

WRITER'S DIGEST

NOVEMBER, 1947



Stan Lee

>> THERE'S MONEY IN COMICS!

By Stan Lee

How To Make a Fan-Book

By William Lynch Vallee

The Truth About True Detectives

By R. J. Travers



HARPER'S

WE SEE EDITORS IN YOUR INTEREST



COLLIER'S

New York, mid-October

THIS is written in the city of publishers (and strikes) on one of my (THU speaking) more-or-less annual trips to see who's buying and what's going on. I found crowds before store windows watching the World Series on television screens. Television, movies and radio still find their best source of material in published fiction and produced plays. Prices are up; practically all editors are buying, some having acute needs. Example: Collier's, as usual, is short on really good short-stories and pays a fixed price of \$600; for regular length, \$750 up. Stories on foreign backgrounds now in the news would interest them especially. You GIs who kept your eyes open—here's your chance!

You scribes with literary aspirations—Harper's is buying. One sale with them will cure your inferiority complex. They have no formulas; they ask merely for "adult stories", no more yarns told by viewpoint children or efforts at rustic comedy characters. Study "Maybe Just A Little One" in August issue and learn what sophisticated wit, sharp timeliness and neat irony are. Price for newcomers, \$200.

You women writers with no opportunity for adventure beyond the problems of your own home—Modern Romances pays four cents a word for first person stories of "family life and emotional situations growing out of the family unit." Their annual contest has just begun and if you win a prize your payment may be as high as \$1,000. And All Story and other popular magazines wants stories women can write. Street & Smith's famous Love Stories has suspended.

Let's go. If you have any trouble, write us at Stillwater. We'll help you plan, write and sell your first or tenth story. Almost any of these magazines you pick up nowadays contains the work of a writer we have trained or helped. My experience as former fiction editor of Collier's, as Sateve Post writer, author of the now standard "Narrative Technique" (Harcourt, Brace) and (new) "The Technique of the Novel" (Lippincott's)—well, we ought to know all about you and your manuscript by this time.

You are invited to submit a manuscript. The fees (not yet inflated) are: editorial appraisal, \$5, a collaborative-consultation criticism including blue penciling, \$10. These fees are for single manuscripts, fiction or articles, not exceeding 5,000 words. For additional words one dollar a thousand. Fees for novels given on request; state number of words and help sought. Send for our pamphlet, "Literary Services," containing useful information. All inquiries answered promptly and personally.



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Although we have "discovered" several new writers during the past year and have presented some of their first published material proudly, we are in a position to negotiate with more experienced writers and can offer more favorable rates than those quoted above.

Our editorial content is made up of articles which deal with community problems, national affairs, and any of the other objectives of Kiwanis which are set forth in a booklet which we will gladly mail without charge to prospective contributors.

FELIX B. STREYCKMANS,
Managing Editor,
The Kiwanis Magazine
520 North Michigan Avenue,
Chicago, Illinois.

Gilbert Wants Sullivan

Sir:

I am paging Arthur Sullivan.

When Stalin reached across the Danube and shook hands with Hitler I wrote a play satirizing dictators. This play was a musical based on popular songs, something like the "Beggars' Opera," and went the rounds of the amateur producers, gathering many interesting comments, and two of the editors predicted that the play would be produced on the legitimate stage. Eventually I found a producer that was interested enough to put the play on the road, but just then Hitler went and attacked Stalin and spoiled a lot of people's fun.

Now I have a similar timely idea and would like to contact an amateur composer who is interested in trying his hand on a play of this kind.

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You'll Have Visitors, Velma

Sir:

My eye was caught by Bennett L. Perryman's item in the FORUM of the October issue of WRITER'S DIGEST, "Paradise for \$3 a Day(?)"

On my return from a foreign assignment, two months' salary due but not paid, I was faced with the proposition of finding a place to live on less than \$3 a day.

I thought it should be an easy matter to rent a summer cottage for the winter at an Ozark resort. Not so. Lights, water, all utilities are cut off the first of September and the place closed down. I ran an ad for the lease of a small cottage, hoping that someone in need of a caretaker might respond, but no such luck. Finally, a farmer needing a little ready cash and remembering the shack on the back side of his place where the old folks started housekeeping 50 years ago, sat down and penciled me a note. "No bath," says he, "but creek is near."

Two months from now when the creek is frozen over there's still no bath, but for ten bucks a month I don't know where I could do better. Looking at the outside the cabin is a sad sight, but the interior is well preserved, not having been deserted too long. The wallpaper is fairly new and clean, there are screens on the windows. I have a clothes closet with shelves, and built-in shelves in the kitchen. The farmer told me there was a "wire bed" stored in the barn which I could use, and his wife could let me have a couple of chairs and a table or two. All I really needed was a lamp and a cook stove.

My gasoline lantern gives a good, white light for night work, and the one-burner camp stove operates by gasoline too. A gallon a week is sufficient for both. When cool weather came I was faced with a heating problem, but before I had done much worrying about it, here came the landlord to say there was an old stove locked up in the tool shed I might as well be using, and he could haul me a load of "slab wood." I paid him \$3 for the first load, which looks like enough to last till Christmas.

Every two or three weeks I go into town and bring back \$8 or \$10 worth of groceries, which accumulate on the shelves while I eat fresh vegetables from my neighbors' fall gardens, and wild plums and grapes from the woods back of my house. For the picking I've had tomatoes, okra, green beans, and black-eyed peas from my landlord's garden, and when I go down the road to buy a dozen eggs from another neighbor I come back with bell peppers, egg plant, rhubarb, and the promise of bushels of lima beans if the frost doesn't get them before they mature. If I'm still here in the spring I can plant my own garden.

And there's no particular reason why I shouldn't remain, even if I produce a best seller in the meantime. It's pleasant here. It's beautiful. Right now nature is in rehearsal for her most spectacular show of the year. Already the sumac leaves have turned a vivid scarlet, and

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the sassafras and ivy are determined not to be outdone. On an obscure branch here and there you see the oaks and maples trying out a few colors just for effect, before the curtain rises.

Naturally there are a few drawbacks. The roof leaks a little when it rains, but it doesn't rain very often. It would be handier to turn a faucet when I want water instead of lowering a bucket into a well, and the clear, clean water of the creek doesn't look so inviting of a Saturday night in December.

But an atmosphere of peace and contentment pervades my surroundings. The squirrels and the bees set an example of industry. I can accomplish more writing here in a week than in any place I know of. And with \$3 a day—I could start a savings account in the local bank.

VELMA B. CLARK,
Rt. 1, Hiwasse, Ark.

• We would like to publish in "The Writers 1948 Year Book" places where writers may hole in for \$3 a day or less. Not idiosyncratic places where the delightful Miss Clark lives, but specific localities that will accommodate thirty or forty or more individuals. Any suggestions?—Ed.

Do You Write Religious Tunes?

Sir:
Monmouth College announces a prize of \$100 for the best setting of a prescribed metrical version of Psalm 95 for congregational singing. The competition, open to all composers, will close Feb. 29, 1948. Write for text and information to

THOMAS HAMILTON,
Monmouth, Illinois.

Amateur Movie Makers

Sir:
Cine-Grams, which suspended during the war while its entire staff served in the armed forces, resumed publication with the September, 1947, issue. The magazine is a monthly, priced at 25c a copy, \$3.00 a year. It is the official organ of the International Cine Society but its content of technical information, ideas and articles on techniques and materials make it of interest and value to every amateur film-maker.

News matter and some of the other material comes from members of the International Cine Society but the market here is always open for free-lance contribution of "how-to" items, stories of successful non-professional film productions, descriptions of home movie theatres. Technical material should come from advanced amateurs. An occasional script for home or camera club production comes from free-lance sources.

Payment is at rates generally prevailing in this field. Contributors should study a copy of the magazine before submitting material.

L. H. ZEHRBACH,
Executive Secretary,
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92 Lake Avenue, Melrose, Mass.



**"How do I get My Start
as a writer?"**

... HERE'S THE ANSWER ...

First, don't stop believing you can write; there is no reason to think you can't write until you have tried. Don't be discouraged if your first attempts are rejected. That happens to the best authors, even to those who have "arrived." Remember, too, there is no age limit in the writing profession. Conspicuous success has come to both young and old writers.

Where to begin then? There is no surer way than to get busy and write.

Gain experience, the "know how." Understand how to use words. Then you can construct the word-buildings that now are vague, misty shapes in your mind.

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Scientific Books

Sir:

Whittlesey House announces the Second Biennial Prize Contest for books on scientific subjects written for the layman under the sponsorship of Whittlesey House and *Science Illustrated*. The new contest opens on December 1, 1947, and closes November 1, 1948. The first prize will be \$3500, the second \$1000, and the third \$500. In addition to these outright awards, \$1000 will be advanced against royalties on all manuscripts accepted for publication, including the three prize winners. Also, all manuscripts accepted for book publication will be reviewed by the editors of *Science Illustrated* for possible reprint at the magazine's usual rates.

The purpose of the contest is to encourage competent authors to write on scientific subjects for the layman and to aid them in undertakings that might otherwise be financially impossible.

The entries must consist of 15,000 words from the body of the book, together with an outline of the complete project. The book may be a biography or an autobiography of a scientist, or a book of general interest dealing with the rise and application of a new development in a particular field of science. The slant must be to the layman, with all technical terms adequately explained.

The response to the first contest, which closed on November 1, 1946, was very gratifying. The first prize was won by Clyde Kluckhohn, Department of Anthropology, Harvard University, for his manuscript "ANTHROPOLOGY AND THE WORLD TODAY." From a total of 250 entries, nine manuscripts were accepted for publication—six by Whittlesey House and three by the College Department of McGraw-Hill Book Company.

Entry blanks may be obtained from and manuscripts should be submitted to

BEULAH HARRIS,
Science Editor,
Whittlesey House,
330 West 42nd Street,
New York 18, N. Y.

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Sir:

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We are somewhat overstocked on material pertaining to watchmaking; consequently, at the present time we are mainly looking for well-written articles dealing with jewelry displays, promotional ideas for jewelers, store architecture, store openings, and in general, all types of material which will prove to be of genuine interest and help to the jeweler. We are also interested in seeing technical material concerning unusual jewelry creations and methods, and in all material, whenever possible, some new and different slant should be stressed.

At least two interesting photographs should accompany all articles (three to five are preferred). These should be of store fronts, interiors, owners, merchandise, etc. Rate of payment for photographs is now \$2.00 and up according to merit and actual reader interest.

VERNON H. KURTZ,
Managing Editor,
American Horologist & Jeweler,
226-228 16th St.,
Denver 2, Colorado.

Southern Sportsman

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Sir:

A number of critics of the American Writers' Association have made the discovery that most of the writers who banded together when the first threat of the A.A.A. plan rose up out of Hollywood were people who had an interest in politics. It was natural that we should be the first to take alarm at what was basically a political manoeuvre, and it is very much too bad so many other American writers remain ignorant of and indifferent to the political movements that are shaping the world we live in. This ignorance is the main stock in trade of the fanatical Communists who do the work behind the Screen Writers Guild.

They launched the A.A.A. as part of a carefully worked out campaign, which has been partly successful, to take over the direction of American thought. The motivation of the non-Communist Hollywood writers involved was a little different, more that of the fox in the fable who had lost his brush and tried to induce all the other foxes to cut theirs off, too. Their ignorance of and indifference to politics have made them the willing dupes of the Communists.

The western world is threatened as it has not been since the time of the great Mohammedan invasions. Whether we like it or not the war for world domination by the believers in Authority according to St. Lenin and St. Stalin is on, and it's going to continue, and men who want freedom for themselves and for others have got to pull their confused ranks together to stand the assault before it is too late. In spite of this war, which will take up the rest of our lives, we American writers because we are dedicated to free speech have got to try to keep the republic of letters open to all, even to flagrant kissers of Stalin's old boots round the Kremlin throne, so long as they stick to persuasion and argument and purely literary weapons, but our first allegiance must be to our own country and its traditions. We must see that we and our organizations are not used by traitors.

In the Authors' League we must be always on our guard against the standard Communist method of infiltration of "innocent" organizations which once it succeeds is immediately followed by the silencing and liquidation of men of independent mind. The trick has been turned again and again, in liberal or radical magazines, in the theatre, in Spain during the Civil War. It is hard for a man who has had no personal experience with Communist methods to accept them on someone else's say-so, but this battle is now so universal throughout American life that it must be hard to find anyone whose existence has been so sheltered that he has not seen some corner of it.

No individual can fight this sort of political leverage alone. The only safety lies in active and aggressive associations that will be ready to meet and thwart the Communist push at every level. The function of the American Writers' Association is to be the watchdog of liberty inside and outside of the Authors Guild. In fulfilling that function we must not forget that the best defense lies in a well-planned strategy of attack.

JOHN DOS PASSOS,
New York City, N. Y.

Indiana Winters

Sir:

The South Bend, Indiana, Writers' Club, is anxious to increase its membership with active, working writers. Any sincere writer, beginner or professional, who would like to join our friendly group, may do so by contacting me at the address given below. We meet twice each month in the home of a member. Membership limited to persons living in Michianna territory.

ROBERT J. FLURY,
617 N. Mason St.,
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Literary Quarterly

Sir:

The editors of *Mainstream*, the new literary quarterly, which will complete its first year with the appearance of its Fall, 1947, number, announced today a series of annual literary awards under the sponsorship of the magazine.

Four awards of \$150.00 will be offered. Two of these awards will be presented for the best unpublished short story and poem or group of poems submitted by students in American colleges and universities. The other two awards will go to the best story and poem submitted by members of trade unions.

This year's competition will end March 21, 1948. The winning stories and poems will be published in *Mainstream*. Judges of the awards will be the Editors of *Mainstream*, including Editor-in Chief Samuel Sillen, Dalton Trumbo, John Howard Lawson, Howard Fast, Meridel Le Sueur, Theodore Ward and Arnaud d'Usseau.

Manuscripts should be addressed to

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832 Broadway,
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Frances M. Deegan

Sir:

We are holding a check for Frances M. Deegan for her prize winning story, "The Want-Ad Murders" in the 1948 Detective Story Annual. Will anyone who knows Miss Deegan's present address, kindly ask her to get in touch with

DAISY BACON,
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Kathleen Briggs

We have mentioned this author in this column before—and we keep on mentioning her because she is an example of what we mean when we say that SSW students sell and continue selling.

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Stf First Fan

Sir:

"Captured Suns" was, I'm sure all fantasy fans will agree, hot stuff. But in her supplement Mrs. St. Clair (inadvertently, I'm sure) passed out some info that ain't so, and I'd like to make several clarifications. My credentials: The authoress' own characterization of me as "one of the oldest of the old-time enthusiasts," altho I wish to point out that it is possible to be one of the Old Guard of the scientifantasy field without necessarily being a fossil ready for the Euthanasium: I'm free, white and 31, having begun to read *stf* before the abbreviation had been invented, in Sept., 1926. But enuf "egoboo."

The fanzine *Vom* wrote finis to its file with its 50th issue. The torch has been taken up by two separate publications, *Fandom Speaks* (Editor: Rex Ward, 428 Main St., El Segundo, Calif.) and *Thots* (Henry Elsnor, Jr., 13618 Cedar Grove, Detroit 5, Mich.) *The Acolyte* has been defunct over a year, and the dracula behind *Vampire* drove a wooden stake thru his mag's heart some moons ago. As of Oct., the important fanmagz not named by Margaret are: *The Gorgon*, 4936 Grove St., Denver 11, Colo.; *Necromancer*, 877 N. 3 St., Memphis, Tenn.; *Variant*, 122 S. 18th St., Philadelphia 3, Pa.; *Dream Quest*, 495 N. 3 St., Banning, Calif.; *Fantasy Advertiser*, 643 S. Bixel, Los Angeles 14, Calif.; and *The Fanscient*, 3435 NE 38 Ave., Portland 13, Ore. The leading newsheet is *Tympani*, 2215 Benjamin St. NE, Minneapolis 18, Minn. I suggest anyone seriously interested drop say five 3c stamps in with their request.

FORREST J. ACKERMAN,
236½ N. New Hampshire,
Hollywood 4, Calif.

Sell That Novel, Frances!

Sir:

About sixteen months ago I gave up a full time job, and a well paying one at that, to become a writer. Prior to that I had been trying to fill three positions, that of housewife, office worker, and writer. Needless to say my writing output was small, but now that I've limited myself to two jobs, I'm doing fine, except for the rejections.

However, along with writing miscellaneous materials I did write a novel which almost sold. I'm rewriting it now.

I'm sure I shall arrive someday. However, I'm continually having to turn to WD for such bits of encouragement as I found in Edith M. Edmonds' letter in the September issue. And Pauline Bloom has been my guide all along. A friend was kind enough at the beginning of my adventure to give me a copy of the 1945 WRITER'S Yearbook containing her article ROAD MAP TO A NOVEL. Thanks for everything.

MRS. FRANCES LITTLE,
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There's Money In Comics!

By STAN LEE

Editor and Art Director, Timely Comics, Inc.

WELL, what are you waiting for? They've been publishing comic magazines for more than 10 years. They've been buying scripts for these magazines from free-lance writers for that same length of time and paying good rates for them. There are 92 comic magazines appearing on the stands every single month—and each magazine uses an average of 5 stories. It's a big field, it's a well-paying field, and it's an interesting field. If you haven't tried to crack the comics yet, now's the time to start.

No matter what type of writing you specialize in—adventure, detective style, romantic stories, or humorous material, there is some comic magazine which uses the type of story you'd like to write. And, once you've broken into the field, you'll find that your assignments come to you at a fairly steady pace.

The pay is good. A competent writer can write about 10 pages a day for \$6 to \$9 per page, depending upon the strip he is writ-

ing and the quality of his material. So, this comic field certainly bears a pretty close scrutiny from any writer who's interested in receiving meaty checks, and in receiving them often. (And I've yet to see the writer who *isn't* interested!)

"But I'm not good at drawing! How can I work with an artist on a comic strip?" How often I've heard that said by writers!

Look! You don't have to be able to draw flies! You do need an imagination, and the ability to write snappy dialogue and to describe continuity. And what writer won't lay claim to *those* talents?

Comic strip writing is very comparable to radio writing, or to writing for the stage. The radio writer must describe sound effects in his script, and the playwright must give staging directions in his play. Well, the comic strip writer also gives directions for staging and sound effects in his script, but *HIS* directions are given in writing to the artist, rather than to a director. He must tell the artist what to draw, and

then must write the dialogue and captions.

A sample page from a script of "*The Blonde Phantom*" follows. This is an actual page, just as it was typed by Al Sulman, the writer. You will notice that the page is roughly divided into two sections, the left-hand section containing the instructions for the artist, and the right-hand section containing the dialogue. There are no set rules as to margins and borders, the important consideration being to make sure that the script is written clearly and can be easily understood by the editor and the artist.

The panel on facing page was artist Syd Shores' version of the instructions given to him by the author, Alan Sulman, whose play by play description of what to draw and what the characters are talking about, appears below.

Panel 1. Scene in office, as Louise clears up her desk. Mark faces her.

1. Louise: (thought) He *never* notices me! All he ever thinks of is the *Blonde Phantom*!

Mark: Gosh, if I could only find where the *Blonde Phantom* lives! We could have a night of it together!

Panel 2. Louise, hands outward, looking at the reader, as if her thoughts in the previous panel were just proven true by what Mark has said.

2. Louise: See what I mean?

Panel 3. Louise, ready to leave office. Mark sits on desk and smiles at her as if he has just thought of a wonderful idea.

3. Louise: Well, everything's finished for today, Mark! See you in the morning!

Mark: Say, wait a minute, Louise! How would you like to . . . ?

Panel 4. Louise alone, suddenly looking interested and excited, expecting Mark to ask her for a date.

4. Louise: *Huh?* Yes, what is it, Mark?

Panel 5. Mark lights his pipe, expressionless, as if he has changed his mind. Louise seems plenty angry.

5. Mark: Well, I . . . er . . . never mind! It wasn't important! Good night, Louise!

Louise: (thought) That's what I call a quick brushoff, you . . . you . . .

Panel 6. Door slams shut as Mark looks at it, slightly surprised and bewildered.

6. Ballon from Louise: *Good night!*

Mark: *Huh?* Now what's *she* so mad about?

Sound effects: **SLAM!**

One interesting aspect of writing a comic strip is seeing how the artist finally interprets your script. Syd Shores used the above copy to draw one page for "*Blonde Phantom Comics*," issue #15. As you can see, the artist relied on the instructions that Alan Sulman typed on the left side of the script.

BUT there's more to comic strip writing than just knowing on which side of a page to type artist's instructions. Let's try to analyze some of the factors which go into the making of a good script:

1. *Interesting Beginning.* Just as in a story, the comic strip must catch the reader's



interest from the first. The very first few panels should show the reader that something of interest is happening, or is about to happen.

2. *Smooth Continuity.* The action from panel to panel must be natural and unforced. If a character is walking on the street talking to another character in one panel, we wouldn't show him horse-back riding in the next panel with a different character. There ARE times when it is necessary to have a sudden change of scene or time, however, and for such times the writer uses captions. For example, if we have Patsy Walker lying in bed, about to fall asleep, in one panel, and want to show her eating breakfast in the next panel, the second panel would have an accompanying caption reading something like this: "The next morning, after a sound night's sleep, Patsy rushes to the kitchen to do justice to a hearty breakfast." Thus, by the use of captions, we are able to justify time and space lapses in our panels.
3. *Good Dialogue.* This is of prime importance. The era of Captain America hitting the Red Skull and shouting "So you want to play, eh?" is over! Today, with the comic magazine business being one of the most highly competitive fields, each editor tries to get the best and snappiest dialogue possible for his characters. In writing a comic strip, have your characters speak like real people, not like inhabitants of a strange and baffling new world!
4. *Suspense Throughout.* Whether you are writing a mystery script or a humorous script, the same rule applies: Keep it interesting throughout. Any comic strip in which the reader isn't particularly interested in what happens in the panel following the one he's reading, isn't a good comic strip. All of the tricks you have learned and applied in writing other forms of fiction can be used in comic writing insofar as holding the reader's attention is concerned. But remember, giving the reader well-drawn

pictures to look at is not enough; the reader must WANT to look at the pictures because he is interested in following the adventures of the lead character.

5. Finally, a *Satisfactory Ending.* An ending which leaves the reader with a smile on his lips and a pleasant feeling that all the loose strings of the story have been neatly tied together can cover a multitude of sins. It has always been my own conviction that a strip with an interesting beginning, good dialogue, and a satisfactory ending, can't be TOO bad, no matter how many other faults it may have.

One point which I can't stress too strongly is: DON'T WRITE DOWN TO YOUR READERS! It is common knowledge that a large portion of comic magazine readers are adults, and the rest of the readers who may be kids are generally pretty sharp characters. They are used to seeing movies and listening to radio shows and have a pretty good idea of the stories they want to read. If you figure that "anything goes" in a comic magazine, a study of any recent copy of *Daredevil Comics* or *Bat Man* will show you that a great deal of thought goes into every story; and there are plenty of gimmicks, sub-plots, human interest angles, and the other elements that go into the making of any type of good story, whether it be a comic strip or a novel.

Another important point to remember is: The only way you can learn about comics is by reading them. So far as I know, there are no schools which give specialized courses in comic strip writing and no books which can be of too much help to you. Constant reading of the various comic magazines is the only way to develop a "feel" for what constitutes a good comic strip.

Another consideration of prime importance is: Decide which comic magazine you want to write for *before you do any writing.* The various magazines in the field have editorial differences which are almost amazing. A story which Timely Comics would consider exciting might be deemed



"Miss Balting, sir, to give you 'first look'."

too fantastic by True Comics, Inc., and Classic Comics, Inc., would have very little use for the type of story preferred at Fiction House! Each comic publishing company has its own distinctive formula and the only way to really grasp this formula is to read the magazines.

MOST everybody knows something about the organization and workings of an ordinary fiction publishing company. But to most people, writers included, a comic magazine publishing outfit is cloaked in mystery. Let me tell you a little about how a comic house operates so that you'll have a better general knowledge about this large but comparatively unknown field.

The guy you're most interested in at a comic publishing house is the editor. "How does he differ from editors of other types of magazines?" Here's how: The editor of comics is more of a coordinator. He not only considers the merits of a script, but also who is going to draw it and whether

it is written in a manner that will suit the artist's style of drawing.

If the artist who draws Hedy De Vine has difficulty drawing crowd scenes and specializes in close-up shots of beautiful women, then the editor of that magazine must be careful not to buy Hedy scripts which call for many characters in each panel and for many long shots.

It's the editor's task to make sure that the scripts he buys are perfectly suited for the artist to whom they are given, and also to insure that the artist interprets the writer's script exactly as the writer intended it.

Of course, there are some artists who write their own scripts, but they are in the minority. The average artist, even though he may be capable of writing his own script because of his long-standing familiarity with the character he draws, would still prefer to have a writer write the script for him so that he can concentrate entirely upon the drawing.

Therefore, you, as a writer, should ac-

quaint yourself with the style of art work which is used in the script you are interested in writing. And then slant your story in such a way so that particular style of art work will blend in perfectly with your story. The writers who concentrate on such details are the ones who attain top recognition and top rates in the phenomenal comics field.

NOW then, here you are, a fairly accomplished writer interested in trying your hand at the comics. What type of writing is your forte? Is it adventure, teenage humor, fantasy, true crime? At the close of this article you will find a list of comic publishers and the type of material they buy. Just select your favorite from this list. Let's assume you prefer teen-age humor and you have decided to cast your lot with Timely Comics. The next step is to write to the editor and get a list of the teen-age magazines he edits and, if possible, his story needs. After receiving the list of magazines he sends you, head for the nearest newsstand and look them over. Select the one which appeals most to you and for which you think your style is best suited.

But up till this point your preliminary work is just beginning. You've now got to read every copy of this magazine you can lay your hands on. Suppose "Georgie" is the magazine you selected. Get old copies of "Georgie," get current copies of "Georgie" and leave an order for future copies. Read that strip until you can feel you've known Georgie personally for years, and can anticipate what each Georgie story will be about after reading the first page. Live with Georgie for days—get the "Georgie" formula down pat—and then—

Send some synopses of "Georgie" stories to the editor. Make them the same type of stories which had been appearing in all the "Georgies" you read. *Not* the same PLOT, just the same TYPE of story.

Should your synopses click, you'll get an order for a "Georgie" story from the editor. He will tell you how many panels to write per page, how many pages in length to make the story, and any other relevant information.

Now it's up to you. If you write a perfectly satisfactory story (and there's no reason not to, if you're studied the magazines long and carefully enough) there's an excellent chance you'll be asked to do more stories on the same character—and later on, perhaps, additional stories for still other characters. For once you're "in," there are many assignments which can come your way.

So, those of you writers who are itching to crack new markets have a market waiting for you which is just made to order. It may seem a little complicated, but the rewards are well worth any time you may spend learning the comic style. I'm sure you won't regret spending the time—I didn't!

Comic Magazine Market

NOTE: Write to the Editor to get his exact requirements and further details, before working on any scripts!

ARCHIE COMIC PUBLICATIONS, INC., 241 Church Street, New York, N. Y.: Harry Shorten, Ed. Specialize in humor and teen-age. Six to 10 pages per story, some three-page fillers. About six panels per page. Rates vary depending on writer and feature.

CLASSIC COMICS, 510 6th Avenue, New York, N. Y.: Harry Adler, Ed. Uses one condensation per month of a classic, such as "David Copperfield," "Moby Dick," "Les Miserables," etc. Back page of the magazine lists all titles previously used. Runs 53 pages to the story. All scripts are free lance. Pays \$125 per story.

DELL PUBLISHING CO., INC., 149 Madison Avenue, New York, N. Y.: Oscar Lebeck, Ed. Work directly with writers and buy nothing on the open market.

EDUCATIONAL COMICS, INC., 225 Lafayette Street, New York, N. Y.: Ivan Clapper, Ed. Four magazines in educational group: American history, science, world history, and the Bible. Regular comics: animation, crime, adventure, family, magic, fantasy, western. Six to



she confessed her reluctance to run outside
 no doubt she ~~was~~ considered that her duty
 lay in carrying on in another nation

12 pages per story; approximately seven panels per page. Scripts bring \$5 to \$10; art, \$20 to \$30 per page.

FAWCETT PUBLICATIONS, INC., 67 West 44th Street, New York, N. Y.: Will Lieberman, Ed. Buy practically everything on the open market. Use adventure, humor, western, fantasy, teen-age, and jungle comics. About \$7 per page, about 8 pages per story. Are overstocked now.

FICTION HOUSE, INC., 670 Fifth Ave., New York, N. Y.: Jack Byrne, Ed. All scripts are staff written.

LEV GLEASON PUBLICATIONS, INC., 114 East 32nd Street, New York, N. Y.: Bob Wood, Ed. True crime needed. Stocked on all other material. Five to eight pages per story, about eight panels per page. Average rate of payment \$5 and up.

HARVEY PUBLICATIONS, INC., 1860 Broadway, New York, N. Y.: Leon Harvey, Ed. Teen-age, adventure, animated, detective, western. Number of pages vary. Rates vary with writer.

HILLMAN PERIODICALS, INC., 535 Fifth Avenue, New York, N. Y.: Ed Cronin, Ed. Buying only true crime on the open market. Six and seven pages to the story. Rates vary.

NATIONAL COMICS PUBLICATIONS, INC., 480 Lexington Avenue, New York, N. Y.: Whit Ellsworth, Ed. Very light requirements at present. Only interested in working personally with writers.

PARENTS' MAGAZINE, 52 Vanderbilt Avenue, New York, N. Y.: Eliot Kaplan, Ed. Educational, adventure, true historical, current events, teen-age. All magazines slanted toward specific age groups: four to eight, eight to twelve,

and nine to sixteen. Five or six pages per story. \$6.00 per page, with extra for research.

STANDARD PUBLICATIONS, 10 East 40th Street, New York, N. Y.: Joseph Greene, Ed. Humor, animated, fantasy, jungle, detective. Seven to 12 pages, about six panels per page. Pays about \$5 to \$9 per page, depending on writer and feature.

PREMIUM SERVICE CO., INC., 119 West 19th Street, New York, N. Y.: Robert D. Wheeler, Ed. Would like writers experienced in comic book technique to submit samples. Adventure, detective adventure are the best bets. \$5 and up.

QUALITY COMIC GROUP, 25 West 45th Street, New York, N. Y.: George Brenner, Ed. Buy very little free-lance work. Prefer to have synopses submitted.

STREET AND SMITH PUBLICATIONS, INC., 153 West 15th Street, New York, N.Y.: William De Grouchy, Ed. Teen-age, fantasy, and detective. Also have an All-Sport Comic which uses true human interest stories of sports figures and how-to-do-it stories. About eight pages per story, 14 pages for the lead story, with four to six panels per page, paying up to \$10.

TIMELY COMICS, INC., 350 Fifth Ave., New York, 1, N. Y.: Stan Lee, Ed. Adventure, teen-humor, and true crime. Quiz Dave Berg, Script Ed., on his exact needs before submitting.

A. A. WYN, 23 West 47th Street, New York, N. Y.: Fredrick Gardener, Ed. Teen-age, adventure, fantasy, detective. Seven to 10 pages per story, six to seven panels per page. Rates vary.

How To Make A Fan--Book

By WILLIAM LYNCH VALLEE

IT ISN'T literature — this business of writing for the movie fan magazines—but it's a living.

Your audience will consist, mainly, of the hair-dryer set and young girls who swoon over Sinatra and gush over Gene Autry. Those who read *The Atlantic* won't know your by-line and you'll necessarily become reconciled to "I read an article of yours at the beauty parlor." But, it's possible to wangle \$100 a week, every week, via the fan-book route.

Strangely enough, almost all such magazines have their editorial offices in New York City, a mere 3000 miles from the film capitol. Probably because New York is a publishing center, because these firms usually turn out other types of books as well, and because everything even remotely connected with the movie game is necessarily a bit daffy.

As to getting hold of the gilded film stars, they all land in New York, eventually. Usually on vacation and in a genial mood, ready to be interviewed by all and sundry. This, of course, only holds good if the studio is financing their stay. When Warner Bros. is paying for Joe McBlow's \$30-a-day suite at the Plaza, Joe is interviewed all day long. When Joe sneaks into town on his own, he even hides from the Brothers Warner—until it's time to head for The Stork.

If you're an enterprising writer, you may subscribe to the Celebrity Service (daily) listing, which says who's in town and where. If you're fairly well established, however, you can simply wait for one of the editors to call and order a piece on so-and-so. Usually the studio press agent has previously sold the editor on the star and has made all arrangements for you to see him.

The choice spot in a day of interviews is lunch. Some studios insist on seeing the finished story; some don't care. In the case of the former, sic them on the editor—it's his property now.

Story-length depends on the editor. Some want 1500 words, others 2400, a few take as many as 3000. The lead is preferably as provocative as possible; the angle, ditto. Keep your lead within two or three paragraphs, at most. In the case of a biographical story—good only on new stars and for once only in each book—write a lead that introduces the newcomer and establishes him by his so-far picture-record and then swing into his history, beginning at the beginning. Let this run to six or seven pages—in the case of a ten-page, 3000-word yarn—and then hop into short, personal items concerning your subject. This latter helps considerably. You'll find that the standard hour's interview will only result in about seven pages of bio-material, even with the aid of the studio-supplied biography. Such histories, by the way, are often unreliable and it's wise to let the star check them over before you start.

The thing that makes an interview, of course, is leg work. If you have the facts, you'll sell your article though it may be published as a re-write. What is this leg-work business?

Let's say Beulah Bondi is coming to town and you've interested an editor in the story and made arrangements with Miss Bondi's studio for an interview. A casual inquiry shows that she used to be with Stewart Walker's Stock Company and that her leading man was McKay Morris. You spend an hour with Mr. Morris talking about Miss Bondi. "Anybody else in town, Mr. Morris, that used to work with her?"

Yes, her high school elocution teacher is retired now and lives up in New Rochelle. Name's Devoriac; there can't be so many of those.

A week's hard work of following all such leads will net fifteen or twenty short interviews and give you a bagful of impressions about Miss Bondi. A hundred little things about her life, that either she doesn't talk about to most reporters or has forgotten, will be in your head. Maybe you can get a photostat of the first small-town newspaper account of her first appearance on a high school stage. Showing it to her is a delightful way of opening an interview. Lard into the conversation bits you've picked up from her friends and associates. "I happened to see George Aldrich, yesterday. He said . . ."

"Aldrich! Why, how is he? I haven't seen that old . . .," and so you're into the interview by the simple process of pressing the right button.

The real meaning of leg work is that *before* you call on the subject you know enough about her to write an interview anyway. You can always stir up memories, and nostalgia, by mentioning old friends, teachers, directors and, in addition, mentioning something about them that ties your subject right into it with a fact.

"Kay Francis told me the other day that when you were in stock you played in the premier of "Death Takes A Holiday" and that you just loved the part of . . ."

"Is Kay in town? Well, I'm glad I met you. Just where is she?"

Lead your subject into revelations which you can distill later by throwing in actual quotes about her from people she used to know. Leg work prepares you with a hundred odd little pieces of factual information and each one of these can be used as a line to pull information out of your subject.

"What ever happened to Tom Powers? Didn't you used to know him?"

"My goodness, how do you know all these people? You brilliant child!"

"I wish I were; it's just being a writer that carts you around."

An amateur writer once got an appointment with Vicki Baum and said: "Now, please tell me about yourself." Miss Baum smiled and said: "But you must prod me."

A week's leg work beats twenty written questions any day because the results of the leg work pre-write your story into certain channels and your questions all have direction giving your article a prescience that cold interviews never have.

The little personal details are of intense interest to readers, and they're easy to dig out of the most inarticulate glamour workers from the Coast. To help you, keep a prepared list of headings to run through. Such, for example, as: clothes, radio, reading, music, sports, cooking, etc. The actors don't object to answering these and the answers do fill up space, handsomely. In the event that your bio-stuff runs over the seven pages, the personal items can be condensed into dot-dash material and not wasted.

Naturally, such personal questions often bring out facets of personality that ordinary questioning doesn't. Quizzed as to her tastes in music, Loretta is apt to bend your ear off with her hatred of jive, overwhelm you with her hidden classical yearnings and the full story of the opera she's dashing off between takes and Clark's screen bussing. This personal department does just as well even when you're doing a story with a specific angle, since many of the replies will fit the angle, might (often do) supply a better angle.

THE angle-thing is often a cause for head-scratching. Editors sometimes supply them for you, and they're usually sane, but, at times, they'll dream one up that won't work out. Claudette, you discover, doesn't give a hoot about the hobby the boss swore she was nuts about, wouldn't care to pretend that she was, and so where are you? On your own and probably just biting into studio-bought, hot-house asparagus and you'd better come up with something quick like a mouse. Luckily, many stars are so experienced along these lines that they'll help you dig up an angle and then start tossing out the right answers.

In the case of Miss Lucille Ball, the personal questions helped considerably, bringing out vital bits relating to former tastes vs. present ones. The story had been a tough fight to begin with, since the editor had firmly ruled out Lucille as 1) a poor



"Okay, okay . . . cut the tragedy and get back to work!"

gal who'd worked hard to make the grade, 2) a poor gal who'd made the grade with the greatest of ease, and 3) a lucky gal who'd married a guy named Desi Arnaz. I was to use any angle I liked, as if there was any angle left to like.

I was more or less decided on a model-angle. Lucille had once worked for Hattie Carnegie as a clothes-horse—what if she had stayed in the Carnegie stable? A running comparison between such a possibility and the present Ball status might possibly

work out here. At Sardi's, we squared off over chicken salad, came out fighting and began. Miss B. was a trifle on the smart-gal side, ready with the hard-boiled comedy *à la* her movie Ball-bearing. "Where," she kept stopping to demand, "is this question leading to?" Bad tactics, inasmuch as I hadn't the faintest idea, except that I was trying to stick to the general angle in the back of my mind. It *was* rough going. As the interview wore on (both of us), the Ball relaxed, dropped her wise-gal approach and began to talk intelligently about the old (but not good) days as contrasted with the present in Hollywood. We also discussed the future—she was then rehearsing for *Dream Girl*, her first stage role and headed for the road, a very successful venture as it turned out.

The usual angle-sources are studio biographies, studied in advance of the interview, or, research done in magazine files, or, a look-see in the studio publicity collection of data. Having done one life story on Douglas Fairbanks, Jr., and being stuck for an angle for another piece on him, I went to the trouble of studying the files on him, and family, at the New York Public Library at Fifth and 42nd Street. There I came across a vituperative account of Junior, written by a girl, an article that blasted the pants off from him because he is polite and for, allegedly, being a phony. It was easy enough to build a story on countering these charges, since Junior is naturally and honestly polite and because he's no phoner than you or I—much less, probably, than . . . (For your information, that branch of the public library maintains a glassed-off theatrical section on the third floor. It's devoted to the theatre and allied arts and comes complete with clips and pix—photostating both on order.)

Most of the movie celebrities are easy to talk to and are inclined to be helpful. Press agents are generally smart apples and should be encouraged to help with the quizzing at the interview. Take it easy on the number of questions. If you get the subject off on the right foot, he'll supply all that you need, with only a gentle prod, occasionally, from you, plus a little expert steering. "Dammit!" Fred Allen said at Toots

Shor's, "I ran into a writer today with a list of 127 questions that I was supposed to answer in detail!" In a vein of twangy sarcasm, Allen went on to say what he thought of such, all of which being along the lines of what he had been saying for publication about Hollywood—after one question had set him off. The result appeared in print as: "Through Darkest Hollywood With Needle And Fred."

YOU can see for yourself by dropping into your beauty parlor, but it happens to be my personal conviction that the movie fan book, *per se*, is a much maligned affair. True, their ads veer towards the corn remedies and cheaper cosmetics, but the I.Q. level is better than it's generally cracked up to be. Granted there are still articles written by gushy sob sisters, nevertheless, you can find plenty of sane, well-written pieces in them—pieces that describe movie laborers as human beings who come equipped with full sets of working faults.

One fan magazine recently attacked the problem of Hollywood's debt to society *in re* the divorce question and employed representatives of three faiths to crack down on divorce mavericks in the film colony. For this, the editor came in for considerable criticism and there was some talk of movie-company-advertising cancellations. Despite this, the book continues to carry a full load of movie advertising and a neat circulation jump served as an applause meter.

I've never tried to write *down* for a fan magazine and I use two-and-three-syllable words like *esoteric*, *denouement*, *paradoxical* and *idiosyncrasies*—words reputedly out of bounds for this audience. I've never minimized a fault in a movie queen, never skipped a divorce, never suggested that Cary & Co. were perfect, and have even commented on pronunciation-quirks and nervous habits noted as we talked, a *deux*. The phrase, "not a typical fan-magazine article," is one that might well be applied to most of the contents of these magazines. So, don't gush, don't use a third-grade-primer style, or you won't sell your stuff to the Yaleman boss of one of the fan books.

The average American reader likes to see both sides of a question. If you're writing

about a star and like her very much, and know that the public does, too, it's still all right to balance out the article with perhaps one choice criticism in quotes from an acquaintance who has reason to feel that way. Nothing malicious, sarcastic, libelous or mean would be in order, but any fair criticism of the star's acting ability, or general attitude, gives the interview a sense of balance. You can then include several quotes that are favorable to give the article a sense of the direction that you intend. Criticism in the nature of a wise crack, made for its own sake, is also all right if you make it clear by attributing the wise crack to a comedian that you are ringing in with humor, not invective. You can bring in criticism, to give the article a cutting edge, by first stating it, and then answering it.

Instead of calling a star active, or charming, or the like, try to show her in action, and let the reader come to that conclusion from your own interview scenes. Use dialogue to give the reader your impression of the star; rather than writing: "She speaks cleverly." (And if she's an empty-headed fool, you can always give the whole thing the double switch and make Mr. Burnet's day for him.)

Appended, you'll find a full list of magazines that go in for movie stories; you'll also find their editors easy to approach. Another thing, over and above these lies a potential market in *Collier's* and its brethren and sistren. *Collier's* film pieces are usually done by Associate Editor Kyle Crichton, but they sometimes buy from outside. One of the free-lance coterie sent them a piece on Susanna Foster that had been rejected by a fan book (at the then price of \$75), which, he says, they bought for \$500. For that matter, almost any magazine is a market for movie personality stories. Radio is still a rival in the advertising department but not so the cinema; and that luscious art that goes leg-in-leg with movie stuff is a welcome addition to any of them.

In my own case, it's free-lancing, with several steady outlets that provide anchors guaranteeing a living wage and allowing for swings at other types of magazines. One

anchor is a monthly pictorial-biography which tells a star's story in pictures, captions and text—starting with baby stills and carrying on up through to today, plus stills illustrating milestones in his movie record. It involves collecting (the necessary pictures from office files, from the studios and from the stars themselves, who're usually fairly willing to ransack the attic trunk for such ancient history. Outfits like Culver Service also sell old prints and stage photographers like Vandamm are helpful in the play sector—at \$10 a copy.

Another book used a New York gossip column of mine for over a year—illustrated with my own sketches. It was made up wholly of movie gossip *re* New York and the amount of New York film-flam that turned up was amazing. For this magazine, it's now a monthly feature article, also with drawings, and it has so far included such pleasant subjects as a Warner Bros. junket to Skowhegan, Maine, for the world premier of a picture (*Life With Father*—Advt.)—four days in a Pullman special train and living off the fat of the train.

For yet another book, in my case, there's a monthly movie review department. The business of catching movies in advance in New York, air-cooled projection rooms could hardly be called arduous. Big leather chairs; smoking not *verboten*; the feature alone is shown and from its start; no urchins racing up and down the aisles. This particular book is unique in the fan field in that I am allowed to write honest criticism of what I see. The word "lousy" is permissible, and the finger may be applied wherever it is rightly deserved. That, in a book dependent in good part on film advertising, calls for real courage and suggests the word *integrity*. A year and a half of this has resulted in no loss of movie ads, even when they run close to reviews labeling the pictures *stinkers*.

For these, and other books, I also do articles based on interviews. It isn't bad work and the movie companies are inclined to be on the generous side when it comes to lunches and cocktail parties.

For Joan Crawford, let's say, Warners will give a party at the Sherry-Netherlands and call in the whole movie press gang. If

you like a nip, there's all you want and the best. The food department offers sandwiches and sometimes a buffet, making dinner, by a coincidence, practically no problem at all. Momentarily the movie moguls are talking economy (due to the British 75 per cent tax), but, even so, Paramount recently tossed a \$3,000 shindig at the swank Rainbow Room in Radio City for Mr. DeMille's "*Unconquered*," a party which included a \$1,000 contest for a one-word adjective to be used to describe the picture. (It was won by two gents who both thought of "Paramonumental," even though "Paramonstrous" was a popular and more descriptive word being bandied about the place.) "Economy" is obviously not a \$1,000-word with any film outfit declaring several-million-dollar dividends every happy quarter, and also depending on publicity to sell stars and pictures.

So much for the golden rewards available for those who would rub elbows with Lana and tell all for a price. Anyone can get a line on movie personalities—for 40c, any afternoon; and movie actors, unlike stuffy financiers, are anxious for publicity. Look over the fan magazines and study their contents for models for one of your own. Fresh viewpoints and good writers are always in demand. Everyone, they say in the biz, is a movie critic.

If you're interested in a behind-the-scenes sampling of a few film-greats, take Charles Laughton as a sample. Good old Mr. Laughton is quite pleasant to talk to, and he serves an admirable sherry. His profanity however, has to be cut out of your notes—a loss of fifty per cent. He's the same with the ladies as with the gents. . . . Madeleine Carroll runs to temperament, or so I was told; but since I began our confab by announcing that I wasn't interested in her love life, she relaxed, gave out with sufficient, including a cute "my bottom" reference. . . . Betty Field was a clam from the first word, voluble only when it came to some catty remarks about other stars that were useless for the story. This was written mainly from files. . . . Fred Astaire is a better dancer than talker, but at least he's willin'. . . . Jack Oakie rambled on for three hours without stopping. He knows the movie business from

the ground up and had terrific things to say about several stars, about whom terrific changes were obviously in order. . . . Betty Grable looks the same off as on screen. However, look around for the nearest filing cabinet before you agree to interview her—you'll need help afterwards. . . . Oddly enough, glamorous Carole Landis has considerable wit and talks well. In her case it was a tricky angle, but she came through with everything necessary and saved the day. Proving that appearances are misleading—though no one has found fault with Carole's. . . . Veronica Lake is so tiny she looks like a child, but she talks grownup. She made the mistake of letting *Life* quote her as saying she'd kidded many interviewers (including this one) with stories about her imaginary McGill University medical training, etc. She has managed to live it down, but it's dangerous ground for anyone subject to further interviewing. . . . Don't be misled by screen-typing. Edward G. Robinson really is a mild fellow, a genuine art-lover and an expert on the subject of the theatre. Easy to talk to, he's friendly and an ardent salesman for his pipe tobacco, which is marketed under his name. . . . Win McDowall is a type of screen-mother you *don't* read about. She's very helpful on an interview and will keep you up to date on son Roddy by mail. . . . Do a lot of work in this business and you can watch kids like Roddy McD. and Bonita Granville grow up before your eyes. Interview Bonita back there, and she amazes you because the child pours your drink for you; do her later on and she joins you in a small one. . . . You meet interesting people like producer-writer Nunnally Johnson when you call on his wife, Dorris Bowdon. The man pretended he'd leave town if he was dragged into the interview, but when he gave in he added a mountain of gags that helped. Years later, Johnson recalled the interview, in detail. Make a note to approach him for a cushy job writing movie scenarios. . . . Frank Sinatra's no jerk, regardless of your opinion of his singing; he can and does talk. . . . Director Alfred Hitchcock was quite shy when he was cornered, but he warmed up and did some confiding. As always, the best items were off the record. . . . That Boris Karloff

is intellectually inclined has been bruited about; that he really is, is the truth of the matter. He's edited several anthologies and made successful appearances on *Information, Please*. His interview conversation is studded with well-turned phrases that need only be applied to paper and sold. . . . Of course it's never a chore to sit and talk to the good-looking wimmen you meet in this game. Such as Olivia de Havilland, who was feeling run down and so asked if she could stay in bed (well-chaperoned) while she talked. It made a nice touch for the story.

In Hollywood, fan magazine interviewers must be listed with the Johnston Office, and that number is about to be cut. In New York, it's catch as catch can and, if you're on your toes, there's quite a lot to be caught.

Much more could be written on this subject in general but someone named Ella Raines just called and asked us to a cocktail party she's giving in her suite at the Plaza.

Work, work, work—all the time. . . .

Markets

Modern Screen, 149 Madison Ave., New York City 16. Henry P. Malmgreen, editor. Use mostly 2000-word interviews with stars. Also buy photographs and cartoons. Reports in a week and pays anywhere from \$50 to \$300, immediately.

Motion Picture, 67 W. 44th St., New York City. Editor Maxwell Hamilton says: "We will buy intelligent, realistic, angled stories on Hollywood, its stars, and picture-making in general—with emphasis on the names of persons actually appearing on the screen. We do not want the old-style, hackneyed fan book story. Please query first." A report here takes two weeks, and pay is from five to ten cents a word.

Movie Life, 295 Madison Ave., New York City 17. Betty Etter, editor. This is a monthly, all-picture magazine, and is not in the market for free-lance contributions. An Ideal Publication.

Two sister Ideal magazines are *Movies* and *Movie Stars Parade*. Frances Kish handles the first book; Pat Murphy, the second. Both buy short articles of around 1500 words, mostly on assignment. Reports prompt, and rates vary.

Movie Show, 37 W. 57th St., New York City 19. Lester Grady, the editor, sometimes buys pictures, and is also in the market for 3000-word articles. Symposium-type articles, using many names, are popular. Reports are quick, with rates of \$75 to \$100 on acceptance.

Movie Story, 67 W. 44th St., New York City. Dorothy Hosking, editor. This book deals in fictionalization of movie plots, but the catch is that they only want them from writers who've already made a name in fiction writing. Pay is about \$100.

Movieland, 535 Fifth Ave., New York City 17. Beatrice Lubitz, editor. Want shorter articles, about 1000 words, for which they offer \$100. Also buy photos.

Photoplay, 205 E. 42nd St., New York City 17. Adele Fletcher, editor. "We use stories on Hollywood, motion pictures and cinema stars exclusively. Also use photographs. Report in two weeks; payment varies and is on acceptance."

Screen Album, 149 Madison Ave., New York City 16. Charles Saxon, editor. All material for this magazine is done on special assignment.

Screen Guide, 535 Fifth Ave., New York City. Also edited by Beatrice Lubitz, and specifications follow *Movieland's*.

Screen Romances, 149 Madison Ave., New York City 16. Evelyn Van Horne, editor. This magazine buys fictionalization of movie scripts, but generally on assignment.

Screenland and *Silver Screen* are both lodged at 37 W. 57th St., New York City 19. Delight Evans edits the former book, Lester Grady, the latter. Requirements are the same as *Movie Show's*.

Put Your Best Script Forward

By PAULINE BLOOM

EVEN for a snapshot you smooth down your hair and put on your prettiest smile. For a formal photograph which is to stand on the piano, you look your best.

The manuscript which you send into a publisher's office does much more to reveal you than a photograph, and it is far, far more important if you are serious about getting it published.

Your book should be made as appealing as possible, so that the editor who picks it up may say to himself, "Well, this looks good to start with."

What is the best way to present a book manuscript for possible publication?

First of all, any manuscript should be typewritten. This is so essential that there is no room for discussion. Some editors say frankly that they send back hand-written scripts unread.

You should use a fairly good grade of bond paper, 8½"x11", and you should make two or three additional carbon copies. This is important not only in case of loss of the original, but also in case of its publication. A book is a property which belongs to you. After selling the publication rights, it is very likely that at least some of the subsidiary rights may be valuable, and retyping a whole book is quite an expensive business. If you do it yourself it is even more expensive. For the carbons, you may use a good grade of onion skin, which will make better copies.

The ideal typewritten page contains about 250 words, approximately 25 lines of about ten words each, double-spaced, of course. This allows a margin of about 1½ inches on the left side, and about 1½ inches at the top and at the bottom. For paragraphs, indent about 1½ inches.

The advantage of such a margin allocation and spacing is that there is no need for

you to count words. Just multiply the number of pages by 250 and you have your word count for the script. It is a good idea to check your wordage by counting the number of lines on every tenth page or so, and the number of words in an occasional line.

The first page of your manuscript should have your name and address single spaced in the upper left-hand corner. In the upper right-hand corner should be the approximate word count. Now drop down to about the middle of the page and type the name of your book, in capital letters and underlined. Drop down a few more spaces and begin your copy.

Before the first page, it is a good idea to have a title page, consisting only of the name of the book and the name of the author, both in caps and underlined, and in a symmetrical arrangement in the middle of the page. This not only looks pretty, but as a dust cover protects the rest of the manuscript. It is usually the first and last pages of a script which begin to look tired after two or three submissions. With so little typing on it, this title page can be easily replaced after each submission, so that the manuscript presents a fresh appearance for the next editor.

After the first page, which has the wordage in the upper right-hand corner, this space should be used for numbering the pages, with a hyphen fore and aft, like this: -2-, -3-, -4-, etc.

Your type face should be clean and your ribbon black. Editors who spend all day and frequently part of the night reading scripts think this is important.

If you are submitting a whole book, do not fasten any of the pages together. Often writers send their book manuscript in the box which contained the blank paper. If, however, you are submitting an outline and

a few chapters, it is a good idea to insert your manuscript in a protective folder. This keeps the pages of your manuscript fresh longer. Type the name of the book and your name on the outside of the folder following the form on your title page. Stay away from fancy bindings, fastenings or "dressing up." Elaborate trappings are the hallmarks of inferior MSS.

Mail your book manuscript flat. If you are submitting a whole book, send it by Express Prepaid, and in the accompanying letter ask the editor to return it by Express Collect. A smaller script may be sent by first class mail, with a self-addressed stamped envelope for its return.

The letter which accompanies your manuscript is important. If you have had previous publication, by all means list the houses which have used your material. If you occupy a professional post of any kind, or have received any awards, or honors, the editor would like to know about them, particularly if they have some bearing on the subject of your book. If the honors are local, omit them in most cases.

Most publishing houses are now trying to report on manuscripts within a month. After a month, a polite letter of inquiry is in order. If your book is receiving such serious consideration that it requires additional readings, the editor will inform you. It is always a serious mistake to let months go by without checking.

Many of the publishers I spoke to suggested that writers send in an outline and two or three chapters, whether the work is one of fiction or non-fiction. This makes a smaller manuscript which takes up less room in his office and is easier to handle and to read. If the editor is interested, he can always ask for more material without committing himself to a contract.

To the writer this practice has even more advantages:

1. It is easier and less expensive to submit part of a manuscript rather than a whole one.
2. Because it is less bulky, it usually gets a faster report.
3. The author can start submitting his work before the whole book is finished.

RINEHART & COMPANY INC.

232 Madison Avenue
New York 16, N. Y.

STANLEY M. RINEHART, JR.,
FREDERICK R. RINEHART
JOHN SELBY, Editor-in-Chief
JEAN CRAWFORD, Mysteries Editor
BARBARA CHAPMAN, Juvenile Editor

The *Rinehart* suite has the atmosphere of a tastefully furnished, smoothly functioning home. Both the arrangement and the decor of the rooms suggest a series of quiet, well-appointed studies, rather than offices. This atmosphere did not happen accidentally. It is the result of the excellent taste of Sherwood S. Slaight, who in addition to being the official interior decorator, is also the company's treasurer and office manager.

Including mysteries and juveniles, *Rinehart* puts out about 80 titles a year. Fiction has something of an edge here, though this house is always interested in seeing a good book of non-fiction too.

Mr John Selby, editor-in-chief, is tall, gray-haired and handsome. A novelist himself, Mr. Selby understands a writer's problems. Since Mr. Selby was brought up to be a concert pianist, he knows music well, and all the books on this subject naturally gravitate toward him.

Starting with Mary Roberts Rinehart, in 1929, this firm has published the work of many distinguished writers, among them Carl Carmer, Marc Connelly, Walter de la Mare, Floyd Dell, Philip Wylie, Upton Sinclair, Hervey Allen, Alec Waugh, Myron Brinig, Rose Franken, James Branch Cabell, Charles Jackson, Frederick Wakeman, Stephen Vincent Benet, August Derleth, and many others. Faith Baldwin has a contract with *Rinehart* which covers the production of her whole lifetime.

There have been many notable sales of *Rinehart* books to Hollywood. Wakeman's "*The Hucksters*" brought \$200,000, as did Jackson's "*The Self-Condemned*." Since 1937, *Rinehart* has been putting out the River series, consisting of four books a year, the present editors of which are Carl Carmer and Hervey Allen. •

In the matter of contracts, *Rinehart* will copyright in the name of the author, and will offer advances depending on circumstances. They expect a 50 per cent split of second serial rights, book club rights, condensation, abridgement and permission to quote.

The remaining subsidiary rights remain with the author unless this publisher handles the placing of them. In that case, they ask for 20% of the foreign publication rights, and 15% of the movie, radio, dramatic, television, etc. If they place first serial rights, they ask for fifteen per cent for this service; otherwise, the author retains 100 per cent.

LIVERIGHT PUBLISHING CORP.

386 Fourth Avenue
New York, N. Y.

ARTHUR PELL, Editor-in-Chief

Mr. Pell is a solidly built gentleman who looks as though he might be a good lawyer or a top business executive. And he discussed the practical aspects of publishing with a great deal of knowledge and acumen.

When a book justifies it, he will spend \$5,000 advertising it, knowing all the time that no matter how hard it is pushed, it will not sell more than 5000 copies. All through the interview Mr. Pell kept stressing the fact that above everything else, he wants to publish good books, even if their sales possibilities seem limited.

Non-fiction is important here—history, biography, psychology, poetry and informational books on many subjects, including millinery, marriage, the American Indian, knitting, travel, education, sewing, etc., etc.

This house is 30 years old and puts out about 18 titles a year, including a few juveniles, though these are not particularly emphasized. It has published many well-known authors, both old and new—Hendrick Willem Van Loon, Emil Ludwig, Stendhal, Melville, Sterne, George Moore, Samuel Hoffenstein, Padraic Colum, Hart Crane, Sherwood Anderson, Samuel Hopkins, Adams, Gertrude Atherton, Maxwell Bodenheim, E. E. Cummings, John Dewey, Isadore Duncan, Sigmund Freud, Ben Hecht, Jacob Wasserman, and many others.

Contract terms are flexible. Royalties start with 10% and frequently go up to 15%. As a matter of policy, *Liveright* usually opens negotiations by asking for a share of subsidiary rights, the amount varying with the circumstances. Then it becomes a matter of both author and publisher conceding some points in order to prevail in connection with others. There are cases, Mr. Pell said, where subsidiary rights remain with the author.

Mr. Pell is not only willing, but eager to look at first books, but they have to be good.

HENRY HOLT & COMPANY

257 Fourth Avenue
New York, N. Y.

DENVER LINDLEY, Editor-in-Chief
JOHN WOODBURN, Fiction Specialist
ALLEN TATE, Poetry, Music and Belles Lettres
SIRI ANDREWS, Juvenile Editor

Henry Holt & Co. is 81 years old, and has a solid backlog of perennials that have been young a long, long time. So it can afford to be most discriminating in its choice of new books for publication.

The regular trade department puts out about 100 titles a year, about half of which are fiction, (no westerns, and no detective books). The non-fiction division includes poetry, music, belles lettres, history, biography, etc., with particular emphasis on books of current importance, both national and international in scope. The list includes a high proportion of books from abroad.

The big thing here is that both fiction and non-fiction must be on a high level of literary excellence. If a first book makes the grade, it is gladly accepted for publication.

Mr. Denver Lindley was previously editor at *Appleton-Century*, and fiction editor of *Collier's*. He is well known and liked by writers and publishers everywhere.

In spite of its somewhat scholarly background, this house has a particularly efficient advertising and promotion department, in addition to which it has a promotion arrangement with Richard Taplinger. For the last three years, it has carried a widely discussed weekly page in *The Saturday Review of Literature*, which has been responsible for the sale of many *Holt* books. Books in the slush pile are read and re-

ported upon just as promptly as those which come in through agents. A preliminary report is usually ready after a week or so, and if the book is kept beyond that time, it is probably getting a second reading.

Copyright is in the name of the author, and the contract form is a more or less standard one. Royalties start at 10% and go up, except in the case of foreign books, where they are usually lower.

This house asks for no part of the pre-publication sales of magazine and other rights. They do ask for a part of the second serial rights, and of the excerpt and digest rights if the sale is made after publication, (in which case the publication is presumed to have made the sale possible). Wherever the firm has handled motion picture, radio, foreign and other rights, and has negotiated the sale, it shares in these rights as an agent would.

ROBERT M. McBRIDE & COMPANY
200 East 37 Street
New York, N. Y.

ROBERT M. McBRIDE, President
JAMES W. ZARBOCK, Editor-in-Chief

Robert M. McBride & Company is 35 years old. It puts out about 30 books a year, of which a few are juveniles, a few fiction and the rest non-fiction. This house does not publish any westerns or mysteries.

The two strongest personal enthusiasms of Mr. McBride, president of the organization, are antiques and travel, and these are reflected in the *McBride* publishing lists. *McBride* puts out many books on antique furniture, silver, pottery, etc., also on home decorating, building, gardening and related subjects.

Being the publishers of *Travel Magazine*, this house has available to it many exploitation and sales outlets for travel books of all kinds, both national and international. Also in this category are books on exploration, adventure and biographies of people well known in the exploration, travel and adventure fields. Many of the travel books published here have been chosen by the National Travel Club, a book club which accounts for a considerable distribution of books on this subject.

At present this company is also building up a sporting library consisting of books on skiing, golf, tennis, sailing, fishing, horses, dogs, hunting, etc., etc.

In charge of the trade department is Mr. Zarbock, a slender, quietly competent young man who knows the publishing business thoroughly. He sympathizes with writers' problems and works closely with them in every way that he can. Knowing how important prompt decisions sometimes are, he tries to report within three weeks, whether the writer is known or unknown, whether the manuscript comes in through an agent or by way of the slush pile.

The book may be copyrighted in the author's name at his request. Royalty rates vary, as do the other terms of the contract, but *McBride* shares in the second serial rights. With a new author, they also try to arrange a participating interest in some of the other subsidiary rights. But each of the terms is of course subject to negotiation.

GREENBERG, PUBLISHER
201 East 57 Street
New York City 22, N. Y.

ELLIOTT W. McDOWELL, Editor-in-Chief

Mr. McDowell, the editor-in-chief at *Greenberg*, has the mark of the writer about him. His shirt-sleeves are rolled up, his tie is loosened, his eyes have a way of wandering out the window and fixing themselves on something beyond the horizon.

You can trace his influence on the *Greenberg* book list: "*Forest of the Dead*," by Ernst Wiechert; "*I Wait For Miracles*," by Th. Th. Heine, the first novel of an 80 year old beginning writer who is one of Europe's leading caricaturists; "*Horncasters*," a first novel by Victor Johnson about a lynching in the South.

But he is a practical man too, for *Greenberg* puts out many practical books. No matter what it is you want to do, there is pretty sure to be a *Greenberg* book which will show you how to do it. "*Five Acres and Independence*," by M. G. Kains has already sold a million copies at the original price. Other long-term successes published here are about flying, jazz, fishing, gardening, drawing, designing, cartooning, radio, busi-

ness, cooking, psychology, marriage, baseball, poultry raising, care of pets, carpentry, amateur dramatics, child adoption, and even horse race betting. If you contemplate a how-to book which has not already been too thoroughly covered, *Greenberg* would like to see it.

They have excellent facilities not only for publishing it, but for promoting it too—agents in all parts of the world, advertising in specialized magazines, and special lists and outlets which other firms do not develop. In addition to this, Mr. McDowell believes this firm's advertising budget is proportionately heavier than that of other firms.

Greenberg books seem to be close to the needs and likes of the average reader. *Montgomery Ward* lists more books put out by *Greenberg* than by any other publisher, this in spite of the fact that the *Greenberg* list is a comparatively small one—from 20 to 30 books a year. *The Christian Science Monitor* will not accept advertising for a book which is not on its special "approved" list, but it does carry many *Greenberg* ads.

Mr. McDowell suggests that instead of a completed book, writers submit a very carefully worked out synopsis or table of contents, with about 100 pages of copy. This will give the editor enough material to consider, and at the same time will not represent as heavy an outlay of time for the writer as a whole book. Manuscripts are almost always decided upon within a month.

Copyright may be in the name of the author on request, but Mr. McDowell did say that the *Greenberg* contract does not meet Author's League requirements. *Greenberg* expects 50% of the book club and second serial rights. As to movie, radio, television, foreign rights, etc., they will ask for cuts, varying from 50% to nothing, depending on circumstances. "It's a matter of bargaining," said Mr. McDowell frankly. "Like other publishers, we take what we can get. But if it's a book we're keen on and the author or his agent hold out—why, we give way, like everybody else."

THE MACMILLAN COMPANY
60 Fifth Avenue
New York City 11, N. Y.

H. S. LATHAM, Vice President, Editor in Charge of Trade Department, and Editor-in-Chief of Miscellaneous Books Department.

MR. R. L. DeWILTON, Religious Books Editor

MISS W. RESSELS, Outdoor Books Editor

MISS DORIS S. PATEE, Juvenile Editor

If you include its English parentage, *Macmillan* is more than 100 years old, but it became a separate American publishing corporation 50 years ago. It puts out about 200 titles a year, which are chosen from manuscripts that come in at the rate of 50 to 60 a day. You figure out the proportion of acceptable titles yourself, and then you will perhaps have a better idea of how important it is to give each piece of work you produce the very best that is in you.

Mr. Latham, vice president, editor-in-charge of the trade department and editor-in-chief of the Miscellaneous Book Department, is a genial, portly gentleman who came to *Macmillan* straight from college 39 years ago, and has remained ever since. Working with him is a staff of nine associate editors whose job it is to help *Macmillan* writers produce the best work of which they are capable. Each new writer is assigned one of these editors, not arbitrarily, but for sound reasons of compatibility. For example, if an editor discovers a writer and becomes particularly excited about him, if a writer and editor share an enthusiasm over the subject of the book, or if a writer knows one of the editors and asks to work with him, they will be teamed up, and everything possible will be done to establish a friendly writer-editor relationship.

Mr. Latham stressed the fact that young writers do not get lost in the shuffle here. This house is particularly interested in developing new talent, and goes out of its way to do so. It has strong advertising, publicity, and mail order departments, which make it a point to work just as diligently with new writers as with those of established reputation. "After all," Mr. Latham points out, "some of the old ones are on the way out, so isn't it ordinary good sense to build up the new talent from the very beginning?"

(Continued to page 80)

Truth About the True Detectives

By R. J. TRAVERS

WRITING true detective stories is *really* a murderous business. The market makes a specialty of booby traps and going up against it is like navigating through a minefield without a compass. During the last two years, I ground out and sold 5,000 words a week to this market. To summarize it briefly, true detective stories are highly colored accounts of actual murder cases. They are illustrated by photographs. A dozen or so publishers buy about 150 of the 5,000-word stories a month and pay an average of two to three cents a word.

Those are the facts. Everything else is hazed over by variables as contradictory as the characters of Dr. Jekyll and Mr. Hyde. Hold on tight while we tour the market, and I'm quite sure you'll see what I mean.

Editors prefer to deal with writers who live near the scene of the crime. As a matter of fact, though, a very large percentage of the manuscripts are turned out in New York by hacks who cull their material from newspaper clippings. Some writers retain newspapermen in cities throughout the nation at a small fee to wire them when a murder occurs and then mail the clips and photos as the case develops. Some of these men who specialize in supplying material will gather as many as 75 newspapermen to work for them.

Naturally the writers must pay either their own reporters or the agencies for the material, and in order to get full value from a murder case they often sell two or three versions of it. The newsmen who supply material also sell duplicates of the same cases to several writers.

The New York picture, then, focuses on a dozen or more writers who are amazingly

resourceful. Competition is keen, cost of material and pictures is high, and emphasis is on sharp and deceptive practices.

The market is so ghost-ridden that offices of some of the big producers are as eerie as a haunted house. Even some of the ghosts have ghosts! I've had as many as four stories in a single issue of a top magazine under four different bylines. One editor, who has bought at least fifty of my yarns, isn't even aware I exist.

Various versions of the same murder case appear in competitive magazines and although they're all presumably based on fact, I've rarely seen two versions which were similar. The agencies specializing in true detective stories angle their material so that similarity of authorship is not suspected.

Editors aren't exactly pleased with this state of affairs. They're hostile to writers who sell multiple versions, and they're extremely allergic to libel, plagiarism, and crude distortion of fact. They'd prefer not to deal with the mass production writers. But during and for several months after the war, when the market was booming and copy was scarce, they had no choice.

Editors of the better magazines are now trying to build local coverage and, therefore, a summary of market conditions should be of interest to writers content to handle only the occasional cases which occur in their areas. I'll explain enough about filings, basic story requirements, formula, and markets, so that almost anyone who can write a declarative sentence can make himself a fortune so small it will be hardly noticeable.

We'll assume Joe Smith lives in a city of 50,000 population, the citizens of which can be counted upon to murder about half a

dozen of their fellow citizens annually. One morning our hero is struggling valiantly to prevent himself from sitting down in front of a cold typewriter and turning out some prose. He picks up the newspaper, figuring he can waste almost an hour by reading everything from banner to obituaries. He notices an item on Page 1 which explains that somebody has killed John Doe.

Now if Joe wants to try his hand at covering the case for one of the fact detective magazines, he's got to discard his dreamy literary pursuits and, instead, chase after an elusive thing called a filing.

A filing is true detective parlance for a query. When a murder occurs anywhere in the nation scores of writers are making telegraphic or telephone queries to the editors before the victim's body is cold. They all ask for the exclusive right to handle the story. Each editor grants a single filing, and the writer who gets it collects the material and produces the yarn. The others, whose queries were rejected, forget about that particular murder and wait patiently for the next one.

Since it's essential to get a filing before attempting to write the story, I'll explain exactly how Joe Smith should go about getting one. If Joe is a professional, he begins long *before* a murder occurs. He sends a letter to the editors explaining that he's qualified to handle true detective cases, that he can get both the official and the inside dope on murders which occur in his area, that he can write acceptable copy, and that he can obtain the necessary photos. He asks the editor to consider him for coverage of murders which occur in the city where he lives. If the editor replies favorably—some of them will explain they already have coverage in the area—Joe waits for a murder to happen. When it does, he wires the editor immediately, giving the name of the victim, the place where the murder occurred, the date, and perhaps a phrase or two calculated to sharpen editorial interest in the crime. If the editor replies granting the filing, Joe can then proceed to collect the material and, when the case is solved, write the story.

Joe is bound to encounter strong competition in the attempt to get a filing. He

can't quarrel with the system, however, because it serves a very useful purpose. If the cases were not assigned by granting of filings, dozens of writers would produce the same case for the same editor and, of course, only one would make the sale.

Since established writers will get the lion's share of filings on current cases, Joe might find it profitable to make a slightly different pitch. Most editors buy old cases—that is, stories of crimes which occurred as long as ten years ago—if it hasn't been published previously. Perhaps Joe can delve into old newspaper or police files and come up with an old case which nobody else has written. He queries the editor by mail. If a filing is granted and the editor likes the story, Joe may get a better break on subsequent wires requesting filings on current cases.

We'll assume now that Joe has obtained a filing. Before he can write the case, he must be certain that it meets certain basic requirements. I'll list them in the order of relative importance.

The case must deal with homicide. A few off-trail stories based on larceny, detective personalities, or prison methods are purchased but the editor usually orders them from established writers. Deaths which result in third-degree murder or manslaughter verdicts aren't often acceptable.

The killer must be indicted and, eventually, convicted. Most editors won't publish the story until conviction, but they usually want the manuscript after indictment. When the killer is convicted the writer forwards a one paragraph add listing date of trial, verdict, and penalty. Occasionally an alleged killer is acquitted. That's nice for him, but it's tough on the writer who must cancel the story he wrote after indictment. Trial often is delayed several months and many editors won't pay for the story until conviction.

Both killer and victim *must* be members of this white race. (This, by the way, is probably the only instance of racial discrimination which may not be objectionable).

Neither victim nor killer may be juveniles—as far as their chronological age is concerned. If the killer is younger than eigh-

teen there's the possibility he won't be charged with murder. If the victim is extremely youthful—for example a child murdered by a pervert—motivation of the crime is either taboo or obscure.

The above requirements are seldom circumvented. Others aren't quite so rigid, but they're important from the writer's standpoint since they will determine the quality of the story.

If a thug goes into a store, kills the proprietor, and leaves with the contents of the cash register, the only possible motive is robbery. And the only actual element of mystery is the identity of the killer. Since the murder probably wasn't premeditated, it's not good material on which to build suspense, characterization, and climax. Such a case should be discarded unless exceptionally clever police work, puzzling or bizarre clues, or some intriguing angle is involved.

Most murders are dreary affairs. Often the writer must bolster his stories with fictional motives, clues, and police work. And even fiction can fail if there isn't at least one acceptable factual prop. A good criterion for judging value of cases is whether or not killer and victim were acquainted. If they weren't the case is going to be difficult to handle. It will be necessary to invent enough conflict and motivation to link the activities and the destinies of total strangers.

In general, the case should provide some element of mystery. If John Doe was killed by a drunken companion in view of several witnesses who immediately captured the killer and turned him over to police, the case probably won't be worth writing. A good criterion here is lapse of at least a few hours between discovery of the murder and arrest of the suspect.

Editors like cases which involve young and pretty women either as killer or corpse—preferably the latter. Feminine interest makes a weak story saleable. If all the characters are masculine more than average color, dramatic incident, and climax is required.

Some editors, particularly the better ones, reject cases which concern the murder of a man by his wife—or, of course, the other

way around. It's difficult to handle such a situation without directing suspicion immediately at the guilty spouse.

There are exceptions to every one of the above rules. I've built many an impossible case to saleable stature by fictional devices. But I don't advise the novice to try it. I recall one case in which a disgruntled employe stepped into his boss' office, shot him, and scooped up some cash which was lying on the desk. As he raced from the room a detective grabbed him. The killer immediately confessed and was jailed on a murder charge. That's the type of case the amateur would find difficult to write. However, I turned out two completely different versions of it. The operator I was ghosting for at the time wrote two more versions, and another ghost wrote a fifth. It was necessary to invent a police investigation, clues, motives, and dramatic incident not once, but five times. The five versions of that "true" detective case were sold. That was two years ago, though, when editors weren't too particular. Since then the trend has been toward less fiction and more emphasis on police work, characterization, atmosphere, and narrative effect.

Although several magazines are beginning to use a few posed photos as illustrations, they still require a picture of the killer or killers, victim or victims, at least one of the investigators who solved the case, and shots of the scene. Glossy prints of pictures which appear in the local newspapers are adequate. They usually can be purchased from the news photographer. If not, the writer may have to employ a bit of ingenuity to get a set of pictures. He may find it especially difficult to find sufficient art to illustrate old cases. The glossy prints should be submitted with the manuscript of the story. Captions and identifications should be penciled on the back of each photo.

WE'LL assume now that Joe Smith has a filing, has decided that the case is worth writing, and has obtained the necessary photos. After the case is solved by arrest of the killer, all he has to do is write the story. It will be good or bad de-

pending upon his skill in handling action, suspense, and dialogue within the framework of a very strict formula.

The formula itself is very simple. Find the body, identify it, and establish the fact of murder. Introduce the investigators who are to solve the crime and let them pick up a few clues. One of the clues must point to a phony suspect; another should hint at the motive; the third must remain obscure until it finally leads to identification and capture of the killer.

Outline of a T-D Story

A page analysis of 5,000 words on twenty manuscript pages breaks down something like this:

Pages 1 & 2: Find the body, identify it, introduce the cops, establish the atmosphere which is to color the story.

Pages 3 to 5: Find all clues. Have the cops visit the home of the victim and trace his activities leading up to the time of his death. Then, either reasoning from the clues or from statements made by the victim's relatives, friends, or employers, start the cops on a hunt for the phony suspect.

Pages 5 to 10: Introduce the killer casually—if at all possible—as a minor witness or bystander, or have him picked up by the cops, grilled, alibied, and released. The object is to present the killer early so that his capture won't be a complete surprise. His presence early in the yarn will unify it. Then continue the search for the phony suspect and let the cops make deductions from clues and the activities of the victim.

Pages 10 to 14: After further insight into clues or information unearthed by the cops, capture and arrest the phony suspect. Build a strong case against him but don't reveal any clinching evidence.

Pages 14 to 17: Let the cops, either reasoning from something the phony suspect has said, or from belated deduction from original clues, suddenly pick up a new trail which will lead them to the killer.

Pages 18 & 19: After some more clever deduction and police work, cops pick up the killer and pin the crime on him. Killer confesses, or if he does not, the evidence against him is reviewed. Phony suspect,

who has been held by police since his arrest, is released.

Page 20: Clear up any loose angles relating to clues or activities of the murdered man or killer, or motive. Conclude the story with a statement that on such and such a date a grand jury returned an indictment of murder against the killer and trial was set for the next term of court.

The most efficient way to discover variations and refinements of the basic formula is to compare the page outline given above with several published stories. None of the factual sequences of the two hundred or so true detective yarns I've written ever fitted into the pattern of the formula; they had to be forced into it. This was done by fictional devices, introduction of phony suspects, and planting of phony clues. The fiction was blended without doing too much violence to the facts.

The police investigators must always be represented as shrewd and resourceful. Solution of the case must never be accidental; it must result from police work and deduction. Never direct suspicion toward a living person.

Don't assume that the writer is free to shuffle fact and fiction as he pleases, or that editors approve such a handling. If the phony aspects aren't worked in skillfully, the editor will reject the story; or, if he prints it, will get complaints from police authorities or individuals involved in the case. Editors don't always recognize fictional touches in stories they buy. In one case I had a fictional suspect picked up on a robbery charge and then held for the murder. The editor asked, seriously enough, for the police record on the robbery charge. Other editors, though, insist on seeing newspaper clips of the crime so they can compare the facts with events described in the stories.

Use every fact, every splinter and piece of a fact that's available. If phony clues must be planted make them consistent with the circumstances of the case and with the characters involved. Don't plant a jeweled poniard in a laborer's lunchbox; passionate love letters in an elderly spinster's desk; rare bits of sculpture in the basement of a tenement; an ancient Egyptian scarab on



Dan McCloskey wasn't handsome — but neither was he unhandsome. His frame, however small and slight, was wiry. Thick horn-rimmed glasses but enhanced sharp, piercing, black eyes. A thin acquiline nose which might have been termed pointed offset a humorous mouth. His mind, his mind was razor keen and . . ."

the victim's forehead, or rare coins in his pocket.

Acceptable plants are stubs of theater tickets; sand or some other identifiable substance in the victim's fingernails; a smudge of face powder on a lapel. An effective clue may be a cryptic, but thoroughly logical phrase mumbled by the victim just before he dies; or recollection of such a phrase by a friend or employer.

Some clues won't have to be invented. Usually the killer leaves the murder weapon at the scene of the crime. If the victim was feiled by a bullet, the slug and police ballistic reports on the type and caliber of the gun from which it was fired are useful. Other weapons such as bludgeons or knives may be available. After describing the actual weapon, it may be possible to add enough fiction to develop it into a first class clue. If the victim is killed by blows of a club the cops can often deduce whether the murderer was right or left handed. Force of the blows may be related to the strength of the killer. Other possibilities are bits of fabric clinging to the club, a feather, a trace of chemical, or a bit of twine around the handle of the club.

In most cases there is considerable time lost before police actually learn the identity of the victim. If possible, get the story moving faster by planting an identification card on the body. Don't waste too many words describing the grief of the victim's relatives. Every extraneous incident must be deleted in order to crowd all necessary plot development, description, and characterization into 20 pages.

As soon as the killer is captured—which climaxes the story—end it as quickly as possible. Don't ever distort facts relating to the locale, identity of victim or killer, jury verdict, and penalty.

I could continue the list of suggestions and cautions for more than a mile, but I'll summarize them all by saying: study published stories carefully, outline them, notice the blending of fact and fiction, and then use whatever ingenuity and judgment you possess.

Most editors, after accepting a story, require the writer to sign and have notarized a statement which makes the writer legally responsible for all statements of fact. Editors who don't use separate forms incorporate a similar statement on their checks so that when the writer endorses them he accepts liability for any legal actions that might result from publication of the story. The forms look very formidable, but if the writer's conscience is relatively clear, he need have no fear about signing them.

The Principal Markets

A list of the principal markets follow. The comments, all of which are based on my own experience, should help the novice to make an intelligent choice among them. There are other markets, which may be irregular, and some of the markets listed below may vary titles or occasionally editors from time to time. For further information, see this month's "N. Y. Market Letter."

MacFadden Publications, *True Detective*, *Master Detective*, both monthly, John Shuttleworth, Editor, 205 East 42nd Street, New York City, 17. These books are the best. Current and old cases. Stories must conform to facts. *No fiction is acceptable*. Top quality writing; emphasis on police

methods. Write story chronologically and make all details exact and exhaustive. The toughest market to hit but it pays the highest rates. Rates up to 4c a word with, sometimes, a bonus. Photos used, \$5 apiece. Payment for both manuscript and pictures immediately on acceptance.

Dell Publications, *Inside Detective*, W. A. Swanberg, Editor; *Front Page Detective*, West Peterson, Editor, both monthly, 149 Madison Avenue, New York City, 16.

These two books are also top markets. They are edited extremely well and writing must be colorful, dramatic. Current and old cases. Stories must conform closely to facts although a few fictional touches, blended very carefully, may be acceptable if they aren't too blatant. Difficult market to hit. Rates 3c a word. Photos used, \$5 apiece. Payment for both manuscript and pictures immediately upon acceptance.

Fawcett Publications, *Startling Detective*, Hamilton Peck, Editor; *True Police Cases*, Sam Schneider, Editor; both monthly, 1501 Broadway, New York City, 18.

Startling is a good market since the editor is starting to shift to local coverage. Requirements are fairly high, and emphasis is definitely on police work although atmosphere, color, and bizarre incident is favored. Editor will stand for considerable fictional touches if they add up to a good story and aren't too far from the facts. Has many favored writers, but it's possible to get into the market with good old cases or current ones which occur in areas where he has no resident writer. Pays \$150 for manuscript on acceptance; \$5 apiece for pictures on publication.

True Police is a fairly new publication, formerly edited by Horace Brown. It is, without doubt, the best edited book in the field. Stories have color, excellent characterization, and only the best motivation. Many very old cases are used. Most of the writers are top men; very few hacks. Small possibility for beginners hitting it. Good to study, though, to see what can be done with a fact detective story. I've never sold a story here so I'm not certain about rates. Top writers undoubtedly get fair payment; probably average payment is the same as *Startling*.

Hillman Publications, *Crime, Headquarters, Real, and Uncensored Detective*, all monthly, Hugh Layne, Editor, 535 Fifth Avenue, New York City, 17.

This is the ideal market for beginners. The four books use up to forty-four cases monthly. Current and cases not more than five years old; although good ones older than that would probably be accepted. Editor insists on local coverage, although a few of the mass-production writers manage to get into the book regularly. Quality of writing need not be too high. Fictional touches acceptable within reason. Lots of local color is required since apparently the effort is to sell the magazine on a large scale in localities where the crime described occurred. Payment is \$125 for manuscript on acceptance; \$5 apiece for pictures on publication.

Triangle Publications, *Official Detective Stories*, Harry Keller, Editor, monthly, 400 North Broad Street, Philadelphia, 30, Pennsylvania.

This market is not exactly wide open. The editor wants local coverage and generally gets it although some areas are still open. Mostly new cases. Editor is very particular about filings; doesn't want any fictional touches, but will accept some from his established writers. Wants rough, tough cops in the Chandler tradition. Motivation must be of the best. Book is photo-offset and usually beats all other magazines with current cases. I've never sold to this one although I was able to get filings of cases which never developed well enough to be written. Uses off trail stuff, occasionally. Payment is said to be about 3c a word and \$5 for pictures.

Detective World, Lionel White, Editor, Joseph Piazza, Managing Editor, monthly, 19 West 44th Street, New York City, 18.

This market is also okay for beginners. The editor demands good cases and insists on high-quality writing but payment is low and slow and as a result most of the established writers don't bother with it. Uses both current and old cases. Not too difficult to get filings and, if story is well written, it will be accepted eventually. My experience has been that reports take about a month, payment which is presumably on

acceptance is delayed another couple of months, and pictures are paid for several weeks after publication. However, the editors are excellent to deal with on everything except financial matters. Payment is \$100 for the manuscript, and \$3 apiece for pictures.

Volitant Publications, *Tru-Life Detective*, *Vital Detective*, and others; Tony Field, Editor, irregular, 103 Park Avenue, New York City, 17.

These publications, in large format, try to be more sensational than the others, and woman-interest is practically a must. In my opinion it's not a good market for either beginner or established writer since reports are sometimes delayed for months, payment is not made until publication; and payment for pictures is delayed as long as possible. Payment, when finally received, has been \$100 for the manuscript and \$5 for pictures. Rumor is, though, that these rates may be reduced.

Frederic J. Buse Publications, *Authentic*, *Current*, *Timely*, *Baffling Detective*, 66 East 78th Street, New York City, 21.

These books were good ones, using mostly current cases and permitting a lot of fictional touches. They were suspended in March, 1947. Current rumor is that they will resume and if they do the market should be excellent. Previous payment policy was \$100 for manuscript on acceptance, \$5 for pictures on publication. Watch for resumption of these magazines.

Postal Publications, Inc., *Complete*, *Expose*, *National*, *Amazing*, and *Leading Detective*, bi-monthly or irregular, Robert E. Levee, Editor, 366 Madison Avenue, New York City, 17.

These magazines were formerly under the Martin Goodman imprint. The editor seems to want authentic local coverage although some mass-production writers ap-



pear often. Uses current and old cases. Payment is said to be from 2 to 3c a word for current cases, less for older ones; pictures \$3 to \$5 apiece. The beginner may find this a good market, and should try it, although I'll admit it never tempted me.

Columbia Publications, *Confidential*, *Human*, and *Revealing Detective*, Ethel Sundberg, Editor, 241 Church Street, New York City, 13.

Current and old cases. The magazines have been quarterly or irregular, although they seem to be appearing often enough at present. I've been told payment is not particularly high. The beginner might discover that the market is okay.

A Lady Enters Paradise

Sir:

Certainly Bennett L. Perryman can live on \$3 a day—anyone may who has the courage. We've lived on less than that, and have four children.

Our first move was to buy three acres of good tillable ground on a small hill, with tall trees for shade, and a view. With our own hands, and what little money we had, we built the first unit of our house. As the checks came in we made additions and added luxuries, and there was no debt to worry us.

The three greatest living expenses are food, rent and fuel, in order named. We raise and preserve half our food. After fifteen years of experimenting to find the ultimate in efficiency, we have reduced our stock to one cow, one hog, twelve leghorn hens, a very large vegetable and berry garden, and plenty of canning. Nearly all of our seafood comes from the nearby river and ocean, some meat from our fall shooting, and lots of sport and sunshine thrown in free.

It's important to be hard-hearted and keep to barest essentials in production, and not get romantic over goose or turkey raising, or goat dairies or rabbits. They take time and are too diverting. The primary purpose is writing.

The old-timers had an almost lost secret of living that should be revived for some types of people. They built small, compact houses, easy to heat and otherwise maintain. They provided much of their living, and had some small business or enterprise to provide necessary cash. Being in a rural place, they wore simple clothes that cost little, and had a few "dress up" things for "going to town" or parties.

We captured this simple life. The staple food we must purchase costs about \$500 a year, house maintenance (taxes, insurance, repairs) about \$50, fuel about \$60. Most of the fuel cost is for cooking as the house is heated with wood. From a nearby sawmill we cart slabs and burn them in a huge, old-fashioned logwood stove. This sounds primitive, but is efficient; and more and more of our city friends back up to the fire, saying, "There's really nothing quite like a wood fire, is there?"

We are seventy miles from New York City and the numerous writing markets. We are five miles from two railroads, and numerous bus lines, so are hardly isolated.

Three acres are a nice quantity of land. There is not so much land that we feel we must "do something with it" or make it pay its way. Yet there is plenty for a large fenced playpen to confine our exuberant offspring.

But one must have courage to flout modernism and be different. Yet nothing could tempt me to exchange this chance to work in the garden when the dew is on, or when the birds are singing at dusk. I have a huge pocket sewn on my dungarees and carry a large pad and pencils. No work is too important to interrupt and get down those story ideas when they strike. They can be developed

later on the typewriter. Now it is a flash of idea, or conversation or description. I do my best thinking when working in the sun, and none of the neighbors think less of me if I sit down and write. They have their peculiarities, and grant me mine.

Breaking away is the hard part—daring to do something different. And finding the right place. But there are plenty of them, all over the land. Little towns on the edge of larger towns, the outskirts of commercialism. Little places full of character and individuality where one can "enjoy life, liberty and harmony" on whatever one can make in a day.

(MRS.) BELLE SMART,
R. 1, Box 261,
Lakewood, N. J.

Trade Journal

Sir:

Western Upholstery, Furniture & Bedding is a craft publication going to upholstered furniture manufacturers, mattress and sleep equipment manufacturers, custom upholsters, designers, decorators, automobile and aircraft trimming and upholstering departments and shops and all the various allied crafts.

Our prime need is well-illustrated semi-technical stories on plant operating problems for the upholstered furniture or mattress manufacturer. These articles should not be merely case histories, but should tell how a plant solved a particular problem that may affect others in the industry.

We are always in the market for case histories of an unusual upholstering installation in a bar, restaurant, theatre, airliner, bus, railroad or similar installation. Articles *must* be well illustrated, and should give the trade names of materials used and colors of upholstering materials. Upholsterers often invent special techniques of their own which would be interesting.

We are also very much interested in getting well-illustrated articles on re-upholsterers, designers and decorators, with articles on re-upholsterers being preferred at the present time.

At the present time, we are running articles only on operations in the eleven Western states. We are trying to build up an inventory of both news and articles from the area West of the Mississippi River, and we will be more than happy to hear from writers living between the Rockies and the Mississippi for consideration as regular correspondents. As a matter of fact, we are very anxious to line up a staff of regular correspondents in all centers of the West.

Payment—2c a word minimum, on acceptance. Fast reports, usually within a week. It would be best to query the editor on articles before submitting them. News items always welcome.

JOHN L. COONEY, Editor,
P. O. Box 9367, Sta. S,
Los Angeles 5, California.

NEW YORK MARKET LETTER

By HARRIET A. BRADFIELD

THE new magazines which were able to carry through to actual publication this fall make a good showing.

Mademoiselle's Living came out with as handsome and exciting a first issue as the newsstands have seen in many a day. Perhaps it is not fair to compare this with the usual run of first issues, since it had behind it all the experience and well-trying talents of Betsy Talbot Blackwell's *Mademoiselle* staff.

As a market for writers, it is very specialized. But what a beautiful showcase for what it does buy! It is a market only for short articles under 2,000 words, very concentrated in treatment. These are mostly of the how-to type, or are short humorous pieces on the home. As to viewpoint, all must appeal to the smart young homemakers of today. This is a Street & Smith Publication, 122 East 42nd Street, N. Y. 17.

The fact-detective field seems to be holding as steadily as any, these days. But there are some important changes in editors, and even some new titles.

Publisher Martin Goodman, who shifts his publications around to enable him to sail very close to the sales-winds, now has nine fact-detective books—all quarterlies. Robert E. Levee edits these at 366 Madison Avenue. (N. Y. 17.) And as he keeps to a very similar policy for all nine of the magazines, a single query about a case takes care of the group.

Six of these books follow the title pattern of *Amazing Detective Case*, being *Complete*, *Leading*, *National*, *Exclusive*, and *Best Detective Cases*. The other three are *Exposé Detective*, *Ten True Crime Cases*, and *Exposed Crime Cases*. That last one indicates the choice of titles must be getting low.

Current cases are preferred whenever

possible. But old cases are welcome if they are really good, and if they have not been published (here or elsewhere) for three years. This is the time fact-detective editors figure for a new crop of readers to appear. A good choice of pictures is important. As to lengths: short-shorts between 1,000 to 2,000 words are always welcome. The average story runs 4,000 to 5,000 words, but not over that.

The basic rate of payment has been boosted a bit, it is pleasant to report. Old cases now bring 2 cents a word, while new cases bring from 2½ to 3 cents. Pictures are mostly \$3 each for all used. And there is just one check from this house, both text and pictures being paid for on acceptance. Reports, I am told, are very fast here. The editor does not like to see manuscripts waiting more than three work days without a report going out.

Fawcett Publications have shifted the editors of their two fact-detective books. Horace C. Brown, who has been associated with the company for a number of years, resigned recently. So far, he has been reported as wanting to free-lance rather than make connections with any other publisher.

To fill his place, Sam Schneider has been taken off *Startling Detective*, of which he has been editor since that magazine's post-war revival, and has been booted upstairs to handle editorial affairs on *True Police Cases*. This is a literal as well as figurative move, since the latter magazine is up on the 23rd floor.

Last month, the Market Letter carried a report from Horace Brown on the needs of *True Police Cases*. You can rely on that information as being dependable, for the new editor tells me he is not contemplating any particular changes. Only one correction should be noted: in the very short ma-

terial, 500 words is about right for a one-column story.

Just to keep the record straight, however, here are the needs as told to me by Mr. Schneider. For the articles, off-trail stuff is most welcome. This would include material from public officials on crime detection or almost anything in police fields. First person stories of people involved in crimes are good; either criminals or those in any other role which lends itself to a moving story.

A foreign background is sometimes acceptable. "Tight" writing is a must if you would impress this experienced editor. Lengths may be anything from 500 words to 7,000. Reports are usually very fast. And payment is at the top of the field. Address: *True Police Cases*, 1501 Broadway, N. Y. 18.

Hamilton Peck, associate editor for two years on *Startling Detective*, has been upped to editor now. He seems like a very modest sort of man, but turns out to have an unusually colorful background, all of which he puts to good use in his work. He started off as a mining engineer, working for six years in the interior of Alaska, the mountains of New Mexico, and other colorful places. Then he switched to newspaper work. Perhaps as a result of those sixteen years' experience, he thinks that newspaper work gives a man the best background training possible for doing fact-detective stories. During the war, he was with the Office of War Information in Australia and the Philippines. You can see why he likes good background work and why he'll be a hard man to fool with anything not strictly according to the facts!

There are no policy changes planned for *Startling Detective*. Variety is especially welcome in this market, and that means period of crime, place of crime, angle of presentation, as well as pace in the telling. The best average length here is 5,000 words. The market is also wide open to one and two column shorts. Count about 500 words to a column. A few stories can run 1,200 to 1,500 words, also, for one-page features. The shorts deal with any phase of crime or police work. They should carry a lot of

punch in the writing. And a two-column article or story needs a gimmick or snapper at the end for a special fillip.

Reports are fast in the field. The editor sends two separate checks. Text is paid for on acceptance; about 3 cents a word for regular stories, about 5 cents for the shorts, which must be very much boiled down, yet with color and reader-interest. Pictures are paid for on publication. Address: *Startling Detective*, 1501 Broadway, N. Y. 18.

PHOTOPLAY has promoted Adele Fletcher to the position of editor. She replaces Helen Gilmore, who died October 8th. Miss Fletcher has been a writer for Macfadden magazines for many years, and has recently been fashion editor of *Photoplay*. Fred Sammis continues as editorial director of the magazine. Address: 205 East 42nd Street, N.Y., 17.

There has been a change of policy on the three love pulps which Marie Antoinette Park edits for Columbia Publications: *Gay Love*, *Ideal Love*, and *Romantic Love*. Instead of using all original shorts and novellettes, each book will now feature a condensation of a complete novel already published in book form.

The editor is still in the market for shorts up to and including 5000 words in length. But as only a very few can be used in each magazine, the market here is now very limited. Payment is one cent a word, on acceptance, for whatever original material is bought. The new policy begins with the February issues. All these magazines are quarterlies now. Address: 241 Church Street, N. Y. 13.

Scientific American, one of America's oldest periodicals, has been purchased by The Sciences, Inc. and will be converted into "a new magazine of the sciences," according to its announcement. Orson D. Munn has resigned as editor, a position he held for many years. He will retain some financial interest in the magazine—which has been owned by his family practically since its start 102 years ago.

The new editor and publisher is Gerard Piel. Dennis Flanagan is the new managing

editor. The new *Scientific American* is expected to cover all fields of science: the physical, biological, and social sciences, engineering and medicine. It has skipped some issues, to allow for the change, but is expected to go ahead early next year. Changes will be gradual, to hold former readers and draw in new ones.

The magazine is planned to occupy a place between the technical and professional journals of limited circulation and science-reporting in the general magazines. An increase in size is planned. Most of the material will be staff produced or done to assignment, as requirements are very stiff. Offices are the same as they have been: 24 West 40th Street, N.Y., 18.

There are several changes of address to be noted now. *Story Magazine* and *Story Press* have moved to 116 East 30th Street, N.Y., 16. (They were formerly at 432 Fourth Avenue.) The new place is the "basement" floor of a nice old brick house in one of the few lovely old side streets of Manhattan that boasts trees and vines and little dooryards fenced off from the public walks.

Open the gate and descend a few steps. Push open the door under the high main-entrance steps, and there in the little hallway you will see to your left the glass Information window. It is a pleasant looking place, with a homey sort of atmosphere that only one of the "little" magazines can indulge. But work goes on in a business-like way.

Story has had to skip one issue, quite a gap on a bi-monthly. But the editors hope to keep to a regular schedule after this. There is no change in policy or requirements.

The Annual College Short Story Contest continues, and the closing date for the current, or 14th contest is March 1, 1948. Stories must be no shorter than 1500 words, and no longer than 7000. The first prize is \$100. Check with announcements in the magazine or write to the editors for terms of the contest. Each contest, and especially ones for college students, seems to have special requirements about manuscript submission which must be adhered to. Remem-

ber the new address: *Story*, 116 East 30th Street, N.Y., 16.

Volitant Publishing Company has also found itself a new home. Formerly at 103 Park Avenue, this company bought an aged private residence directly behind the Advertising Club's Park Avenue building. The new address is 105 East 35th Street, N.Y., 16.

Things were in a terrific turmoil when I pushed open the big outside door and stepped into a dim but noisy carpenter's heaven. The first floor was still dark with ancient paneling which is said to have come from an Italian monastery in the 19th century. The switchboard and information clerk were huddled, for safety's sake, in the second-floor hall. And while I asked about editors, two carpenters were—quite literally—nailing pieces of the flooring down right under my feet.

The various Volitant magazines hold firmly to the needs reported here recently. Frances Glencott, editor of the new *Cover Girl Fashions*, says there is practically no free-lance market on her type of magazine. Most of the material must come from those on the inside of the fashion business.

W. W. Scott always has good advice for writers—and can't understand why so few seem to submit really professional-looking material. Why do so many, he wants to know, keep their addresses secret? They leave the address off the manuscript—as no able writer would do!—and he has to search high and low, on b cks, on original envelopes, maybe on a letter sent in a separate envelope! But he has a reasonably good market, now that *Sir!* has been promoted to a monthly.

Requirements are just the same on all the other titles of this house. Tony Field continues to edit the three fact-detective books: *Tru-Life Detective Cases* which is a monthly, and *Sensational Detective Cases* and *Vital Detective Cases*, both of them bi-monthlies. George Shute handles the two picture monthlies, *Hit* and *Laff*. Remember the new address for all of these: 105 East 35th Street, N.Y., 16.

Dell's fact-detective market is about as steady as any I know. Here it is almost a

year since I had called on these two editors, but the books were going along as smoothly as ever, with no changes in requirements, their rates of payment still as high. W. A. Swanberg, editor of *Inside Detective*, and West Peterson, editor of *Front Page Detective*, continue to agree on what they want and what they pay. More pages are being added to each magazine with the February issues, so the market is wide open for good copy.

The biggest need, as always, is for case stories averaging 5000 words in length. Short stuff of 1000 to 1250 words is also good, and can be articles on anything to do with crime, sketches of law-enforcement officers, anything unusual which can be handled in a compact article form.

One suggestion these two editors have to make is that a better coverage of crimes in all parts of the U.S. would give better variety. There are plenty of good writers to handle crime-stories in California, New York, Chicago, and through the South. But where are the writers in Ohio and Indiana, Missouri, Nebraska and the Dakotas; in New England? There are opportunities for new writers in those areas. Newspapermen make good fact-detective writers for this market, too. They know how to get facts, and are used to handling this type of material. Also, they know that facts and reliable information are of utmost importance.

Front Page Detective and *Inside Detective* have a combined circulation of a million copies a month. They can afford good rates. Text brings 3 to 4 cents a word, depending on how new the case is and whether rewriting is needed. Pictures bring \$5 and up for each one accepted. And payment is all on acceptance; a single check for story and pictures. Address: 149 Madison Avenue, N.Y., 16.

THE love-pulp field seems to concentrate more and more at Popular Publications with seven books a month though *Thrilling* and *Ace* both have active markets also.

Louise Hauser tells me that she buys very close to her deadlines for *All-Story Love*,

Love Short Stories and *Love Book*. Consequently her market is always open, at least for shorts, which may run up to 6000 words. Stories under 4000 words seldom have enough plot and emotional buildup to suit her. Right now she can use short novelettes of around 6000 to 8000 words. She would look at a few longer ones, up to 12,000 words, if they are very good.

A seasonal background is another feature she likes. When you read these notes, she will be ready for spring stories, March or April. More realistic actions and habits may now be used. A study of current issues will do more to make this clear. Foreign backgrounds are good when colorful and dramatic. But Middle-West or small town backgrounds for reader-identification rather than glamor are also excellent.

Payment on these magazines is one cent a word and up, with emphasis on the "up" after several acceptances. The market is also open to verse up to 16 lines in length, payment at 25 cents a line. Address: 205 East 42nd Street, N.Y., 17.

THE THRILLING GROUP of pulps is open, as usual, for shorts up to 6000 words in practically every field, especially detective and Western, which are the most important lines in this house. The three love books are really crying for short material, of which they never have enough. The short lengths are always best for the newcomer here. The novelettes and novels are done largely by regulars or by experienced writers. Payment is a cent a word and up, on acceptance. Address: 10 East 40th Street, N.Y., 16.

See, the picture magazine of which Robert A. Pines is editor-publisher, has a steady and slim market for articles of about 3000 words. Two are used to an issue. A "name" writer has the inside track here. But anyone with unusual material will find it considered carefully. Subject matter should be controversial, provocative, or very topical and interesting to the reader. The editor likes writing with action and punch. Illustrations are optional. Some types of subjects are better if the pictures come with the text. Other subjects may be illustrated by the

staff. But if you have good, unusual pictures, be sure to let the editor know. Payment is at medium good rates, varying with the author and the importance of the piece. *See* has now reached a circulation of over a million. Address: 10 East 40th Street, N.Y., 16.

Five Novels, the remaining pulp in the Dell string, has been suspended, at least temporarily. The January issue will be the last for the present. This leaves its editor, Kathleen Rafferty, with the three crossword magazines to keep her busy. These titles: *Crossword Puzzles*, *Official Crossword Puzzles*, and *Pocket Crossword Puzzles*. The only open market is for different types of puzzles, and the editor seems to take a very dim view of material submitted. Most freelance puzzle constructors don't seem to do any research in the market, and display originality. The pay is very low, she adds in a discouraging tone. But she does have one need. She can use some of those brief 500-word mysteries. Address: Dell Publishing Company, 149 Madison Avenue, N.Y., 16.

Magazine World has been suspended since the May issue. But there has been some sort of reorganization, and the editors hope to continue the magazine in the near future. Address: 40 East 49th Street, N.Y., 17. This was another trade journal that steadfastly failed to show any prescience in its articles or offer a cutting edge in its text.

At Editorial Features, 215 Fourth Avenue, *Radio and Record Stars* has been suspended temporarily. The editor, Walter Holze, is hoping to resume publication with the first of the year. Meanwhile, the two cartoon magazines, *Cheers* and *Smiles*, go right along, as do the four crossword magazines. On the latter, the market is very limited, but Mr. Holze reports that he is willing to look at one puzzle from each contributor who cares to submit material. (And he means one, and one only!) If you have not received a copy of their rather strict rules about puzzles, you had better send a self-addressed, stamped envelope and ask for a copy before submitting at all. Address: 215 Fourth Avenue, N.Y., 3.

Some contests: The big story contest now open is that conducted by *Modern Ro-*

\$10,000 in CASH PRIZES

IN MODERN ROMANCES STORY CONTEST

THE PRIZES

3 FIRST PRIZES OF \$1,000 each . . .	\$3,000
4 SECOND PRIZES OF \$750 EACH . . .	3,000
8 THIRD PRIZES OF \$500 EACH . . .	4,000
15 PRIZES	\$10,000

STORY LENGTHS .

Booklengths of 15,000 to 20,000 words

Novelettes of 10,000 to 12,000 words

Short Stories of 5,000 to 8,000 words

Part of your own life story may make interesting reading, and it may win one of Modern Romances big cash prizes. All stories submitted for the contest must be written in the *first person*. Whether or not your story falls into the prize winning group, it will be considered for purchase by Modern Romances. Should we find your story available for purchase, it will be paid for at our regular rate—4¢ a word.

The contest opens October 15, 1947 and closes February 15, 1948. Send manuscripts to Story Contest, MODERN ROMANCES, 149 Madison Avenue, New York 16, N. Y.

For further details see the November or January issue of MODERN ROMANCES.

Modern Romances

mances, with three top prizes of a thousand dollars each, besides four at \$750 and eight at \$500. Hazel Berge, the editor, gave full details as to all requirements in last month's WRITER'S DIGEST. The contest runs till February 15th, 1948. This is the Dell big-circulation magazine in the confession field. Address: 149 Madison Avenue, N.Y., 16.

The magazine *Tomorrow* is closing its current College Contest on December 31st. For this, stories must be under 5000 words in length. They will be judged solely on the basis of literary merit. First prize is \$500; second is \$250. Prize-winning stories are to be published in the spring and summer issues of *Tomorrow*. All others will be considered for publication as if regular contributions, and will be paid for at regular rates. Literary standards are high in this magazine, better note.

The phrase "College Contest" and the writer's name, college, and mailing address must be on both the manuscript and the envelope, and all must enclose a self-addressed, stamped envelope. Address: College Contest, *Tomorrow*, 11 East 44th Street, N. Y. 17.

The magazine *Science Illustrated*, together with the McGraw-Hill subsidiary publishing company, Whittlesey House, is sponsoring a Second Biennial Prize Contest for books by laymen on scientific subjects.

This opens December 1st, and will close November 1st, 1948. Prizes offered are \$3,500, \$1,000 and \$500. Write directly for a copy of the exact requirements: 330 West 42nd Street, N.Y., 18.

The recent history of this magazine again answers the question of "who should edit a butcher's magazine: a butcher or an editor?" The first issues of *Science Illustrated* were edited by accomplished technical men in various fields of science. The last four issues (it took him that long to use the "hold-over") are the work of John Whiting, no scientist but a professional editor. It might be helpful for some of the journalism schools to use the first three and the last three issues of this magazine when teaching students editorial technique. And while the professors are standing in line to know what else we want them to do, we suggest getting the first two and the last two issues of *Holiday* which offer further graphic illustration of the same point. This is, if Curtis and McGraw Hill will let their first few issues go back into the light of day.

The Dodd, Mead Intercollegiate Fellowship closes its next competition on April 15th, 1948. A circular giving details and terms for the awards may be obtained by writing to Dodd, Mead & Company, 434 Fourth Avenue, N.Y., 16.

LITERARY HELP

From a Selling Writer



BEFORE I advertised myself as a literary counsellor, I was already established as a writer in several fields. During the past six years I have sold every manuscript I have written. Fourteen magazine articles have been sold in the last sixty days.

I make the above statements, not boastfully, but because you have a right to know who your coach is, what he has done and **IS NOW CAPABLE OF DOING FOR YOU.**

I have no printed lessons or form criticisms, conduct no school or literary agency. I provide **EDITING, CONSTRUCTIVE CRITICISM or COMPLETE REVISION**, as your particular manuscript requires. My help is strictly individual.

Here is how we get started: Write me a note **TODAY**, asking for my 2,000-word folder which explains in detail how I work with authors. Also, include any information you wish to give concerning your own work.

Interviews by arrangement only.

CHARLES

601 SOUTH VERMONT, LOS ANGELES 5

Carson

CARSON'S RECORD

CREDITS:

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Radio & Television

By HELEN ROWLAND

RADIO writers, as do writers in other media, frequently have a reason to get up on their Grievance Platforms and cry out, like the song—"Why Don't You Do Right? This cry might be directed to a network, station, ad agency or independent producer who may be guilty of a breach of ethics in dealing with writers. The writer is entitled to a fair and square deal, for without him there would not be a solitary word heard on the word-hungry airwaves.

The following are some grievances experienced by radio writers:

Release Forms. A release form is required by networks, stations, ad agencies and producers to protect themselves and their clients against charges of plagiarism. The present release form is greatly in need

of revision, for its wordage implies that the writer is signing away all rights to his material at the time of submission, without a guarantee that he will receive fair treatment. Payment, if any, and other terms are entirely up to the agency's discretion. If the writer deals with a reliable organization, the ominous-looking release need not be feared, in most cases.

Under this release, many writers fear to send in their Program Ideas. Radio Writers Guild is currently fighting for the abolition of the present form and the establishment of one which is fair to the writer. Why is a release form necessary at *all* in radio writing? Writers submit to magazines with no strings to their material and receive fair play.

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The demand for non-fiction material is booming. Hundreds of magazine editors are buying short features and "fillers" from new writers. Our **EARN AS YOU LEARN** lessons will prepare you to meet their requirements. Experience unnecessary. Price is reasonable and service unexcelled. Details and sample lesson free on request. Use a postcard. No obligation.

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Failure Or Delay In Sending Release Forms To Writers. Writers often complain of the long time it takes for them to receive a release when they send for one, enclosing self-addressed stamped envelope. It takes little effort to tuck a mimeographed sheet into an envelope.

Slow Reports On Submitted Scripts. This is a common complaint among radio writers. The writer is entitled to as speedy a decision on his script as possible. By his submission, the writer is giving the organization an exclusive option to his script and should receive courtesy and fairness.

After keeping his script a few weeks, some concerns may inform the writer that they are "holding" his script for further consideration. Delay is depressing when it culminates in a rejection.

Demanding All Rights To An Accepted Script. Some concerns want to *own* a script for all time, for \$150 or so. The writer should strive always to sell First Rights Only to his script—that is, to *lease* it for one-time broadcast only, rather than to sell it outright. By selling First Rights Only, the writer retains second rights, which call for duplicate payment each time the script is aired. The writer also retains television, book, magazine, stage and screen rights to the story.

Lack of Name Credit To The Writer On The Air. Many organizations fail to give writers air credit. The writer is entitled to the three seconds it takes to say, "Tonight's story was written by James Brown." All the minor cogs in the wheel of a show are usually given air credit. Why slight the writer? Many writers will not submit scripts to organizations which give them no air credit.

Also, credit should be given on the air *before* the script is aired, rather than after the performance, as is usually done by organizations which *do* give name credit.

Failure To Inform The Writer Of The Script's Broadcast. Some organizations do not see fit to notify the writer of the time his script will be broadcast. The effort it takes to drop a note or postcard to a writer to inform him of the date, is infinitesimal. The writer is *entitled* to hear his script aired, for his name is attached to it, and



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Requests for material are coming to us from quality and pulp magazines, from publishers of novels and books, and from motion picture studios. Here is what one producer writes: "I would prefer a comedy story with the customary dramatic touches—a story with a new 'gimmick' or some refreshingly novel idea." Has your story or novel the germ of a good motion picture idea?

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We read book-length novels and sell them on a 10% commission basis, if found suitable for publication or motion picture production. With each novel, the writer is required to send in a small fee of \$4 for our letter of appraisal. The express charges on novel or book to our office should be prepaid.

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moreover, he desires to hear their air interpretation of his work.

The writer should also receive a copy of the final mimeographed working script used by the Director and actors on the air.

Pretense Of Being In The Open Market For Scripts. Fortunately, this practice is rare, but when it does occur, is undesirable. For example, before "*The Ford Theatre*" program began, lengthy publicity was given to the fact that the program would spotlight original scripts from new and established free-lance writers in the open market. Then it was learned that actually several writers were assigned to write the adaptations of old, over-done stories, plays, etc., with only two original scripts from free-lance writers to be used in each 13-week cycle. Such publicity is uncalled-for, especially for such a top show.

Howard Lindsay, M.C. of "*Ford Theatre*," and famed half of the Lindsay-Crouse writing team who penned "*Life With Father*" and "*State Of The Union*," spoke in defense of free-lance writers in the *New York Daily News* recently. He said, "Dramatic programs employing the same scripters over a period start out strong, but are usually quite weak toward the end. Much of this could be eliminated if sponsors, like magazines and book editors, bought more free-lance writers' efforts. It would also keep the radio writing market fluid, instead of allowing it to stagnate because a dozen or so monopolize the field."

Why not suggest this credo to your own "*Ford Theatre*" producers, Mr. Lindsay?

* * *

SULLIVAN, STAUFFER, COLWELL & BAYLES, INC., 1607 Vista Del Mar Avenue, Hollywood, Calif.

HOLLYWOOD STAR PREVIEW, aired Sundays, 6:30 PM., EST over NBC.

This new dramatic program series gives promising young actors and actresses an opportunity to perform for a nationwide network audience. Each week, a movie star introduces a talented newcomer believed to be headed for screen fame. The microphone is then turned over to the young acting discovery, who plays the lead in an original light comedy drama. A com-

pany of veteran radio actors serve as supporting players.

On a recent broadcast, Ronald Colman appeared with Vanessa Brown in a script written by True Boardman. The story told of a girl who came to Hollywood to seek a screen career. The girl turned out to be the daughter of a famed Hollywood leading man who refused to admit his age. On another broadcast, Robert Young introduced Gloria Graham who played the lead in a script, "My Big Brother," by Milton Geiger.

Free-lance scripts are used for the series — of half-hour length, and preferably dramas with a romantic comedy thread. Jack Van Nostrand of the SSC&B advertising agency, is director of the series, and writers may write him for a release before submitting scripts. Enclose self-addressed stamped envelope. Program is sponsored by Whitehall Pharmacal Co., makers of Anacin — which is good to take when you're having a headache over a story plot.

* * *

HORRELL ASSOCIATES, Lambert & Feasley, Inc., 9 Rockefeller Plaza, New York 20, N. Y.

GRAND CENTRAL STATION, aired Saturdays, 1:00 PM., EST over CBS.

This fine network "steady" furnishes a ready market for free-lance scripts, and during its nearly 500 weeks on the air has depended entirely on free-lancers. Martin Horrell, genial producer, informs me that a varied menu is served on the program as to story type. Romance, drama and mystery. Young love, old love or no love. Melodrama and drama with a theme. Stories should be wholesome, modern-style stories &

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The first issue contains a splendid article by Myrtle J. Corey, whose stories you've read in *Ranch Romances* and other popular titles for years. Charles Molyneux Brown, who started in the pulps and wound up in *Cosmopolitan* and the Hollywood studios, also has a timely article in the opener. Features, know-how and highly helpful tips abound. Many valuable contributions are on the hook for future issues. Don't miss them.

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la *Good Housekeeping*, *Ladies' Home Journal* and *McCall's*. Radio demands more action, however, than printed story versions, to avoid talkiness and to meet radio's ever-present time limit.

Story should begin in or near Grand Central Station—preferably "in." Remember the Station building houses everything from offices, restaurants, and art galleries to lingerie shops, as well as trains. It is literally "alive" with people; and wherever people and action convene, that thing called a story is certain to pop up.

Script should be half-hour length to run about 20 minutes. This means about 22 typed pages in script format. Double-space dialogue. Triple-space between each speech. It is better to over-write, so editorial changes can be made toward tightening material.

Taboos: Comedy—especially farce. Overloading story with characters.

Mr. Horrell reports within 2 weeks. Payment—\$150 on acceptance. No release form required when script is submitted. Author credit on air. Enclose self-addressed stamped envelope. Program is sponsored by Pillsbury Mills, Inc. Mr. Horrell informs me that many fine scripts aired have come from WRITER'S DIGEST readers. Virginia Conroy had her fine script, "*Pearl of Sheba*," aired recently; among other writers.

* * *

GEORGE LEWIS, National Laugh Week Foundation, 347 Madison Avenue, New York 17, N. Y.

The National Laugh Week Foundation, formed in 1945, is rapidly becoming a Humor Headquarters de luxe. Under its banner, George Lewis, founder and director, runs the Gagwriters' Institute, Gagwriters' Protective Association, Special Material Writers' Guild and "*Humor Business*," a new trade journal of the comedy world.

The NLWF is dedicated not only to stimulate laugh-production by encouraging Mr. and Mrs. America to smile from April 1—8, but has a more constructive deeply-rooted purpose. Mr. Lewis aims to discover, encourage and promote the works of aspiring comedy writers with genuine talent. He is interested in considering comedy scripts and gag material from writers, and writers

may query him regarding their material, enclosing self-addressed stamped envelope.

His, free Gagwriters' Institute for potential new humorists, including ex-GI's, has been in operation for over a year and already some of its graduates have achieved writing assignments for network comedy shows, such as the "Milton Berle," "Bob Hope," "Robert Q. Lewis" and "Arthur Godfrey" programs. It convenes Wednesday evenings and writers living in or around N.Y. who care to attend may contact Mr. Lewis for the time and place. Top radio comedy experts lecture on writing technique and procedure including: Milton Berle, Dean of the Institute, Goodman Ace, CBS Supervisor of Comedy Writing, Marvin Marx, a writer for Fred Allen, and Art Henley, well-known gagwriter who has written for many top programs, and wrote a stimulating course, "Radio Comedy: How To Write It," which is available through Mr. Lewis' organization. In the sessions, new material is showcased and criticized. Talented writers are recognized and their material screened and brought to the attention of radio and night club comics.

"Humor Business" magazine, published by Mr. Lewis, is designed to create, buy, sell, market and deliver good humor. It is slanted for comedians, gagwriters, cartoonists and humor editors and publishes new material by new comedy writers.

* * *

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Obtain a release from WOR and submit program ideas with sample scripts to Mr. MacGregor. Enclose self-addressed stamped envelope. If program idea is not of a dramatic nature and needs no scripts, submit merely a detailed outline of general format and gimmick behind the show.

* * *

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* * *

RADIO RANDOMS

Nat'l Association of Broadcasters' new "Standards of Practice for American Broadcasters" has been adopted by NAB's Board of Directors and highly endorsed by over 400 network officials at NAB's 25th Annual Convention. Code is undergoing slight revisions and will be ready this month. . . . Charles R. Denny resigned as Chairman of the Federal Communications Commission to become Vice President and general counsel of the Nat'l Broadcasting Co. His salary is reputed to be from \$35,000 to \$50,000 annually. . . . Charles P. Hammond, assistant to NBC's Executive Vice President, and Sydney H. Eiges, Manager of the Press Dept., were just elected Vice Presidents of NBC. Niles Trammell, President, announced the appointments. . . . Mr. Hammond was formerly Director of NBC Advertising and Promotion. Mr. Eiges came to NBC as a writer in the Press Dept. in 1941. A year later he became Assistant Manager and in January, 1945, Manager. Before joining NBC, he was with Internat'l News Service in N.Y. for 11 years, as night editor and cable editor. . . . Thomas E. Knode is the new Director of NBC Press Dept. Mr. Knode joined NBC as news editor in 1938, after serving 3 years with United Press in Washington as a reporter and radio news editor. In 1940 he became Director of the Washington NBC News Dept. . . .

Listenability is on a near-par for the 4 top networks due to power boosts and new stations added by FCC. Statistics compiled by MBS engineers show that the networks give daytime service to listeners over 90 per cent of the days of the year as follows: NBC—29,275,000; CBS—28,688,000; ABC—28,412,000; MBS—28,398,000. . . . WOR, a pioneer in Frequency Modulation broadcasting, resumed FM activities October 20, when WBAM, their FM station returned to the air in N.Y. In April, 1941,

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* * *

RADIO BROADCASTING AND TELEVISION: An Annotated Bibliography. By Oscar Rose. 120 pages. New York: H. W. Wilson Co. \$1.50.

The books, articles and pamphlets which have been published on radio and television during the past 10 years, are reviewed, classified and annotated in this book. Nearly 1000 books and other radio-tele literature are listed, dealing with radio and tele careers, writing, acting and announcing, publicity, sales promotion, history, laws and education.

It is an indispensable guide for broad-

casters, writers, teachers, librarians and advertisers. Mr. Rose has done a thorough job in organizing this needed volume. He is a CBS Program Director and does overseas broadcasting for the U. S. State Dept.

* * *

THE FUTURE OF TELEVISION. By Orrin E. Dunlap, Jr. 194 pages. New York: Harper & Bros. \$3.

This newly revised edition is finely written and contains a storehouse of information on the new sight-and-sound medium, which background is a requisite for potential tele writers, producers, advertisers and all others interested. It gives specific facts in an entertaining non-technical vein, of tele's past, present and inevitable future. Among other pertinent issues, it discusses network television, theatre television, stations, programs, camera angles, news and sports telecasts and acting. Tele writing, while not treated in detail, is discussed through the book. Television is compared to the movies and theatre, and its effect on each is prophesied.

In the Appendix, historic steps in tele are chronologically listed from 1867-1947. In case you think tele wasn't around in 1867, it's a fact that in that year James Clerk Maxwell outlined theoretically and predicted action of electromagnetic waves, without which we'd have no television.

The author, Orrin Dunlap, now an RCA executive, is both a Radio and Tele pioneer, and author of many radio books and another tele book. He was Radio Editor of the *New York Times* from 1922 to 1940.

* * *

TELEVISION

The launching of television on a national scale is, as General David Sarnoff, President of RCA, says "no longer around the corner, but right on the doorstep." He predicts that by the end of 1948 there may be 50 tele stations, 5,000,000 U.S. tele viewers and 750,000 teletests in use. He believes that sound and sight broadcasting—radio and television—will combine in due course, just as did sound and sight in motion pictures.

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RCA Victor, it is 5x7 feet, and showed NBC's video shows as clearly as a movie screen.

NBC also has a new specially-designed camera, called a kinescope recorder, which produces clear motion pictures direct from the face of a tele picture tube. It's a landmark in tele development and was created over a period of 10 years in cooperation with Eastman Kodak Co. It will enable NBC Television to syndicate its own program material to affiliated stations coming into television, but not yet interconnected with the NBC network by coaxial cable or radio relay.

Further plans for the development of NBC's television network are bristling. A new commercial tele relay was inaugurated by WRGB, General Electric's tele station in Schenectady, N. Y., making possible day and night pickups from WNBT-N.Y., NBC's tele station. For 7 years, WRGB has been relaying WNBT programs evenings only. Microwave relay stations between N.Y. and Schenectady now carry NBC pictures from N.Y.'s Empire State and General Electric Bldgs., to Mt. Beacon (55 miles up the Hudson River Valley) to Round Top Mt. (55 miles further) to the Mt. Helderberg relay (29 miles further) and finally to WRGB's antenna in Schenectady (14 miles further). These current strides are a far cry from the days when WRGB produced the first play ever televised, "The Queen's Messenger," in 1928.

Station WBAL-TV, Baltimore, will be added to NBC's tele network soon, and service will also be extended soon to Boston, Cleveland, Chicago and Los Angeles. The existing NBC East Coast Tele network is now comprised of WNBT, New York; WRGB, Schenectady, N. Y.; WPTZ, Philadelphia, Pa., and WNBW, Washington, D. C. WNBT, their pioneer station, received the first commercial television license in the U. S. on July 1, 1941. WNBW had an auspicious debut recently attended by Washington's political élite.

American Television Society in New York, just made their 5th Annual Awards, for outstanding contributions to television. Don McClure, President of the ATS, presented the Awards at an open meeting at

the Barbizon Plaza to: *The Electric Association of Chicago* for outstanding community effort to promote television; *The Dramatists Guild of the Authors League of America* for outstanding contributions to tele programming; *John R. Poppele*, President of the Television Broadcasters Association, for his efforts in solving tele problems. He submitted to FCC a programming schedule to relieve commercial tele stations faced with the problem of 28 hours a week minimum operation. He encouraged televisers to adopt a self-imposed code of ethics. He has rescinded a proposed 20 per cent amusement tax on teletests in public places. He helped overcome objections to apartment house tele antenna installations; *George Shupert*, former ATS President, for efforts in behalf of television and the ATS. Headquarters of the ATS are at 415 Lexington Ave., New York 17.

John F. Royal, NBC Vice President, has just been appointed by Frank Mullen, NBC Executive Vice President, as his assistant on television to supervise the development of new talent and features for NBC's expanding tele network. Mr. Royal says President Truman's appearance on television, October 5, showed him to be as much a video "natural" as the late President Roosevelt was a radio "natural." It was the first telecast from the White House. Mr. Royal also says that makeup is unnecessary for political candidates due to NBC's kind Image Orthicon camera. In fact, he believes makeup would make them look ludicrous, rather than improved. Hollywood, as would be expected, favors makeup touches for the politicians. Could Perc Westmore be seeking a seat in Congress?

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Second Class Magazines

Sunday Magazine Section, Seattle Times, Seattle 11, Wash. Chester Gibbon, Editor. Issued weekly; 15¢ a copy. "We use all types of articles, but prefer Pacific Northwest angle, 1200-1500 words. Want suitable art, unless article lends itself to sketches. Use only syndicated short shorts and do not buy free-lance fiction. Photographs bought, but no poetry. Report in three weeks. Payment varies from \$15 to \$25."

Travel, 200 E. 37th Street, New York City 16. Coburn Gilman, Editor. Issued monthly; 40¢ a copy; \$4.50 a year. "We use articles, 1500 to 5000 words, on travel, exploration, adventure, archaeology, anthropology. Also black and white glossy photographs. No fiction. Report within a week. Payment is 1¢ a word and \$5 each for pictures, on publication."

Juvenile and Young People's Magazines

Classmate, 810 Broadway, Nashville, Tenn. J. Edward Lantz, Editor. Issued weekly; \$1.25 a year. "We use stories of religious and cultural interest, 1500 to 3000 words, adapted to interests of young people from 15 to 25 years of age. Also articles of religious and cultural interest, 1000 to 2000 words. Photographs should accompany copy. Buy some poetry with religious themes. Report in one to two months. Payment is 1¢ to 2¢ a word, on acceptance."

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Motion Picture Magazine, 67 W. 44th Street, New York City. Maxwell Hamilton, Editor. Issued monthly; 15¢ a copy; \$1.80 a year. "We use intelligent, realistic, angled stories on Hollywood, its stars and picture making in

general (emphasis on names of those actually appearing on the screen). We do not want the old-style, hackneyed fan book story. Writers should query first. Do not buy fiction or poetry and rarely buy photographs. Report in two weeks. Payment is 5¢ to 10¢ a word."

Screen Album, 149 Madison Ave., New York City 16. Charles Saxon, Editor. Issued quarterly; 15¢ a copy; 60¢ a year. "All material is done on special assignment."

Pet Magazines

Dog World, 3323 Michigan Boulevard, Chicago 16, Ill. Will Judy, Editor. Issued monthly; 35¢ a copy; \$3.00 a year. "Material used is for professional dog field and requires expert knowledge. All articles are staff written or done on assignment. Do not use dog stories or fiction, photographs or poetry."

Little Magazines

World Philosophy, Box 36, Three Rivers, Mich. Marie Harlowe Pulley and William S. Pulley, Editors. Issued bi-monthly; 20¢ a copy; \$1.00 a year. "We use articles up to 3000 words as follows: (1) Positive atheistic approach (some Nietzschean articles occasionally); (2) All considerations of Oriental philosophies, especially atheistic Buddhism and Sufism; (3) Anti-imperialism articles, also shorter anti-war material; (4) Anti-racism articles. Use short poetry in line with article requirements, but no fiction or photographs. Report in three days. No payment except subscriptions and copies of magazine."

Western Pulp Magazines

Action Stories, 670 Fifth Avenue, New York City 19. Malcolm Reiss, Editor. Issued quarterly; 20¢ a copy; 80¢ a year. "We use fast, colorful western stories, 2500 to 25,000 words. No articles, photographs or poetry. Report in two weeks. Payment is 1¢ to 1½¢ a word, on acceptance."

Frontier Stories, 670 Fifth Avenue, New York City 19. Joseph Callahan, Editor. Issued quarterly; 20¢ a copy. "We use well-plotted, fast-action stories of any length up to 30,000 words;

novelettes about 15,000 words, and short stories of any length over 1000 words. Strong emphasis upon flavor and detail of frontier days most important. Also use articles dealing with history of early west, Indian lore, pioneers, up to 6000-7000 words. No filler length material or photographs. Poetry very rarely used. Report in two weeks. Payment is 1¢ to 2¢ a word, on acceptance."

Lariat Story Magazine, 670 Fifth Avenue, New York City 19. Jack O'Sullivan, Editor. Issued bi-monthly; 20¢ a copy. "We use novelettes of 10,000 to 16,000 words and novels of 17,000 to 30,000 words, and want vibrant, melodramatic yarns of the open range, embracing strong characterization and a good, meaty plot bolstered by lusty, love-romance interest. Also use 3000 to 7000 word shorts covering wide variety—humor, character pieces, action, etc. Love interest not necessary; unusual climaxes desired. Report in two weeks. Payment is 1¢ a word and up, on acceptance."

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Earnshaw's Infants', Children's and Girls' Wear, 71 W. 35th Street, New York City. Amy Vossen, Managing Editor. Issued monthly. "We use buyer interviews of juvenile wear buyers in prestige department stores only, with plenty of

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The Earth Science Digest, Box 581, Ann Arbor, Mich. Hendrik P. Zuidema, Editor. Issued monthly. "We use articles on mineralogy, general geology, fossil collecting, and gem cutting, 2000 to 5000 words. Also nature photography, cover photos, and illustrated articles. Payment is ½¢ a word."

Education, 370 Atlantic Avenue, Boston, Mass. Raymond P. Palmer, Editor. Issued monthly; 50c a copy; \$4.00 a year. "We use educational articles on subjects of interest to teachers, and the best length is 2000 to 4000 words. Please query. No photographs. Report in a month. No payment, but authors (almost exclusively teachers) are given year's subscription to magazine plus extra copies of issue in which their article appears."

Garrison's Magazine, 110 E. 42nd Street, New York City 17. Flint Garrison, Editor. Issued monthly. "We are in the market for 'Illustrated Shorts' directly relating to dry goods stores or the dry goods departments of department and general stores. Acceptable subjects are: A good department arrangement, a successful promotion, a good window, a clever counter display, a time

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Midland Schools, 415 Shops Building, Des Moines 9, Iowa. W. Henry Galbreth, Editor. Issued monthly, September through May; 15c a copy; \$1.00 a year. "We do not buy any articles. Our material is all contributed. Most of it comes from educators in our own state, but some is supplied by the National Education Association, Washington, D. C., and the Rural Editorial Service in Chicago. We are really not in the market for manuscripts."

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Modern Stationer, 250 Fifth Avenue, New York City 1. David Manley, Editor. Issued monthly; 25c a copy; \$2.50 a year. "We use business articles pertaining to stationery and office supplies. Buy photographs. Report in ten days. Payment is 1½¢ a word."

Rocky Mountain Restaurateur, 1447 Stout Street, Denver, Colo. James E. Hickey, Editor. Issued monthly; 20c a copy; \$2.00 a year. "We can use short write-ups of restaurants in Rocky Mountain region, preferably story of how recipes, advertising, new equipment or new policies increased business. Also historic items are useful if tied in with local scene in this particular field. Photos will help sell us a story every time. Report in three weeks. We 'borrow' photos, paying \$2 to \$3, and return to source if desired. Payment for articles is ½¢ a word, on publication."

Scholastic Magazines, 220 E. 42nd Street, New York City 17. Kenneth M. Gould, Editor-in-Chief. Issued weekly during school year, in the following editions: Senior Scholastic Combination Edition, World Week Edition, Practical English Edition, and Junior Scholastic. "We accept a few unsolicited manuscripts, but the bulk of the contents is written to order by staff writers and is definitely adapted in style and content to the needs of young people in English, History, Social Studies and vocational classrooms. *Senior Scholastic Combination Edition*: Use short, vividly written informational articles on government, social problems, history; forum discussions of government and social problems; articles on art, literature, English composition. Length limits, 700 to 1500 words. Want no original short stories, plays or verse, as its contents in these categories is chosen from the work of leading contemporary writers as specimens of literary form; *World Week Edition*: Use short articles on local government, world history, social problems, travel, economic geography; also forum discussions of government and social problems. Length limits, 700 to 1500 words; *Junior Scholastic*: For 6th, 7th and 8th grade classes. Contributions solicited

(Continued on page 68)

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Writer's Market

(Continued from page 64)

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Writer's Guide, 200 S. Seventh Street, St. Louis 2, Mo. Murray Bennett, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We use articles, 600 to 1500 words, helpful to freelance writers of magazine articles, fillers, features, and poetry. Illustrations accepted. Material must be substantiated by proof of author's sales. Photos are used with articles and payment is included in price of article. Buy verse about writers, up to 8 lines, also cartoons. Quick reports. Payment for articles is by arrangement, on acceptance; verse is 25c a line and cartoons are \$2 and up."



By LEO SHULL

THE Broadway season is now in full production swing.

Plays are opening almost every day, three a week for the past several weeks.

Couple of rather interesting things opened. Michael Myerberg, former manager for Leopold Stokowski, who went into the producing of shows by doing the novel "Skin of Our Teeth," has come in again this season with another experimental job, "Dear Judas," a play which tried to say that Judas was not all to blame.

The critics slammed it, but said his conception and theatrical type of production was commendable, though the script was not. The Catholic Church didn't like it, but he persisted anyhow. He is losing about \$75,000.

Some silly shows opened and closed. One on horse racing, another about a fellow who had murderer's hands sewn on his stumps and he thereby becomes criminal, which is nonsense, of course. The critics ate those two.

A couple of good musicals opened, nothing special, but tried and true formulas. We caught one in Philadelphia, "High Button Shoes." It has some superb dancing in it, one scene is based on a Keystone Cops and Mack Sennett Bathing Beauties. It is the best dancing sequence we have ever seen. Set in Atlantic City, in a series of lockers, with doors that flash open and close as the cops chase the girls, and an escaped gorilla finally enters the chase.

If you can think up such situations, send them to the Ziegfeld Follies show, which is in preparation now. They are collecting

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sketches. Jack Small is the fellow in charge, 225 W. 44, care of the Shuberts, who are the producers.

We used to dream of the day we would be able to produce a Ziegfeld Follies according to our own ideas. Maybe some day we will, say in 1950 or so. Some of the most beautiful girls in the world are now around town, since the niteclubs are paying such big salaries to chorus girls and we'd like the chance of picking our own chorus—not one composed of girl friends of backers who are in the garment industry.

Looking at the list of shows now running, we see that of the twenty-five running, only three are by new authors.

Three hundred plays have been announced for production this season, the usual number. But money is hard to raise, backers are fewer and tighter. Ticket buyers are not as plentiful, either.

Here are the names of producers we know want scripts. They are established, well known theatre managers.

HENRY ADRIAN, 1776 Broadway.

He has a show running and wants to start producing another one. He is a phenomenal manager, can keep any show running he produces, despite critics' notices, and the absence or presence of ticket buyers. Very pleasant fellow and just ripe for a new play. Likes comedies, has done musicals, too.

JOHN WILDBERG, 206 E. 30.

He hasn't produced a play for a year or more. His show "Anna Lucasta" is still running in N. Y. and Europe. He's looking for a script to do this season. Has pioneered quite a bit while he's been in the theatre, new type plays are his forte.

RODGERS & HAMMERSTEIN, 1270 6th Ave.

Here is a lucky team. They have four shows running on Broadway, total gross is \$100,000 a week. Think of it. Besides that, they get royalties from the songs in two of them, "Oklahoma," and "Allegro."

They take a script and turn it into a musical. That's how "Carousel" and "Oklahoma," were born.

Very astute gentlemen, both are about

50. We see them on the street every day, or at Sardis for lunch. They look like they both were being sued for their pushcarts, although we are told they are actually happy. Such glum looking, quiet gentlemen! Old suits, no hats. Each earns about a quarter million dollars a year from song royalties, besides their stage and film paychecks.

JOHN GOLDEN, 246 W. 44.

Mr. Golden has no script. He's just dropped the last one he had in his file. He likes clean comedies, family entanglement plays, well-to-do-country club plays. A very astute producer, even though he's never produced anything important. Incidentally, he is seen in the company of Eleanor Roosevelt very often. She comes to all his premieres and has been one of his sponsors for many years.

BERNARD HART, 1501 Broadway.

He hasn't produced a play for a year and is looking for one. He is the brother of Moss Hart, famous playwright and director. A happy young man who loves puns. Every day at 5:00 p. m. he leaves his office, goes around the corner to Sardis bar, where you can buy a beer for only 35c and stands there throwing puns at people like us.

GILBERT MILLER, 9 Rockefeller Plaza.

Heavens knows what he wants. A very rich man who hobnobs with American and British royalty, owns a theatre in N. Y. He has produced Ben Hecht's mysticism, musical comedy dramas, European importations. All we know is he has no play and hasn't produced a show for some time, though he wants to. This gentleman is good for a \$2000 option if he finds the play he likes.

THERON BAMBERGER, 1430 Broadway.

He runs one of the most profitable summer theatres in the country. He operates it for 15 weeks, and he must gross \$10,000 a week on some of his shows.

Now he is back in New York and would like to get into the big time circuit again. He has produced some successful plays, like "Tomorrow The World." He is also a press agent, as is his wife and the combination of

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producer-press agent is a very good one.

Press agents, incidentally, are always on the lookout for plays.

Knowing how wiser they are than their boss, and being closer to the people, the public, the audience, they soon get a yen to produce themselves and cash in on the loot which producers extract from a play.

You know a play that grosses, say \$20,000 a week, which is not much at all, will bring a producer about \$10,000 a week profits for several years, not counting the screen sale.

Press agents who earn \$175 a week and have to buy their own drinks, all carry concealed yens to produce.

There is Bill Doll, for instance, a lovable fellow, press agent for the fabulous Mike Todd, Jed Harris, and others. He optioned a play last summer, and the publicity was tremendous. He didn't raise the cash to finance the show, but that's because the play was difficult to produce and therefore expensive.

He wants a play. Send it to 14 E. 52nd Street.

WILLIAM FIELDS, 630 Fifth Ave.

Here is a young man who is a press agent for the Playwrights Co., and a reliable, dependable quiet fellow who has been eying the producing field for several years.



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BERNARD SIMON, 1674 Broadway.

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If he got a good comedy, he'd be interested in producing.

JEAN DALRYMPLE, 220 E. 42.

We've written of her often. This pretty blond is a press agent and successful producer, she has one show running now, and has another one on the roster coming up. However, she still reads plays and keeps optioning them.

There are some organizations which keep two and three script readers constantly looking for plays.

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Here are some statistics for beginning writers. There are 6000 plays copyrighted every year. There must be ten times as many written.

Of the 6000, about fifty are produced on Broadway and five make money. Playwrights are seldom successful on their first writing. Playagents estimate that you get skillful after the fourth or fifth play. George Bernard Shaw is reported to have written for ten or fifteen years before he got his play produced. Five years is a fair estimate, now. If you've written radio plays, your success seems to come easier.

Few playwrights make a living from their profession. The most successful ones combine other pursuits, like novel writing, or directing, acting.

Playwrights have to spend a few years mastering technique, like other arts require. A pianist, a dancer or singer goes through rigorous training. Playwrights, the successful ones, have all done the same. Read some good text books, see plays and analyze them on paper, join little theatre groups and learn practicing stage craft.

It's also good to have an income of your own (laughter).

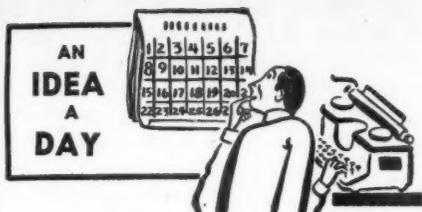
We went to several openings last week. One of them was "Allegro." Everyone wore tuxes. The women wore their bosoms out. At the intermission, pushing our way out, there was Noel Coward. Everybody to whom he said hello looked proud while trying not to look proud.

Noel Coward has four films running in NY, and about 100 theatres throughout the country are performing one of his plays every week. His songs are sung every day on the radio, in juke box and in cafes. He is being knighted by the king of England.

Thousands of people have been inspired to become playwrights by this one man. Perhaps you too can have 100 theatres doing your shows. But you can't do it by luck or by a quick neat trick.

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Clipping Bureaus	Picture Magazines	Theatrical Associations
Comic Magazines	Plagiarism and Piracy	Trade Journals
Confession Magazines	Play Publishers	Transcription Producers
Copyright	Pocket Book Markets	University Presses, The
Detective Magazines	Poetry Magazines	Western Love Magazines (Pulp)
Digest Magazines	Popular Science Magazines	Western Magazines (Pulp)
First-Class General Magazines	Pulp, The	Women's Magazines
Greeting Card Verse Publishers	Quality Magazines	(First Class)
Horse Magazines	Quarterlies, The	Women's Magazines
How to Sell a Song	Radio Advertising Agencies	(Second Class)
Humor Magazines	Radio Magazines (Class)	Writer's Clubs
Juvenile Magazines	Radio Networks	

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