starting a story” (48).

The last two sentences of the first rule of the stylesheet are used to lure readers to the story as well. Even if the lead of the article is short, when tedious sentences are used to

convey the story, readers will disengage and find a more appealing article. Harrower mentions that the first reason of the top-5 reasons “to hit the delete key” (53), is the use of passive verbs. He claims that “many reporters struggle because they write passive sentences. This makes their phrasing awkward” (53). He continues to say that by strengthening the sentence structure, the article becomes more emphatic. Combined with positive language use in the lead, the reader will be encouraged to continue reading (60).

1.2 Conciseness

Eliminate every superfluous word as “Funeral services will be at 2 o’clock Tuesday,” not “The funeral services will be held at the hour of 2 o’clock on Tuesday.” He said is better than he said in the course of conversation. (“The Kansas City Star Style Sheet”)

This second rule from the *Kansas City Star’s* stylesheet, can be regarded as an clarification of the first part of the first rule. The rule advises writers to eliminate every superfluous word. When this rule is followed, sentences will become shorter and less wordy, as Harrower calls it. As can be observed in the example, the first sentence is shorter and more to the point than the second sentence. Harrower proposes in his book 66 newswriting tips that every reporter should know.¹ Tip 39 advises writers to “avoid *be* verbs” as “active verbs add pace, clarity and vigor to writing” (61). In the example quoted at the top of this section, the *be* verb has been deleted in the shorter sentence. However, tip 42 in Harrower’s list, gives another reason why the *be* verb might have been deleted in this case as it instructs to “Be careful using the word *held*. Make sure the object can be held physically” (61). Since the funeral services cannot be held physically, the word *held* has been removed, thus shortening the sentence.

¹ The tips are an adaptation from the “Hot 100” tips compiled by Sheryl Swingley of Ball State University.

1.3 Factualness

Avoid the use of adjectives, especially such extravagant ones as splendid, gorgeous, grand, magnificent, etc. (“The Kansas City Star Style Sheet”)

When writing for a newspaper a good reporter should respect the integrity of the facts (Harrower 36) and “must try to be objective, truthful, and fair” (36). The use of qualifiers or adjectives such as the ones stated in the rule, should be avoided (61). This rule states the same idea. Hemingway applied this rule to his newspaper articles, while working at the *Star*. However, the writing style in his short stories is very factual as well. Even though Hemingway was no longer bound to this rule, he still applied it in his short stories as will be demonstrated in chapter 3.

1.4 Political Correctness

Say *Chinese*, not *Chinamen*. Say *crippled boy*, not *cripple*. (“The Kansas City Star Style Sheet”)

The *Kansas City Star* rules about political correctness are, above anything else remarkable, considering the time in which Hemingway used the stylesheet. The second rule, about the crippled boy, is less remarkable than the first. In newspaper articles today, journalists are still encouraged to “respect people with disabilities” (Harrower 61). Even though the term crippled is currently considered politically incorrect and should be replaced with impaired or disabled (61), the fact that the *Star*’s stylesheet showed consideration for politically correct phrases such as these, is remarkable. Therefore, the first sentence regarding the Chinese, is even more noteworthy. For a newspaper to encourage the use of nonsexist words at a time in which the term *negro* was still acceptable can be considered groundbreaking. Harrower highlights the tips regarding nonsexist, nonageist, and nondiscriminatory word choices in his 66 newswriting tips, showing that even today the use of such terms is

controversial and that journalists should pay close attention to these guidelines when writing their articles.

1.5 Phrasing

Never use old slang. Such words as *stunt*, *cut out*, *got his goat*, *come across*, *sit up* and *take notice* have no place after their use becomes common. Slang to be enjoyable must be fresh. (“The Kansas City Star Style Sheet”)

This rule is rather peculiar. The idea against the use of slang is logical, however, if the goal of a lead is to interest the reader, slang use could be a powerful tool. When slang is used, the register transforms from factual and informative to chatty and friendly. This encourages readers to read an article. Furthermore, the examples the stylesheet provides are phrases that have become common and are used in newspapers today. Contemporary guidelines no longer discourage slang in such a way. Harrower does, however, mention the use of jargon and warns that “if you use jargon that won’t be understood by a majority of readers, be sure to explain each term used” (61). If Hemingway were to use fresh slang in an article, a majority of readers would not understand as it would be a new expression. However, if Hemingway were to explain what he meant, it would defeat the purpose of the slang use. Still, the idea that old slang should not be used in a newspaper is logical as it would make the narrative conversational when it should be informative and professional.

1.6 An Instrument

The majority of the remaining rules of the stylesheet contains advice on grammar and sentence structure. Rules such as “If I *were* king,” not “if I *was* king.” and “He saw *more* than one thousand ducks flying”—not “*over* one thousand ducks.” Also say “*fewer than*” instead of “*less than*,” when numbers, not quantity, are considered” (“The Kansas City Star

Style Sheet”) are straightforward and need no further analysis. Furthermore, rules regarding titles and abbreviations are not only self-explanatory, but also learned in middle school and therefore need not be examined either. The stylesheet Hemingway used during his time at the *Kansas City Star*, was useful as it improved his journalistic abilities. Furthermore, since most of its rules are considered valid today, the stylesheet provided a legitimate instrument for Hemingway to develop his writing style. Consequently it is interesting to examine which of the stylesheet’s rules Hemingway used in both his journalistic articles and, later, in his short stories. Even though journalism and short stories are two completely different genres in literature, neither of the two can afford to waste words (264) as Burroway points out. Furthermore, both genres usually “recount only one central action” (264). Burroway argues that a short story “is a good short story [when] it has exploited a central attribute of the form – that it is short” (265). However, a newspaper article must first be informative and even a long article can still be considered good as long as it is informative. Still, due to the fact that both genres are usually short, certain guidelines from the *Kansas City Star* stylesheet are applicable to short stories, as this thesis will demonstrate.

2 Kansas City Star Articles

The newspaper articles Hemingway wrote throughout his life all share a unique style as a result of, as William White writes, the fact that Hemingway's "craft was the craft of fiction, not factual reporting" (xii). Hemingway was not a bad reporter, but his way of writing set him apart from others. The fact that, while employed at the *Kansas City Star*, he had to work with a stylesheet, meant that Hemingway was constrained in his writing. Yet, as Dewberry proposes, "many of the *Kansas City Star* pieces reveal at least as great an interest on Hemingway's part in testing the limits of the stylesheet's rules as in abiding by them" (p. 19). However, even though Hemingway did on occasion ignore the rules of the stylesheet, his true strength was his ability to use the stylesheet and use it to shape his own style. As White states: "Hemingway, no matter what he wrote or why he was writing, or for whom, was always the creative writer: he used his material to suit his imaginative purposes" (xii). When Hemingway worked at the *Kansas City Star*, his articles were published without byline. So far eleven stories have been attributed to Hemingway (Brucolli xii), three of which will be analyzed in this chapter. The articles will be discussed in chronological order to help demonstrate the development of Hemingway's writing style while at the *Star*.

The first article "Kerensky, the Fighting Flea" shows that Hemingway, still new at the *Kansas City Star* ignores the rules of the stylesheet to tell his story. In his second article called "Six Men Become Tankers" he has mastered the stylesheet and uses it to both fulfill his role as a journalist as well as to portray the routine of a tank crew. The final piece analyzed in this chapter, "Mix War, Art, and Dancing" shows how Hemingway has used the rules of the stylesheet and how it shaped his style.

2.1 Hemingway's First Article

“Kerensky, the Fighting Flea” is the oldest article attributed to Hemingway from his days at the *Kansas City Star*. It is four pages long and dates from 16 December 1917. Even though Hemingway had started working for the *Kansas City Star* in the fall of 1917, the newspaper's editor expected, as Charles Fenton writes in *The Apprenticeship of Ernest Hemingway*, that the “cubs would quickly master the paper's celebrated style sheet” (30). Hemingway, who liked to work hard (30), would have mastered the stylesheet early in his career at the *Kansas City Star*, and abides by the first rule to use short sentences in the first sentence of the article: “Somehow, although he is the smallest office boy around the place, none of the other lads pick on him” (“Kerensky, the Fighting Flea” 15). However, although the opening of the article falls within the parameters set by the stylesheet as it features short sentences and no superfluous words, the use of the term *lads*² is questionable. The term *lads* was nothing new in 1917, yet Hemingway chooses it over *boys*. One could only speculate as to why, but a reason could be to avoid the use of the same word twice in a sentence. Still, the term *lads* could be interpreted as slang and since it was not a new word, it would be a violation of the rule not to use old slang. As the stylesheet advises, for slang to be enjoyable it must be fresh (“The Kansas City Star Style Sheet”). This infraction could indeed be explained as a stylistic necessity and acceptable since another rule in the stylesheet that states that “in certain cases, where ‘kids’ conveys just the proper shading and fits the story, it is permissible” (“The Kansas City Star Style Sheet”). However, the last sentence of the lead is in clear violation of the first rule of the stylesheet: “That's only one of the nicknames of Leo Kobreen, and was assigned to him because of a considerable facial resemblance to the perpetually fleeing Russian statesman, and, too, because both wore quite formal standing collars” (“Kerensky, the Fighting Flea” 15). Where the first sentence of the lead comprises of 19

² A familiar term for young man (*Oxford English Dictionary*).

words, the last sentence contains 35 words, almost twice as much, and has a complex clause construction.

Although overall the first paragraph is short as it only contains three sentences, the use of a long and complex sentence may defeat the purpose of a short first paragraph of tempting the readers. Furthermore, the use of the sentence fragment “perpetually fleeing Russian statesman” (“Kerensky, the Fighting Flea” 15) could be regarded as a violation of both the rules to avoid the use of adjectives as well as the rule to eliminate every superfluous word. The avoidance of slang seems challenging for Hemingway. As Dewberry writes, the use of the term *kid* for Kerensky conveys proper shading (19). However, in the fragment about Kerensky’s career Hemingway writes that “he just picked up his skill. For several years he sold papers, and you know how one thing leads to another” (“Kerensky, the Fighting Flea” 17). Dewberry questions “whether ‘just picked up’ and ‘you know how one thing leads to another’ are fresh” (19) and implies that the use of those sentence fragments is in violation of the rule against old slang.

2.2 Developing Style

Although many infractions of the stylesheet can be found in the Kerensky article, Hemingway’s ability to work with the stylesheet to help him shape his own style is a result of the fact that he “took ‘great pains’ with his work. Wellington³ recalled specifically that he labored carefully in fashioning ‘even the one-paragraph news story’” (Fenton 42). The fact that Hemingway paid attention to the stylesheet is discernable from his *Kansas City Star* article “Six Men Become Tankers.” This 3-pages long article is the sixth story attributed to Hemingway and is a report of the acceptance of six men for the tank corps.

³ Pete Wellington, assistant editor *Kansas City Star*.

Although the lead is longer than the Kerensky-lead, the sentences are short and clear: “Six men were accepted today for the new tank corps by Lieut. Frank E. Cooter, who arrived from Washington yesterday to recruit men for the special service” (“Six Men Become Tankers” 41). This first sentence of the lead contains the standard who, what, where, and when of journalism. The following four paragraphs are short as well and contain the journalistically essential information regarding the men who are accepted into the tank corps, the corps’ routine, and procedure. These paragraphs are examples of excellent journalistic as Lionel Calhoun Moise⁴ once said “because the transition sentences [that] tie each paragraph tightly to its predecessor. ‘Not,’ he explained, ‘these choppy, bastard, journalese paragraphs that can be cut out easily when a story had to be shortened’” (Fenton 40).

However, the last part of the article comprises six longer paragraphs which give an account of a returned tank officer. Hemingway still uses short sentences, avoids old slang and superfluous words, but uses a narrative more appropriate for novels rather than newspaper: “For several days the men prepare for the coming offensive. The tanks are brought up behind the first line trenches under cover of darkness and the crews crawl into the close oily smelling steel shells” (“Six Men Become Tankers” 42). Whereas the first two sentences of this paragraph tell the reader exactly what is happening, the narrative and choice for alliteration (*smelling, steel shells*) contributed to the idea that Hemingway is setting a scene for a novel or short story. This style of journalism that Hemingway made his own was possible because “Hemingway was especially indebted, to Wellington’s concept of flexible narrative rather than the rigidly inverted, conventional news story” (Fenton 43). This novel style narrative, Dewberry points out, “demonstrates his tendencies to avoid convention, to reach toward methods that reveal more about the natures of people than facts alone can, and to communicate the significance of events through internal, rather than or in addition to external,

⁴ Hemingway’s mentor at the *Kansas City Star* according to Kansas City reporter Wesley Stout: “If Hemingway learned anything on the Star, it was from Moise, whose footsteps he dogged” (Fenton 39).

reference, all of which will return in his fiction” (22). Hemingway was permitted to write this narrative, although partly constrained by the stylesheet, because “the *Star* stressed reader interest far more than it emphasized the traditional confining who, what, where, and when of conventional journalism” (Fenton 43). Still, the influence of the stylesheet’s important first rule is detectable in the last sentence of the same paragraph: “The engineer is the heart of the machine, for he changes the tank from a mere protection into a living, moving fighter” (“Six Men Become Tankers” 42). This sentence is compact and uses positive English, transforming the lifeless metal tank into a fighter that moves and has a heart. While this type of description would not commonly fit in a newspaper article, Hemingway manages describe the tank in spite of the stylesheet’s imperative not to use superfluous words. His description is strict and to the point, yet invokes the reader’s imagination of the now living tank.

2.3 Hemingway’s Own Narrative

Another example of Hemingway’s prose in his newspaper articles can be found in his piece “Mix War, Art and Dancing” from 21 April 1918. This 3-pages long article is one of the last articles attributed to Hemingway before he left the *Kansas City Star* to join the Italian ambulance corps. Dewberry describes the article as follows: “The best-known of Hemingway’s *Kansas City Star* pieces also defies journalistic convention by using techniques more often associated with fiction than with journalism to describe a soldier’s dance on the sixth floor of a YMCA building” (22). She points out that the standard lead has been replaced “with one that creates a mood, a setting, a character, and a question in the reader’s mind about what has happened and what will happen next” (22). However, even though the first sentence does invoke everything that Dewberry describes, it still adheres to the first rule of the stylesheet as it is short and declarative: “Outside a woman walked along the wet street-lamp lit sidewalk through the sleet and snow” (“Mix War, Art and Dancing” 56). Containing only

fifteen words, this piece has the shortest lead of the three selected articles. Hemingway uses his knowledge of the stylesheet's rule to write short sentences, and applies it to a piece of narrative that could easily be associated with the opening of a novel. The next paragraph describes the scene inside the building, and Hemingway manages to portray what is happening in simple words:

Inside the Fine Arts Institute on the sixth floor of the Y.M.C.A. Building, 1020 McGee street, a merry crowd of soldiers from Camp Funston and Fort Leavenworth fox trotted and one-stepped with girls from the Fine Arts School while a sober faced young man pounded out the latest jazz music as he watched the moving figures. ("Mix War, Art and Dancing" 56)

In this paragraph Hemingway's journalistic hand reveals itself as the where-, what-, and who-questions are answered. Yet he does not follow the first rule in this case as he describes the scene in a long sentence, but without using superfluous words. Every word seems to have a purpose. The adjectives used to describe the crowd of soldiers (*merry*) and the young man (*sober faced*), serve the purpose of creating a contrast between the dancers and the musician. Throughout the article he observes the rules of the stylesheet and the few times a slang term is used, it is in line with the rules as it fits the story. The way in which Hemingway describes how "the jolly crowd bunched down the six flights of stairs" ("Mix War, Art and Dancing" 58) is an example of such a case. The stylesheet does not encourage the use of informal phrases as "bunching down six flights of stairs." However, the fact that the crowd *bunches* instead of *walks* down the stairs, helps paint the portrait and makes the readers feel as though they are part of the group leaving the building after a memorable night. This story is an example of Hemingway's ability to "push journalistic representation to or past its conventional limits" (Dewberry 20).

The analyzed articles show how Hemingway's use of the stylesheet shaped his writing style. The first article showed that Hemingway had not completely mastered the rules of the stylesheet when he wrote it. The other two pieces, however, show his growth and the shaping of his own style. Although Hemingway did not follow the stylesheet to the letter, the knowledge he gained from using it helped him develop the writing style many have come to appreciate.

3. Short Stories from *In Our Time*

3.1 Adherence to the Stylesheet in “Indian Camp” (pp. 15 – 31)

The first story from *In Our Time* (1930) is “Indian Camp⁵,” a story about a white doctor who goes to an Indian camp accompanied by his friend and assistant George, and his son Nick. The doctor is to help deliver a child of a woman who has been in labour for two days. Thomas Strychacz writes that the story “is the most remarkable [because it treats] with extraordinary delicacy the cultural, familial, and gender conflicts” (61) which form a central theme throughout *In Our Time*. Strychacz makes a valid point. The story is told in third-person narrative mode and only describes the actions of the white men and Nick who come to the Indian camp. Hemingway leaves no room for any interpretation of the situation from the Indian point of view. However, what is more noteworthy, is how factual the story is presented. Strychacz suggests that “as the doctor deploys his medical expertise in the cabin he implies by contrast the Native Americans’ ignorance of hygiene and medical procedure. His actions and words suggest their general cultural incompetence” (62). This idea is accentuated by the factual and almost journalistic style in which the story is written. Hemingway’s style emphasizes the contrast between the white men and the Indian culture.

The first paragraph of “Indian Camp” is very short, containing only two short sentences: “At the lake shore there was another rowboat drawn up. The two Indians stood waiting” (“Indian Camp” 15). The way in which these two sentences both create a question for the readers about what the Indians are waiting for, and why there is a need for a second rowboat, but at the same time provide the reader with a where and who, is reminiscent of a journalistic lead. The factualness and overall style of the piece suggest that Hemingway either consciously or subconsciously still valued the rules of the *Kansas City Star* stylesheet as he seems to apply certain rules throughout the story. The story continues with a factual second

⁵ First published in 1924 in the literary magazine *Transatlantic Review* in Paris.

paragraph in which not a single superfluous word is found. The paragraph aptly describes who is doing what and nothing more: “Nick and his father got in the stern of the boat and the Indian shoved it off and one of them got in to row. Uncle George sat in the stern of the camp rowboat. The young Indian shoved the camp boat off and got in to row Uncle George” (“Indian Camp” 15).

Hemingway, free of constraints imposed by the stylesheet, could have easily disregarded the rule concerning the use of slang in his stories. Yet, in “Indian Camp” he still seems to adhere to the rule. Even in the dialogue between Nick and his father, the chatty slang that the stylesheet precludes does not occur. Hemingway may have excluded slang from the conversations between Nick and his father because, as Strychacz writes, he wanted to “[emphasize] the inequality of [their] relationship, pressuring Nick to accept [his father’s] authority” (63). By having the father answer in short, explanatory sentences, Hemingway leaves no room for chatty slang and enforces the father’s authority:

“Do ladies always have such a hard time having babies?” Nick asked.

“No, that was very, very exceptional.”

“Why did he kill himself, Daddy?”

“I don’t know, Nick. He couldn’t stand things, I guess.”

“Do many men kill themselves, Daddy?”

“Not very many, Nick.”

“Do many women?”

“Hardly ever.”

“Don’t they ever?”

“Oh yes. They do sometimes.” (“Indian Camp” 21)

Even though slang is non-existent in dialogue between Nick and his father, slang-like utterances are there, made by Uncle George. When the doctor is operating on the Indian

woman, and she has to be held by Uncle George and three Indian men, the woman bites Uncle George's arm. Uncle George reacts by calling her a "Damn squaw bitch!" ("Indian Camp" 18), a phrase that could be considered slang and at least offensive. Still, the stylesheet permits slang use in situations like these as the use of the offensive slang term does fit the story.

Uncle George was bitten and is in pain. An exclamation like the one he utters can be expected. The fact that it is a single remark made by Uncle George in a stressful situation, becomes clear towards the end of the story where "Uncle George [looks] at his arm [and] the young Indian [smiles] reminiscently" ("Indian Camp" 19). Although no words are spoken by the Indian and Uncle George, from the mood Hemingway creates, it is clear that there is no animosity between Uncle George and the young Indian woman. This suggests that Uncle George only used slang because he was under stress in the situation and therefore it fits the story. Even if Hemingway had still been working for the *Kansas City Star*, the rules of the stylesheet would allow for slang to be used in this way. The story "Indian Camp" shows that Hemingway's prose in his short stories is influenced by the seven month period he worked at the *Kansas City Star*.

3.2 "My Old Man" (pp. 149 – 173) and Slang Use

The second analysis in this chapter concerns the thirteenth story from *In Our Time* (1930) called "My Old Man"⁶. It tells the story of a young boy, Joe, and his father, a jockey and a crook. The story is narrated from Joe's point of view. Many literary critics have claimed that because of this, the story is "a slavish imitation of Sherwood Anderson's "I Want To Know Why" (Sipiora 43). Philip Sipiora argues that Philip Young wrote "the most aggressive assertion of Anderson's influence on Hemingway" (44). The most interesting

⁶ First published in 1923 by Parisian Three Mountain Press in *Three Stories and Ten Poems*.

similarity between Anderson's and Hemingway's work that Young points out is the fact that "both stories [. . .] are told by the boys in their own vernacular" (45).

In "Indian Camp" Hemingway told his story without much slang. However, in "My Old Man," told from Joe's point of view, Hemingway included the boy's own vernacular. Joe, a young American living with his father in Italy, describes his father's training routine at the beginning of the story. He explains how he and his father go running and how his father also skips rope at the end of their run. Since they run out in the open, sometimes people watch them work out together. Joe describes it to the reader as follows: "Say, you ought to have seen wops looking at us sometimes, when they'd come by, going into town walking along with big steers hauling the cart" ("My Old Man" 152). The fact that Joe begins this sentence with *say*, although not slang, is very chatty and sets a tone for prose in which slang can be expected. The fact that Joe refers to Italians as *wops*, is the first example of slang used in this story. Later Joe mentions that he "[is] nuts about the horses, too" ("My Old Man" 154) which is another example of chatty slang that would not have been allowed in an article in the *Kansas City Star*. It is however, not only Joe who uses slang. When his father asks Joe to buy him a magazine ("My Old Man" 156), he does not use slang and none is expected. However, when he talks about the horses or his job as a jockey, more work-related slang surfaces in his speech: "None of these things are Horses, Joe. They'd kill that bunch of skates for their hides and hoofs up at Paris" ("My Old Man" 155). The term *skates*⁷ is slang related to Joe's father's profession, and although it might be interpreted as fresh and therefore permissible for the *Kansas City Star*, the term is so closely related to the horse-racing sport that it stands out in other contexts.

Another difference between "My Old Man" and "Indian Camp" is the complexity and length of the sentences. In "Indian Camp," Hemingway captivated the reader's curiosity in

⁷ The term is old slang for a poor, worn out, decrepit horse (*Oxford English Dictionary*).

two short sentences in the first paragraph, whereas in “My Old Man” not only is the first paragraph much longer, the first sentence is long and complex as well: “I guess looking at it, now, my old man was cut out for a fat guy, one of those regular little roly fat guys you see around, but he sure never got that way, except a little towards the last, and then it wasn’t his fault, he was riding over the jumps only and he could afford to carry plenty of weight then” (“My Old Man” 149).

Even though this sentence does create a bond between the reader and the character since “the reader cannot distance himself or herself from the intimacy established by the honesty of Joe’s presentation” (Sipiora 52), it is longer than the first paragraph from “Indian Camp.” Furthermore, although it offers information about the old man, the complexity of the opening sentence could deter the audience from continuing to read the story. This reveals how Hemingway distances himself from the stylesheet’s rule to only use short declarative sentences.

The difference in sentence length could be explained because of the fact that “My Old Man” is told from a young boy’s perspective. In “Indian Camp” the narrator is omniscient, whereas in “My Old Man the narrator is Joe. The way in which the sentences are formulated do remind the reader of an enthusiastic toddler telling about everything that happened:

Once there was an American woman sitting with her kid daughter at the next table to us and they were both eating ices and I kept looking at the girl and she was awfully good looking and I smiled at her and she smiled at me but that was all that ever came of it because I looked for her mother and her every day and I made up ways that I was going to speak to her and I wondered if I got to know her if her mother would let me take her out to Auteuil or Tremblay but I never saw either of them again. (“My Old Man” 166 – 167)

After such a sentence, the reader can almost feel Joe gasping for breath from talking too much. Even if the sentences do help create a setting and a closer connection to the young narrator, Hemingway violates the most important rule of the stylesheet in this story: “Use short sentences” (“The Kansas City Star Style Sheet”).

3.3 Combining Styles in “On the Quai at Smyrna” (pp. 9 – 12)

The last story in this chapter is interesting not only because of the way it was written, but also because it did not appear in the first printing (1925) of *In Our Time*. The story, “On the Quai at Smyrna” was added to the 1930 Scribner’s edition of *In Our Time* as “Introduction by the Author” (1930). “On the Quai at Smyrna” is a fictional story about the evacuation of Smyrna during the Greco-Turkish War of 1919 – 1922. Although Hemingway was sent to report on the Greco-Turkish war, he arrived in Constantinople two weeks after the events at Smyrna had taken place. Matthew Stewart points out that “while [Hemingway] did make it to Thrace [...] he never set foot in Smyrna itself” (59). He continues to remark that “the story-telling strategy chosen by Hemingway is neither straightforward nor pat” (59). The story begins with a short opening sentence that presents the reader with questions about the identity of the narrator, and the people he is talking about: “The strange thing was, he said, how they screamed every night at midnight.” (“On the Quai at Smyrna” 9) As Stewart writes in his article, “at the outset, the reader is confronted with a welter of antecedentless pronouns to sort out gradually” (59). The short sentence and the questions it raises would fit well in a newspaper article, as the stylesheet implies a short lead. However, the remainder of the first paragraph is long and confusing. The reader finds out that the narrator himself does not know why the people screamed at midnight, but neither is it explained who the people are. A Turkish officer is mentioned as well as “one of our sailors” (“On the Quai at Smyrna” 9), yet the standard journalistic opening that explains who, what, when, and where, is not found. It

appears that Hemingway combines his knowledge of the stylesheet with his own style. The first sentence is short and draws the reader in, whereas the rest of the first paragraph is long and raises more questions. Stewart points out that the story “begins *in medias res* with the reader seemingly eavesdropping on one snippet from a war-story session, and thus having no larger context in which to frame the events” (59). This would explain the combination of writing techniques as a person who is eavesdropping, presumably does this out of curiosity. The goal of a short lead in journalism is to peak the audience’s curiosity. The first sentence provides an interesting beginning to a story, not only to a reader, but to someone eavesdropping on war stories as well.

Surprisingly, Hemingway chose not to use slang in “On the Quai at Smyrna.” Since Stewart suggests that this is “a conversation between two old war chums” (59), the use of slang could be expected among soldiers. However, the narrator does not use slang at all. Although he refers to a gunner’s mate as *chap* and towards the end of the story calls the Greeks *chaps* as well, this can hardly be classified as slang. Still, the language used in the story is very informal: “You remember when they ordered us not to come in to take off any more? I had the wind up when we came in that morning. He had any amount of batteries and could have blown us clean out of the water” (“On the Quai at Smyrna” 11).

This conversational language would not be appropriate in a newspaper article. Again, Hemingway seems to combine what he has learned from the style guide with his own ideas for this story. He does not use slang, but at the same time has his narrator speak in loquacious idiom, thus creating the idea of a conversation about what the soldiers experienced rather than a report on what happened.

Conclusion

In conclusion, this thesis has shown that Hemingway did apply certain rules of the *Kansas City Star* stylesheet to his short stories in *In Our Time*. The stylesheet's rules, although compiled for journalistic use, can as Hemingway shows also be applied to writings other than newspaper articles. Although many of the rules are quite specific and thus only relevant to journalists, the rules highlighted in this thesis are viable in short stories as well. These rules are designed to ensnare a reader and are still used in contemporary journalism.

The analysis of three articles he wrote while working for the *Kansas City Star*, shows how Hemingway gradually mastered the stylesheet and, in doing so, found room to circumvent the stylesheet, helping him to shape his own writing style. The article "Kerensky, the Fighting Flea" shows that Hemingway still had to learn the rules, whereas the article "Six Men Become Tankers" shows Hemingway had progressed in his ability to use the stylesheet and hints at Hemingway's famous writing style. Towards the end of his time at the *Kansas City Star*, Hemingway had mastered the stylesheet and, as "Mix War, Art, and Dancing" shows, formed his writing style.

In the short stories from *In Our Time*, Hemingway displays his expertise with respect to the stylesheet as well as his own style. In "Indian Camp" Hemingway seems to follow the rules of the stylesheet as the sentences are short and he refrains from using slang. Even though the story and prose are not appropriate in journalism, the short descriptive sentences do remind the reader of the style used in a newspaper. In "My Old Man," however, Hemingway does the opposite and writes a piece that relies heavily on slang and has very long sentences. Both the slang and the long sentences do serve their purposes, and this story exemplifies an important Hemingway's writing style. Although he seems to ignore the stylesheet in "My Old Man," Hemingway does adhere to certain rules in "On the Quai at Smyrna." The style in which Hemingway opts to begin the story would fit in a newspaper.

However the informal speech used in the story has no place in journalism. Even though he does not violate the rules regarding slang or sentence length, Hemingway pushes the boundaries of what the stylesheet has taught him.

Even though Hemingway will never be able to confirm what this thesis proposes, it is likely that Hemingway's time at the *Kansas City Star* did help him shape his writing style. The rules of the stylesheet have been very important for Hemingway in his work and Hemingway did use the rules of the stylesheet in his short stories from *In Our Time*. However, for further research it would be interesting to investigate if Hemingway still applied the rules from the *Kansas City Star* stylesheet to his later work. In his second collection of short stories, *Men Without Women* (1927), Hemingway might still have used the stylesheet's guidelines as it was published within ten years of him leaving the *Star* and because "the virtue of a short story is its density" (Burrower 265). This compactness can easily be attained by using the stylesheet's rules.

However, whether Hemingway applied the stylesheet to one of his ten novels, requires a completely different investigation as "the form of the novel is an expanded story form. It asks for a conflict, a crisis, and a resolution" (Burroway 265). Even though a novel is longer than a short story and therefore has no need for compactness, since its story can be divided, according to Burroway, in three parts it would be interesting to examine whether Hemingway applied the stylesheet's rules to one of those three parts. This would, however, first require an in-depth analysis of his novels as Hemingway's novels are complex and are open multiple ways of interpretation. An in-depth analysis could reveal where the conflict, crisis, and resolution lie. Once that has been established, passages can be analysed to see whether or not Hemingway applied the rules of the stylesheet.

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The Star Copy Style. *Pool*

Use short sentences. Use short first paragraphs. Use vigorous English. Be positive, not negative.

The style of local communications is *To The Star*; in italics, out-of-town communications in this form: Salina, Kas.—*To The Star*:

Never use old slang. Such words as *stunt*, *cut out*, *got his goat*, *come across*, *sit up and take notice*, *put one over*, have no place after their use becomes common. Slang to be enjoyable must be fresh.

Use *Kas.*, not *Kan.* or *Kans.*, as an abbreviation for Kansas; use *Ok.*, not *Okla.*, for Oklahoma, *Col.*, not *Colo.*, for Colorado; *Cal.*, not *Calif.*, for California.

Write your sequence of tenses. "He said he knew the truth," not "He said he knows the truth." "The community was amazed to hear that Charles Wakefield was a thief," not "was amazed to hear that Charles Wakefield is a thief."

The style of *The Star* is 9:30 o'clock this afternoon or this morning or tonight; not 9:30 this forenoon, 9:30 p. m. or 9:30 this evening. Also let the hour precede—not *this morning at 9:30 o'clock*. He walked *twelve miles*, not a distance of *twelve miles*; he earned \$10, not he earned the amount or sum of \$10; he went there to see his wife, not for the purpose of seeing his wife. He was absent during June, not during the month of June.

"Goods valued at about \$25 were stolen," not "about \$25 worth of goods were stolen."

"Several fountain pens were stolen," not "a number of fountain pens"—if you know the number, specify.

Eliminate every superfluous word as "Funeral services will be at 2 o'clock Tuesday," not "The funeral services will be held at the hour of 2 o'clock on Tuesday." He said is better than he said in the course of conversation.

In reference to specified time the word *on* is superfluous. Why write on January 16; on Tuesday? January 16 and Tuesday are enough.

Don't split verbs: He probably will go, not he will probably go. It previously had been shown better; not it had previously been better shown.

The verb precedes the time: He sold yesterday afternoon; not he yesterday afternoon sold. In certain instances, deviation from this rule.

Be careful of the word *also*. It usually modifies the word it follows closest. "He, also, went" means "He, too, went." "He went also" means he went in addition to taking some other action.

Be careful of the word "only." "He only had \$10," means he alone was the possessor of such wealth; "He had only \$10," means the ten was all the cash he possessed.

The Rev. Q. Z. Smith, D. D., not the Rev. Dr. Q. Z. Smith.

Mr. Smith or Dr. Smith; not the Rev. Smith or the Rev. Mr. Smith or the Rev. Dr. Smith. Never call a minister a doctor unless he is a doctor of divinity.

He went to police headquarters, not he came to police headquarters. "He came to the office of *The Star*" would be correct.

"The police tried to find her husband," not tried to locate her husband. To locate, used as a transitive verb, means to establish.

"He was ill in February," not "He was ill during February." During February would mean every fraction of a second of the month's time. A body may deliberate during the day, but that means no recess was taken in the entire period.

Don't split infinitives—He wanted to live longer, not to longer live.

Avoid the use of adjectives, especially such extravagant ones as splendid, gorgeous, grand, magnificent, etc.

Say the girl was of light complexion, not light complected.

Say evening clothes, not full dress. Say patrolmen not in uniform, not plain clothes men. Do not use cop.

A burglar enters a building where persons are sleeping—use thief or robber in other cases.

Use revolver or pistol, not gun, unless a shotgun is meant.

The thief seized her purse, not grabbed or snatched.

State things in writing, otherwise say, assert, declare, etc.

Say "She was born in Ireland and came to Jackson County in 1874," not "but came to Jackson County." She didn't come here to make amends for being born in Ireland. This is common abuse of the conjunction.

"Smith asserted he had been arrested falsely," not "claimed he had been arrested."

Use *we should*, *they would*. For instance, not, "We would like to see these abuses corrected." That would be an appeal. The simple statement is, "We

should like to see these abuses corrected."

Don't say "He had his leg cut off in an accident." He wouldn't have had it done for anything.

"He suffered a broken leg in a fall," not "he broke his leg in a fall." He didn't break the leg, the fall did. Say a leg, not his leg, because presumably the man has two legs.

"The work began," not the work was begun.

"He was graduated from Manual," not "he graduated from Manual."

Say Mary went shopping with Mabel—not "in company with" Mabel.

"Honor the memory of J. V. C. Karnes" not "honor J. V. G. Karnes" after his death.

Say "John Jones of St. Louis," no comma between Jones and of.

"Mr. Roosevelt is a leader whom we believe would succeed," not whom we believe would.

"Mr. Roosevelt is a leader whom we believe the people will choose," not "who, we believe."

"None saw him except me," not "none saw him but me." Don't use *but* as a preposition.

Use *or* after *either*, *nor* after *neither*, as a general rule. Certain deviations from this statement are good English, but extreme care in usage is best.

Indorsement of a candidate, not endorsement.

Say Chinese, not Chinnamen. Bodies are not shipped or sent—say "The burial will be in Ottumwa, Ia."

"Several persons were in the room," not "several people." "The people of Kansas City" is correct.

Both persons were pleased, not "both parties were pleased." "Both parties to the contract" is correct.

"He knew no good reason that he should not run" is better than "He knew no good reason why he should not run."

"He threw the stone," not "He threw the rock." Rock is unquarried stone.

Write 250,000, 500,000, 750,000 and 1,000,000, ¼ million, ½ million, ¾ million and 1 million respectively.

Numbers less than 100 should be spelled out, except in matters of statistical nature, in ages, time of day, sums of money and comparative figures or dimensions.

In writing of animals use the neuter gender except when you are writing of a pet that has a name.

"The man left the car while it was in motion is simpler and better than "alighted from the car."

"The man was sentenced to be hanged," not to be hung.

"The death sentence was executed," not "The man was executed."

"The execution of the death sentence," not "the execution of the man."

The prisoner was electrocuted, not electrocuted.

"None of them is so sorry as myself," not "none of them are so sorry."

"He was *ac*r to go," not "anxious to go." You are anxious about a friend who is ill.

"If I were king," not "if I was king."

"The building was partly insured," not partially insured.

"It seemed as if he meant business," not "as though he meant business." Do not say she looked like she would faint. Say as if.

A long quotation without introducing the speaker makes a poor lead especially and is bad at any time. Break into the quotation as soon as you can, thus: "I should prefer," the speaker said, "to let the reader know who I am as soon as possible."

Try to preserve the atmosphere of the speech in your quotation. For instance in quoting a child, do not let him say "Inadvertently, I picked up the stone and threw it."

"He saw more than one thousand ducks flying"—not "over one thousand ducks." Also say "fewer than" instead of "less than," when numbers, not quantity, are considered. It is better to write "He had more than 10."

"He was made unconscious," not "he was rendered unconscious."

"He died on the sidewalk," not "He fell dead on the sidewalk."

Never say "The deceased." Such words "tots," "urchins," "mites of humanity" are not to be used in writing of children. In certain cases, where "kids" conveys just the proper shading and fits the story, it is permissible.

Watch out for trite phrases such as "Burly negro," "crisp bank note," "cold cash," "hard cash," etc.

Avoid expressions from a foreign tongue. "He received \$2 a day" is English, not "received \$2 per day."

A man marries a woman she is married to him.

"The voters will choose among the several candidates," not "between the several." "Choose between two candidates" is correct.

"Twenty attended the meeting, among

others, C. W. Armour, J. C. Nichols." The word *others* implies that the persons mentioned are apart from persons already mentioned, but the implication does not hold true. The sentence should read: "Twenty attended, among them, C. W. Armour and J. C. Nichols."

He died of heart disease, not heart failure—everybody dies of "heart failure."

Representative Bland, not Congressman Bland. The members of both the house and senate are Congressmen. The titles "Representative" and "Senator" distinguish them.

"He suspected the negro was guilty," not "He suspiciously the negro was guilty." "The police were suspicious of him," not "The police considered him suspicious." Do not use *suspect* as a noun.

The words donate and donation are barred from the columns of *The Star*. Use *give* or *contribute*. The use of *raise*, in the sense of obtaining money, has been forced into usage where no other word seems to do as well. But *raise* is not a noun.

Don't confuse the words *habit* and *custom*, as "John Jones was a victim of the drug habit." "It was the custom of John Jones to go to the bank at 11 o'clock each day."

A man is not arrested for "investigation." There is no such charge as "investigation."

The *Star* does not use "dope" or "dope fiend." Use habit forming drugs or narcotics and addicts.

Don't say: "Three men put in an appearance." Just list them "appear."

Do not use *pen* as a verb. Say luncheon, not lunch.

You expect a record crowd, not anticipate it. But you can anticipate some legal action, for example, by taking some step of precaution, and be correct in usage.

Portion in almost all cases refers to food. "Portion" of an estate is correct, however.

Watch for the plural collective nouns; they take singular verbs. "The committee was discharged." "The company was solvent." "Three thousand dollars was stolen."

Spell it program, quartet, quintet, etc. Call it parent-teacher association.

Do not use the term *squad* in referring to motor cycle or traffic police. Write sergeant, Jones of the motor cycle police, or Lieutenant McCormack of the traffic police. A squad is a fixed and limited number of men.

In Jefferson City, preferable to at Jefferson City.

Probably will, not likely will.

As to use of state after name of a city. Use state except where city is so well known as to make the name of the state entirely superfluous. Use state where there are two or more cities of that name. In connection with this, however, use Independence, when Independence, Mo., is meant; use Independence, Kas.

Avoid using *that* too frequently, but govern use largely by euphony and strive for smoothness.

Say the morning edition of *The Star*. In most cases, *desire* is preferable to *want*.

Say crippled boy, but not a cripple. Each other applies to two, one another to three or more.

Letter applies to one of two. Where more than two are considered, *last* is the word.

If is used to introduce a suppositional clause, as, I shall not go if it rains. It is incorrect to say: I do not know if I can go. The correct form is *whether*: I do not know whether I can go.

Resolutions are adopted, not passed. Bills are passed and laws are enacted. The house or senate passed a bill; congress or the legislature enacted a law.

Do not use *evidence* as a verb. This wrong use is especially common in the past tense form. "The witness *evidenced* that he was guilty."

Be a simplicity and good taste suggest *home* rather than *residence*, and *lives* rather than *resides*.

"John Jones, who was arrested yesterday, and who furnished release bond, was arrested again today." The second *who* is superfluous.

Equally As—The *as* is superfluous. He Was Presented With—This is an old offender, which gets in despite all injunctions and a general knowledge that the *with* is entirely superfluous.

A Woman of the Name of Mary Jones—Disrespect is attached to the individual in such sentences. Avoid it. Never use it even in referring to street walkers.

Admittance and Admission—Admittance is better than admission in relation to admittance fees and admittance to places, lodges, etc.

Motor car is preferred, but automobile is not incorrect.

In marking typographical style in copy conform to the adopted style sheet of *The Star*.