

Writer's Digest

APRIL, 1980, TWENTY-FIVE CENTS

Comics are
big-time!

How I get ideas

Cleveland
market letter



WHY THEY COME TO US

ALMOST any day the mail that comes to my desk will bring letters with statements like these:

"What I want is real advice and honest encouragement, and someone who will make me stick to it."

"I don't want stereotyped phrases and vague generalizations. I want some real help."

"I'm just starting on a writing career. I've never written anything for sale, and I want your help in getting started."

"I've tried lots of so-called critics and agents and they haven't helped me a bit. Now I'm going to stop bargain hunting and get some real help from you."

Why do ambitious scribes come to us instead of struggling alone? They know that we have built hundreds of successful literary careers, that many beginners thank us for their first sale. Authors have stepped from the pulps into the big circulation magazines with our help. We have collaborated with some of the current leading authors of popular magazine serials. Our students have had their novels on the best seller lists and in every bookstore window.

Why do they come to us instead of going to someone else? Many writers decide to get Uzzell help after reading our "Narrative Technique," a standard text used in colleges the country over. They have seen articles by THU in *The Saturday Review of Literature*, *The American Scholar*, *North American Review* and other critical magazines, or read his latest book, "Technique of the Novel."

They know that no other literary adviser has been both fiction editor of a large circulation magazine (*Collier's*) and has sold his stories to big time markets (*Satevepost*, *Collier's*, *Woman's Home Companion*, etc). And they know that only THU has had long experience as a teacher of creative writing at a major American university (New York University, 10 years).

What will your question be? What is your problem? Write us. Ask all the questions you like. Request our pamphlet, "Literary Services"; it is free and it will give you advice by now famous authors who made their beginning with Uzzell help.



On Receiving An
"Uzzell" Criticism

If you want to make a fast start, send us a manuscript. Fees, up to 5,000 words: \$5.00 for an editorial appraisal (discussion of sales values), \$10.00 for a collaborative criticism (full report with constructive advice). If you know your trouble is plotting, our *Fiction Fundamentals* is for you. Fee: \$50 (this course approved by the Veterans Administration).

How about it?



On Receiving A
"Bargain" Criticism

- CAMELIA W. UZZELL
shabranner
- OKLAHOMA

A



T
S

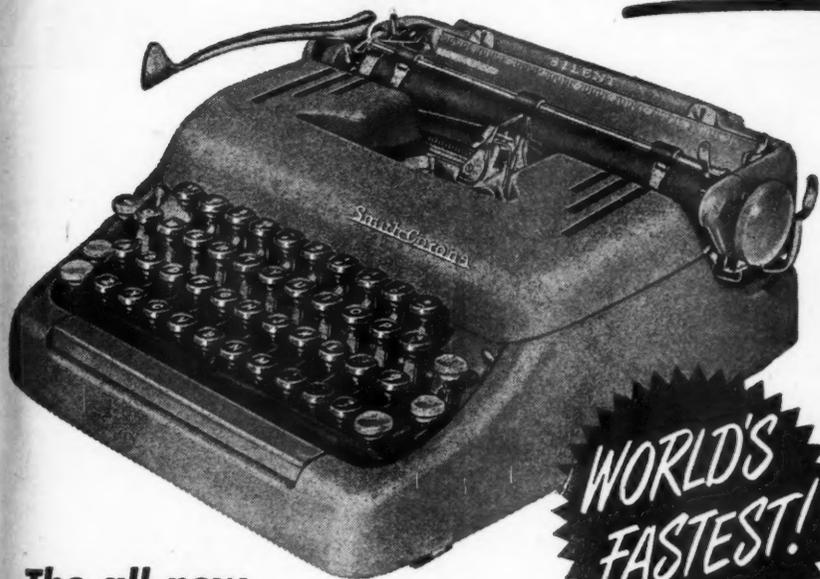
It
...
H
ac
ja
an
ste
try

CSMIT
akers of

WATER
D the ye

Author! Author!

this is for YOU!



The all-new Smith-Corona

PORTABLE TYPEWRITER

It's America's *new* favorite in portables . . . and the ideal "writer's typewriter"! Has a smooth, responsive "office machine" action—so fast it's almost impossible to jam the keys . . . yet, it's light, compact and completely portable. Get the full story on its many advantages—see it, try it, at your Smith-Corona Dealer's!

- ★ Nineteen new features!
- ★ Twenty-one Smith-Corona "exclusives"!
- ★ Full-size Office Typewriter Keyboard!
- ★ Easiest Margin-Set system ever offered on a portable!

SMITH & CORONA TYPEWRITERS INC SYRACUSE 1 N.Y. Canadian factory and offices, Toronto, Ontario.)
Makers also of famous Smith-Corona Office Typewriters, Adding Machines, Vivid Duplicators, Ribbons and Carbons.

WARREN'S DIGEST, 22 East 12th St., Cincinnati, Ohio. Published by the Automobile Digest Publishing Co. Monthly,
the year. Vol. 30, No. 5. Entered as second class matter, April 21, 1921, at the Post Office, Cincinnati, O., U.S.A.

ATTENTION WRITERS!

Avoid the fumbling which loses sales. Use this successful, complete, step-by-step guidance:

Novel Writing Plan (15 Sections)
Poetry Writing Plan (15 Sections)

Not sketchy outlines; each plan runs about 350,000 words. Write for particulars and sample sheet.

Also, completely personal training and coaching in short story technique.

ANNE HAMILTON

Literary Specialist

745 S. Plymouth Blvd. Los Angeles 5, Calif.

WRITE AT HUCKLEBERRY MOUNTAIN

July 1st to Sept. 2nd, 1950

Unexcelled Staff Camp Life
Professionals and Beginners Accepted
11th Season

Write for Leaflet

Evelyn Haynes, Huckleberry, Hendersonville, N. C.
"HUCKLEBERRIES PUBLISH!"

EVE WOODBURN LITERARY AGENCY

JOHN R. THOMPSON, ASSOCIATE

Experience in writing, editorial and sales work enables us to offer you

EXPERT ADVICE

on your manuscripts

TERMS ON REQUEST

333 East 43rd Street New York 17, N. Y.

MANUSCRIPTS TYPED

Assign this important work to an expert.

Publishers recommend my services.

ELSIE AUGENBLICK

Vanderbilt 6-8492

348 Madison Ave. New York 17, N. Y.

STORIES
NOVELS
BOOKS

SOLD

If you want results: Don't market haphazardly and write blindly. Write for our free detailed circular before sending your manuscript. The fee is very low. If you want to sell—we can help you.

Professional fiction handled on 10%, and we help you sell highest-rate markets.

PUBLISHER'S AGENCY

Manuscript Placement for Authors

33 WEST 42nd STREET NEW YORK (18), N. Y.



And That Is Very Definitely That

Sir:

I found in the January issue of your magazine Mr. Martin's letter about the number of "saids" in a *Journal* story of mine. Gosh, think of having the time to count "saids" in another's work! I don't even have time to count the words in my own.

I ought to tell Mr. Martin that the story was told by a small boy and that small boys do not know and use synonyms for "said." They use "said" for said and only "said." They even use it for ask, and they put in many extra "saids" when they tell a story.

Just now my youngster came in and said this: "He said it was snowing and he said he couldn't come in even if you invited him in because he said his feet were wet and he had to go home. And he said anyway his mother said he should come right home after school."

VAL TEAL,
5620 Western Avenue,
Omaha 3, Nebraska.

First Radio Sale

Sir:

One week ago today I had my first radio script produced. It was a thrill, and one that I shall experience weekly from now on. I am writing the script for a 15-minute fashion program produced over Station WLSU-FM.

MILDRED WEHRLI,
Louisiana State University,
Baton Rouge, Louisiana.

WHAT WE HAVE DONE FOR OTHERS

- \$1,230 for a magazine story!
- \$750.00 Advance for a book deal!
- \$300.00 Advance for 60 pp. of books!
- "Discovery" in *ESQUIRE MAGAZINE*!
- Book-of-the-Month Recommendation!
- BEST SELLER BOOK PUBLICATION!

What's In A Writer?

Sir:

I just read Mack Reynolds' *My Best Friends Are Martians*. Although Mack lives here and I see him daily, he hadn't showed me the article. It was very flattering to Fredric Brown and myself. It was also, I thought, an extraordinarily good article.

I'm writing this because Mack may have overestimated the value of the criticisms, pointers, etc. we were able to give him when he came to Taos. Actually, any writer can more easily put his finger on a flaw in another man's manuscript than he can in the beloved, subjective thing which just came out of his own typewriter and psyche.

I think the important thing, which Mack couldn't and didn't mention, was that the guy had the stuff in the first place. Fred and I sensed this after we'd talked to him five or ten minutes. I don't know just what a "writer-type" is (might try to find out and do a WD article on it some day) but there's definitely something that hits you or doesn't hit you every time. I think it might be a curious, tense combination of enough sentimentality to want to spin yarns, but enough lack of sentimentality to be impervious to the usual myths people have about themselves and their relationships.

There's one more thing about the article. Mack really put some knowledge of the science-fiction field into it. He said I was "well into the field." Actually I only started writing stf to any extent last June and have sold about fifteen, plus one coming up in *Collier's* called "The Other Side of the Moon." Practically none has been published yet. The fans are going to read Mack's article and say, "Humph—we never saw Sheldon's stuff."

But I hope they'll be seeing lots of it in the future. You see, Mack's article has taught me a thing or two about the field and given me a lift. I get more doggoned inspiration from WD!

WALT SHELDON,
Taos, New Mexico.

Market For Serialized Fiction

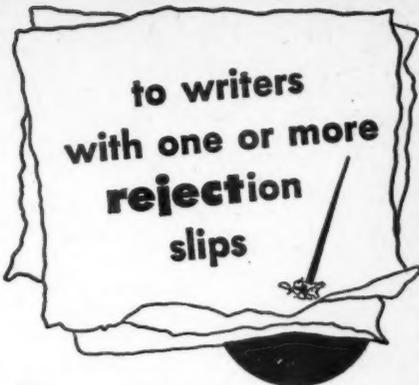
Sir:

Cavalier Syndicate, Inc., recently organized to serve the weekly newspaper field, is in the market for serialized fiction. Each installment should not exceed 600 words, and stories can vary from 4 to 8 installments.

The material should be wholesome and slanted for family consumption. We feel the pulp-type romance will lack broad appeal. Good taste is essential.

Payment, upon acceptance, begins at \$50. The syndicate reserves the right to edit all copy. Send stamped return envelope.

GLENN D. KITTLER, Editor,
Cavalier Syndicate,
670 Lexington Avenue,
New York 22, N. Y.



to writers
with one or more
rejection
slips

Do you realize how much the actual appearance of your manuscript counts? If it's clean, professional-looking — it attracts the coveted editorial eye as naturally as a slick title or a good opening paragraph. A manuscript burdened with smudges, erasures, fingerprints, screams "AMATEUR" in box-car letters.

But when you use Eaton's Corrasable Bond (the paper with the patented surface) you can use an ordinary pencil eraser and erase without a trace. Words, whole sentences can be flicked off a page cleanly — your retyping will look "like new." Your finished page will be neat, crisp; will command attention.

Have your stationer demonstrate this unique feature of Eaton's Corrasable Bond — or send a dime for your own sample of the "authors' bond."

**CORRASABLE
BOND**

Made only by



Eaton

EATON PAPER CORP., Dept. B, Pittsfield, Mass.

Here is a dime. Please send me a 15-sheet sample of Corrasable Bond.

This offer does not apply in Canada

Name _____

Street _____

City _____ State _____

KATHRN BEMIS WILSON

Individual assistance, guidance.

Fiction, non-fiction. Criticism, revision, editing, collaboration, ghostwriting.

Prompt service. Sales help.

Rates: \$1 per 1000 words to 5000; 50c per 1000 thereafter. Minimum fee \$3.

For preliminary report and reading of novels and plays \$5.

Write for free information

5002 Laurel Canyon Blvd. Su. 13458
North Hollywood, California

MISSOURI WRITERS WORKSHOP

University of Missouri — June 19-24

Six days of Conferences, Lectures, and
Individual Instruction in

Short Story (Literary and Commercial)
Novel Non-Fiction Poetry
Play Writing Juvenile Writing

For Information, write to:

William Peden, Director Missouri Writers Workshop
203 Jesse Hall, Univ. of Missouri
Columbia, Missouri

ELEANOR KING •

Author's Representative

BOOKS, NOVELS, STORIES, PLAYS, SCREEN

ENGLISH, FRENCH, Italian, Spanish, German
International Placement

MU 2-6390 19 W. 44th — Room 900 NEW YORK 18

HOLLYWOOD STUDIOS

pay **BIG MONEY** for outstanding
BOOKS and ORIGINALS. Let us
help you slant your **BOOK** for the
BIG MONEY. **HOLLYWOOD** has
known the name of **ADELINE M.
ALVORD** for 30 years. Send for
free **BOOKLET: FACTS ABOUT
WRITING & SELLING SCREEN
STORIES & GETTING YOUR
BOOK PUBLISHED.**

ADELINE M. ALVORD AGENCY
1817 N. Brighton St., Burbank, Cal.

TYPING

A manuscript typed neatly, accurately and technically
perfect by a professional typist stands a better chance
of being read and accepted by editors. Send your work
to one who has been in business since 1922.

Good quality bond, mailed flat with your original.
Carbon free. No charge for minor corrections.

PROMPT SERVICE

RATES: 45c per 1000 words under 10,000 words
40c per 1000 words over 10,000 words

ARTHUR WINGERT
422 So. Third St. Chambersburg, Penna.

You've Got To Hide The Body

Sir:

The other night my Severest Critic and I were on a bus which stopped at a school crossing in a rather lonely section. The city fathers have built an under-boulevard tunnel there, for the use of the school kids having to cross the wide boulevard, with its heavy daytime traffic. My S. C. said: "Now there would be a fine spot for the body!"

I knew what the gal meant. Just before leaving home, we had been discussing the knotty problem incident to a yarn I was doing for *Hollywood Detective*—where to dispose of "the body."

I objected. We'd have to sneak the *corpus delicti* down into that tunnel under cover of a black night, I pointed out. We couldn't afford to be seen lugging the body down there—there was always the chance of a passing prowler car and on-the-job patrol cops.

Just then I noticed the ears of a grey-haired old lady seated alone in the double seat just ahead of us. Those ears were more than wiggling! I gave my S. C. the high sign, and we quickly changed the subject. But when the old lady got off the bus in a few blocks, she turned and gave us a look which plainly said: "I'll remember you two murderers!"

HERBERT E. SMITH,
2920 Landis Street,
San Diego 4, Calif.

Trade Mag Market

Sir:

We are open to free lance articles describing successful merchandising techniques used in hardware stores, modernization projects concerning hardware stores, new display and traffic making techniques and such operating matters as incentive plans for employees, store meetings, etc. We are particularly interested in obtaining this coverage in upper New York State and New England, the Southeast, the deep South, and the Southwest. Articles must be illustrated with at least two or three good clear photographs.

It is recommended that writers query first on articles. Payment is based on the nature of the material. We will be glad to supply details of rates. In articles it is especially important to stress the effect of the technique described on actually improving sales. We are also very much interested in good window displays. All inquiries and material should be addressed to

W. A. PHAIR, Editor,
Hardware Age,
100 E. 42nd St.,
New York 17, N. Y.

SALES ANALYSIS, CRITICISM, GHOSTWRITING, EDITING, TYPING

REINES LITERARY SERVICE

82-35 Grenfell Avenue

Kew Gardens, New York

VI 9-7808

Feel Better Now?

Sir:

More than two years ago, when I first read WD, a resentment was born. I must get it off my chest. Copy and advertisements, alike, suggest and advocate in these or similar words: "Start your writing career by doing juvenile stories."

As a mother of young children, I take offense at this advice. I am the daily reader of at least two children's books. It is easy to spot the real children's author from the "stepping-stoner."

Fortunately, there are many children's authors who know and love children and who write for them. Margaret Wise Brown, Lois Lenski, Ruth Krauss, Louis Slobodkin and Berta and Elmer Hader are only a few who write with feeling for youngsters. Regrettably, the same can't be said for the author-climber whose books read: "Exercise Number One For Adult Fiction." Their stories are staid, unimaginative, jerky, senseless and just plain boring.

The word boring is used advisedly. Sometimes these little-adult stories interest children on the first two or three readings, but any parent knows that this is just the beginning. A good children's book may not have plot interest for the adult but it has an arresting charm or aesthetic quality that appeals to him.

I am not saying that authors of adult books can't write good children's books. Kipling, Stevenson, Dickens, Tarkington and Mark Twain are a few outstanding examples of authors who have. My point is that they had "arrived" when they wrote their masterpieces; they did not use juvenile books as way-stops on the road to so-called better things.

Authoring children's books is a specialized art. In addition to plot, motivation, vocabulary, brevity, rhythm, a genuine love and devotion for young people, a knowledge of the ways and needs of children at given age levels is prerequisite to writing for pre-school and pre-teen readers. This is a big order to fill. I know. For two years this has been my goal.

MIRIAM B. SIMON,
405 Upland Road,
Elkins Park,
Philadelphia 17, Pa.

A Day To Remember

Sir:

Tip your glass in a toast
To what's bright and gay;
Have a drink on me, friend,
This is my day.

After months of writing
Only to fail,
I've gone and done it—
I made my first sale.

RICHARD C. HENDERSON,
Box 511,
Columbus 15, Ohio.

Sells First Story at 60



"Since I am crowding threescore, my objective in taking the N.I.A. course was not to become a professional writer. However, while still taking the course, I sent an article to St. Joseph Magazine. It was immediately accepted. Encouraged, I wrote others. Our Navy accepted them and asked for more. All thanks to N.I.A.—Albert M. Hinman, 1937 East Silver Street, Tucson, Arizona."

"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.

O. Henry, Mark Twain, Kipling, Ring Lardner, just to mention a few, all first learned to use words at a newspaper copy desk. And the Newspaper Institute Copy Desk Method is today helping men and women of all ages to develop their writing talent . . . helping them gain their first little checks of \$25, \$50 and \$100.

Learn To Write by WRITING

The Newspaper Institute of America is a training school for writers. Here your talents grow under the supervision of seasoned writers and critics. Emphasis is placed on teaching you by experience. We don't tell you to read this author and that author or to study his style. We don't give you rules and theories to absorb. The N. I. A. aims to teach you to express yourself in your own natural style. You work in your own home, on your own time.

Each week you receive actual newspaper-type assignments as though you worked on a large metropolitan daily. Your stories are then returned to us and we put them under a microscope, so to speak. Faults are pointed out. Suggestions are made. Soon you discover you are getting the "feel" of it, that professional touch. You acquire a natural, easy approach. You can see where you're going.

When a magazine returns a story, one seldom knows the real reason for the rejection: they have no time to waste giving constructive criticism. The N. I. A. tells you where you are wrong, and why, and shows you what to do about it.

A Chance To Test Yourself — FREE

Our unique Writing Aptitude Test tells whether you possess the fundamental qualities necessary to successful writing — acute observation, dramatic instinct, imagination, etc. You'll enjoy taking this test. It's free. Just mail the coupon below and see what our editors think about you. Newspaper Institute of America, One Park Avenue, New York 16, N. Y. (Founded 1925.)

Free

Newspaper Institute of America
One Park Avenue, New York 16, N. Y.

Send me without cost or obligation, your Writing Aptitude Test and further information about writing for profit, as promised in WRITERS DIGEST, April.

Mr. }
Mrs. }
Miss }
Address

() Check here if you are eligible under the G. I. Bill of Rights
All correspondence confidential. No salesman will call. 7-D-560

Copyright 1949, Newspaper Institute of America

VETERANS:

This course
approved
for
Veterans'
Training.

LOOK, CHUM . . .

THAT LAST MANUSCRIPT YOU SENT OUT . . .

Did the letter from the Editor say "This is a honey! Voucher for check going through today." Or was it "Sorry, but this one just doesn't jell?"

Was it really a *Story* . . . or was it a *tale* or a *narrative* you tried to peddle as a *Story*? Do you actually know the essentials of a salable *Story*?

Do you know the difference between *Plot* and *Story* . . . and why *formula plots* get the rejection slips while *formula Stories* get the checks?

Do you know the Three Manners Of Presentation . . . the *only* three used in the great majority of Short Stories . . . and just what parts of the *Story* should be written in each one?

Do you know the Nine Ingredients inherent to most *Stories* . . . and where they should be used?

Have you ever seen a *picture* of a well-constructed *Story* . . . drawn to scale in graph form showing exactly *what* belongs *where*? Do you have on your desk a 500 word Synopsis of the *Story* . . . not of one particular story but of any *Story* in the Adventure, Sport, Love, Air, Sea, Far North, Detective, Mystery, Business Problem, Marital Life, Teen-Age Tribulation or what-have-you fields . . . all laid off in Scenes and Plot Steps ready for guidance in composition and Timing?

NO?

Then, Chum, you need MASTER FORMULA

95% of the Short Stories published today follow the pattern shown by **MASTER FORMULA**. Proof lies in the magazines on your table.

Isn't it time to quit fumbling? Gamble a penny post card for our **ROAD MAP FOR WRITERS**. It answers most of the questions posed above and gives you a wealth of writing information you never knew about.

Just address:

MASTER FORMULA

Box 1741

Fresno, California

It's Leo's Turn Again

Sir:

I do not know Mr. Leo Shull. I do not know how many plays he has written. But I do know that unless a playwright puts down what his character is and how he reacts, a reader doesn't know. In other words, a playwright has no way of putting before his reader what his character is and does, thinks and acts except by the business which is usually enclosed in parentheses.

While there is some sense to what Mr. Shull writes in the February WD, he has overdrawn his point. Let's take an example apart and look at it:

JOHN
(entering)

Who's here?

MARY

I am.

JOHN

Where?

MARY

Here.

What do we have above? Nothing except some names, John and Mary. Who is she? Where is she? Where is here? What is she doing?

On the other hand, in the second example, we see John. He's slightly overdrawn—but let's take the passage apart.

JOHN

(entering with a bag of pretzels, he takes a peep around the room. He is nervous, tense and has just left his uncle who is a retired linen manufacturer with two plants, one in Sheboygan, another in Pumice, Arizona.)

Who's here?

MARY

(She looks coyly at him realizing he is burdened with a bag of pretzels, etc.)

John is tense, nervous. This statement corresponds to the short story which states that "When John entered the room he was tense. Even Mary (to put some atmosphere to Mr. Shull's unfinished play) felt it across the room."

Why does Mary feel it across the room? Why does the audience too feel it? Because, when the director reads the script, he knows what type of character is required to play John, and he gives to him actions that indicate such tenseness and nervousness.

At the moment, a play of mine, *Bitter Answer*, is being produced in North Hollywood. I quote from the play, the entrance of the main character, Tony:

TONY

(enters, singing with gusto. In one pocket is a bottle of wine. From the other pocket protrudes a loaf of French bread.)

Tony is happy. He is about to celebrate something. How would the reader know that Tony is happy if the business about singing were left out? How would the reader know that this character is in a mood to celebrate if the business about the wine and bread were left out?

Also, character noun "h the short he woul This is (lo wit No, I d had six some by 100 Cr Sir: We books puzzles 9 and These nitions, both. W the aut these w is to be rough a submitt standar 1. Al be part school cult w puzzle 2. Al avoided 3. N that w 4. O be bla 5. T to 13 preclud We least 1 mediat consid typewr envelo C Forme Printi and J rately words. 317 V

Also, while I am on the subject, when the character's name is above the business, the pronoun "he" or "she" is not used. Again it is like the short story. If one were writing a short story he would not say, "Mary, she looks coyly at him." This is correct for professional scripts:

MARY

(looks coyly at him, realizing he is burdened with a bag of pretzels.)

No, I do not agree with Mr. Shull. And I have had six plays produced, some professionally and some by little theaters.

HELEN M. BACKUS,
12451 Sheldon Street,
Sun Valley, Calif.

100 Crosswords Needed

Sir:

We are publishers of juvenile, non-fiction books and are in the market for crossword puzzles suitable for children between the ages of 9 and 14.

These puzzles may contain either picture definitions, or word definitions, or a combination of both. Where picture definitions are to be used, the author need not draw the pictures, since these will be done by our art staff. If the puzzle is to be contained within a specific shape, some rough approximation of the art shape should be submitted to clarify the idea. The following standards must be observed:

1. All words must be fairly simple, and should be part of the everyday vocabulary of a grammar-school boy or girl. Inclusion of a strange or difficult word would immediately invalidate the puzzle for our purposes.

2. Abbreviations should be, for the most part, avoided.

3. No letters may remain unkeyed. This means that words of one letter are unacceptable.

4. Only a small proportion of the boxes may be black squares.

5. The puzzle may run anywhere from 9 to 13 letters to a side, unless an unusual shape precludes this.

We need quite a number of these puzzles, at least 100. We will pay \$5 for each puzzle immediately upon acceptance. No puzzle will be considered unless it is submitted in double-spaced, typewritten form. Send a self-addressed, stamped envelope.

HAROLD H. HART,
Hart Publishing Company,
101 West 55th Street,
New York 19, N. Y.

"For the Editor's Hi-Sight"

CLEAN TYPING, CORRECT SPELLING

Former proofreader in High-Grade Magazine and Book Printing. University graduate with majors in English and Journalism. Will type manuscripts carefully, accurately. 20-lb. bond original, white carbon. 50c per 1000 words, plus mailing costs.

PAULINE STURGEON

317 West Switzer Centralia, Mo.

1,000% PROFIT

Via Trial and Error Assignments

The third sale made by our selling agent for SSW student Jean Clark brings her total return thus far, to 1,000% on her investment in this course. And as this clever writer—and she was clever because she realized the value of commercial shortcuts in a course like ours—continues to produce, her profits will grow and grow and grow.



Jean Clark
Profit to date
1,000%.

We have told you for years, month after month, of the sales made by our students; sales to top markets like the big slicks, the pulps, the confessions and all the way down the line.

Enter . . . **BEGINNER**
Exit . . . **SELLING WRITER**

Through the years this phrase has become associated with us. For years we have proved that big names have no monopoly on sales. S.S.W. students have sold before completing the course and continue to get their share of checks. We are proud of the fact that we train beginners to sell their very first stories at good rates. Since all work is personal and individual, enrollment is limited.

PRACTICAL — INEXPENSIVE

Our story telling fundamentals are based on the famous writing book TRIAL AND ERROR, the frank, realistic and practical result of the author's experience in selling 2,000 stories and 35 books. TRIAL AND ERROR is included with the assignments.

Send now for FREE information about this proved and approved course in commercial fiction writing. It will tell you about the students who started selling while they were still working with us, and others who have established themselves in the writing field. Most of the sales were made through our selling agent, one of the best in the business who will handle your saleable course stories on a straight 10% commission basis.

30 DAY MONEY BACK GUARANTEE

The coupon below could be the beginning of your successful writing career, as it has been for others. Clip it, fill it, and send it.

VETERANS
Write for Special Offer.

SUPERVISED STORY WRITING SCHOOL A
2 East 45th Street
New York 17, N. Y.

Please send full information about SUPERVISED STORY WRITING at no obligation to me. I have do not have TRIAL AND ERROR.

Name

Address

Approved as a correspondence school, under the laws of the State of New York.

DONALD FRIEDE

**offers a personal
service for writers**

For the past 26 years I have been intimately and actively connected with the literary world — as publisher, motion-picture story agent and writer. As co-owner of Boni & Liveright and co-founder of Covici-Friede I published the first books of *Ernest Hemingway*, *William Faulkner*, *Dorothy Parker*, *Clifford Odets*, *Philip Barry*, *Anita Loos* and *Sally Benson*, as well as books by *Theodore Dreiser*, *Eugene O'Neill*, *George S. Kaufman*, *H. Bedford-Jones*, *Fulton Oursler*, *Frances Marion*, *John Steinbeck*, *Ben Hecht*, *Gene Fowler* and *Franklin D. Roosevelt*, to name but a few. As Story Editor for the Myron Selznick and A. & S. Lyons agencies in Hollywood I represented *Ernest Hemingway*, *W. Somerset Maugham*, *MacKinlay Kantor*, *Christopher Morley*, *Pearl Buck*, *H. G. Wells*, *John Van Druten* and *Dudley Nichols*, among many others, and also acted as motion-picture representative for books from virtually every major publisher and literary agent in the country. As a writer I have conducted a column in 'The Hollywood Reporter,' published articles in 'Esquire' and 'Town & Country,' and written a novel in collaboration with H. Bedford-Jones ('John Barry,' published by Creative Age Press), as well as my memoirs of the 1920's, 'The Mechanical Angel,' published by Alfred A. Knopf.

I now offer the sum total of my experience to you. Every manuscript submitted to me will be read by me personally, and I will tell you, constructively and in detail, exactly what I think of it, and why. If I feel that it can be made salable — to book publishers, magazines or motion pictures—I will work with you step by step as you follow my specific suggestions for revisions and rewriting. I set no limit on the amount of work which I will do with you. My sole object is to help you realize all the possibilities in your manuscript.

When I feel that your manuscript is ready for submission I will place it with an agent of standing who will handle the selling of it for you on the usual ten per cent basis.

The only fee you ever pay for my services is your original reading fee (\$15.00 for manuscripts of up to 10,000 words, \$20.00 for manuscripts of up to 20,000 words, \$25.00 for manuscripts of up to 30,000 words, and \$50.00 for novels).

DONALD FRIEDE

735 Taylor, San Francisco 2, Calif.

Eliminate The Drones

Sir:

To weed out joiners and eliminate drones from our Writers' Club, we have adopted a successful procedure at our monthly meetings. When the roll is called, each member gives an account of his activities in the creative writing field since the previous meeting; shows an acceptance or rejection slip, submits a list of magazines studied for markets (and their requirements), reports on research done, etc. We exchange files of back issues of magazines for study, writers' magazines, books on writing, ruling that material must be returned at the meeting following.

This business-like attitude has resulted in the dropping out of the members who came just to get away from the kids for an evening, or who plan to do something about writing in fifteen years when the children are grown.

AGNES LANDWEHR,
342 8th Street,
Fond du Lac, Wis.

New England Paradise

Sir:

In your 1948 YEAR BOOK you asked for summer homes available for writers. At that time, it was not possible for me to consider the proposition. But if rooms are still in demand, I could accommodate two, or possibly three, persons this summer.

My home is in the country, and there is no lovelier site in N. E. I have a large house situated on a slight rise overlooking this small town, and surrounded by 18 acres of land with some fine pine groves. The house is comfortably furnished, with no pretense, but homey and friendly. There is electricity, but our artesian well is out of commission, hence no water in the house. However, we are amply supplied by a well next door. Our food is the wholesome country variety—meat and vegetables, with desserts. We are but a quarter of a mile from the store, where mail, groceries and bus transportation are available.

I would like to hear from authors who wish to spend the summer in the country at the price quoted in '48. If any more information is required, I will be glad to furnish it.

A. G. MEAD,
Box 123,
Northwood Narrows, N. H.

Another Greeting Card Verse Market

Sir:

Here are our market requirements to go in the DIGEST. We buy everyday greeting card verse all year round, Mother and Father's Day verse in April and May, and Christmas verse in June and July.

HELEN FARRIES, Editor,
Buzza-Cardozo,
127 North San Vicente,
Los Angeles 36, Calif.

An Ominous Sign?

Sir:

Please don't shoot this letter into the wastebasket simply because it's anonymous. I'm a professional writer who wants to go on eating, and I doubt if I could do so if I signed my name here.

This is what I want to say, and loudly: Have you noticed the insidious return to reprints in the pulps? And worst of all, the companies who bought the use of reprints the last time they threatened to wreck the pulp field for professional writers are the very companies who are the offenders now.

Probably the most shocking instance of this is recent issue of Thrilling's *Five Western Novels*, in which three of the five stories are reprints from early-thirties issues of Thrilling's own publications. And there is no indication that the book includes reprints either on the cover or the contents page.

ANONYMOUS.

\$5000 Book Contest

Sir:

The Muhlenberg Press announces the \$5000 Rang Award Contest for the best manuscript of 100,000 to 125,000 words—fiction, biography, or fictionalized biography—which emphasizes Christian living or example.

Manuscripts must be submitted anonymously accompanied by a sealed envelope with the name and address of the author. They must be original; translations are barred.

The award of \$5000 will consist of \$2500 outright and \$2500 in advance royalties. For further information, write to

RUNG AWARD CONTEST,
Muhlenberg Press,
1228 Spruce Street,
Philadelphia 7, Pa.

Using Cartoons Now

Sir:

We are contemplating the occasional use of cartoons in *American Fruit Grower*. These cartoons should pertain to the fruit industry. They should be of simple design and should lend themselves to reduction to our column width, 2 1/4 inches.

E. K. GOULD, Associate Editor,
American Fruit Grower,
1370 Ontario Street,
Cleveland 13, Ohio.

REMEMBER THE NAME

MILDRED I. REID'S WRITERS COLONY

For a profitable vacation with private instruction, room, meals, REMEMBER THE NOVEL "THE DEVIL'S HANDMAIDENS" for reference. For proof that I can practice what I teach.

MY SEVEN BOOKS

WRITERS: HERE'S HOW! (Basic Technique).....	\$1.00
WRITERS: HELP YOURSELVES! (Formulas).....	2.00
WRITERS: LET'S PLOT! (Plots for everything).....	2.50
WRITERS: MAKE IT SELL! (Advance Technique).....	2.00
WRITERS: TRY SHORT SHORTS (8 types explained).....	2.00
WRITERS: LEARN TO EARN! (New approach to writing).....	2.50
THE DEVIL'S HANDMAIDENS (Advance orders).....	3.00

Send to: MILDRED I. REID Northbrook, Ill.

MAKE THAT NEXT STORY RING THE CASH REGISTER!

IT'S EASY!



When you use your own EXCLUSIVE SHERWOOD "BRIEF"

A Sherwood "Brief" gives you the whole story—1000 words or more—in sharp, quick capsule form. No more digging for ideas, figuring plot angles, developing characters, searching for background—the whole outline of your story is in the Sherwood "Brief", so that you write quickly, easily, in your own words! Each Sherwood "Brief" is different—it is exclusive with you—it is written for you!

For Every Commercial Writer!

Short story, book length, radio, television, stage, movie—Sherwood "Briefs" are written to order for every purpose. An indispensable aid to beginning writers—a must with regular, producing commercial writers! Others have been helped to amazing success with Sherwood "Briefs"—why not you?

NOW IS THE TIME!

Never were there so many opportunities for writers; never has the entire publishing field been searching for new talent, new material, as right now—TODAY! Let the Sherwood "Brief" and other Sherwood services help you to greater income immediately!

OTHER SHERWOOD SERVICES INCLUDE:

- Analysis Advice—by a Professor
- Criticism—by an Editor
- Revision for Sale—by an Editor
- Ghosting—by Selling Writers
- Research—by Sherwood Staff
- Sales Advice—by Market Analyst
- Typing Service—by skilled typists.

Mail This Coupon NOW. No obligation!

FAY M. SHERWOOD
Director, International Foundation for Scribes

Dept. 2-A, 212 Atlas Building
Salt Lake City 1, Utah

Please send complete information on:

- THE SHERWOOD "BRIEF"
 OTHER MANUSCRIPT SERVICES

NAME.....

ADDRESS.....

CITY.....STATE.....

Writer's Digest

RICHARD K. ABBOTT, Editor
 PAT TREFZGER, Managing Editor
 ESTHER LAMB, HAZEL McHUGH
 Associate Editors
 IDA MASINI, Editorial Secretary
 ARON M. MATHIEU, Business Manager

CONTENTS, APRIL, 1950

Articles

COMICS ARE BIG-TIME!	Arthur Adler	13
HOW I GET IDEAS	Marjorie Holmes	20
THE THIRD'S THE CHARM	Beatrice Levin	24
CLEVELAND MARKET LETTER	Dick Hayman	30
LET THE BLOOD RUN	Talmage Powell	35
NEW YORK MARKET LETTER	Harriet A. Bradfield	38

Departments

FORUM	2	BROADWAY	66
RADIO AND TELEVISION	50	LITERARY CONTESTS	76
WRITER'S MARKET	58		

Edited and published at 22 East 12th St., Cincinnati 10, Ohio. Twenty-five cents a copy; \$2.00 the year; \$4.00 for two years; \$2.50 the year in Canada, \$3.00 foreign. Subscribers sending change of address should allow thirty days for change to take effect and send both new and old address. Established 1919.

AUTHORS OF BOOKS

We are established General Book Publishers who offer you friendly editors and MS readers; able artists; punctual printers; agents for Great Britain and the Continent; distribution at home and abroad.

If you have a typewritten MS on any subject—(30,000 words and up) you are cordially invited to submit it, with the complete certainty on your part that it will be read without delay, and of course, free.

We offer straight royalty when possible. Many titles are published on some form of cooperative basis, with higher royalty. If unavailable, your MS will be returned promptly and carefully. If accepted, your book will be published promptly and adequately. Write first if you prefer.



DORRANCE & COMPANY

(INCORPORATED 1920)

DEPT. WD, 462-468 DREXEL BUILDING

PHILADELPHIA 6 - - - - - PENNSYLVANIA

The Dead Have The Darndest Names

Sir:

I noted a recent item in WD regarding the naming of characters in fiction. This is an important and little-mentioned problem facing the writer, beginner or veteran.

My own system is using the obits in the newspapers. For some reason, people who die have the darndest names, much more varied and striking than those of the living.

In detective fiction, especially, where characters must be identified quickly and with impact, a good name is worth its weight in gold. Keeping track of the people in a puzzle is very difficult if they're named Brown, Town, and Down. Why not try Kaphinghurst, Meagher and Cush—to use a few from this morning's column. Incidentally, I ran across a gold mine last night, a list of Elks up for honorary awards—Bonnickson, Soukup, Wurster.

Telephone books are useless. Too many Smiths and Johnsons. I wonder who prints their obits.

D. B. OLSEN,
1107 Silva St.,
Long Beach 7, Calif.

All Work — You Know

Sir:

I wish to comment on Joseph C. Franks' article, *Rus, Writer, Run!*, in the February *DIGEST*, even though, after selling articles, short stories, novellies and serials over a period of years, I have failed to crash *Collier's*. The fact that Mr. Franks has made *Collier's* is proof that he has what it takes.

I wonder if every writer hasn't experienced what Mr. Franks is now going through. Writing is a lonely business at best, and to isolate himself as Mr. Franks has done makes it doubly hard. I had sold a goodly number of scripts to a publication that paid in checks of 3 figures, when, out of the blue, our bank account was laid low. I seized upon the idea of writing *The Great American Novel*.

I hired a woman in the kitchen, and I took myself off to an attic bedroom, where I worked unceasingly from 8 until 5. This went on for weeks, and by the time I had finished my last draft, I was finished, too. My novel was rejected, and never have I written as long and as steadily since then.

That Mr. Franks is without friends is of minor importance. He can renew his friendships, or he can make new contacts. But he should have diversion and recreation. Mr. Franks should slow down until he gets his bearings. He can take a walk, see a show, or talk to the janitor. Anything to get his mind off his work for a little while! I don't want to see him—or anyone—crack up as I did several years ago.

NELLIE C. WHITLATCH,
Longridge Ranch,
Bonanza, Oregon.

"The future belongs to those who prepare for it now."

MAREN ELWOOD

Author's representative, literary collaborator. Author of the current non-fiction best seller, *CHARACTERS MAKE YOUR STORY* (Houghton Mifflin), *Book-of-the-Month Club recommendation*; *WRITE THE SHORT SHORT* (The Writer, Inc.), and her latest book *111 DONTS FOR WRITERS*, published by Gehrett-Truett-Hall.

Professional
Training
For Writers

Fiction
Radio
English
Journalism
How to Study
Public Speaking
Humor & Gag Writing
Prob. of the Prof. Writing
Mystery & Detective
Article & Feature
Advertising
Newspaper
Publicity
Juvenile
Screen

(Approved for Veterans:
also non-quota Foreign Students)

Established 1923

Study by mail. Studio lectures. Individual manuscript criticism . . . Personal, directed writing. For information write:

MAREN ELWOOD, Agent
4949 Hollywood Blvd. Hollywood 27, California

Courses in MAGAZINE WRITING

Fiction — Non-Fiction

Practical home study training for those who must work in spare time

THE Magazine Institute, a private school owned and operated by successful writers and editors, offers practical, up-to-date training in story and article writing. You work in your own home. Every assignment you send is returned with detailed criticism.

EXPERT INSTRUCTION

An experienced writer or editor takes you in hand, answering your questions, helping you find the type of work for which you are naturally suited. Before long you are writing in your own home fiction stories, essays, short sketches, whatever you are best suited to do. Send for FREE CATALOG today. Canadians may make payments in Canadian funds.

VETERANS:

The course approved for veterans' training.

The Magazine Institute, Inc., Dept. 84-B, 50 Rockefeller Plaza, Rockefeller Center, New York 20, N. Y.

THE MAGAZINE INSTITUTE, INC.
Dept. 84-B, 50 Rockefeller Plaza
Rockefeller Center, New York 20, N. Y.

Please send your free catalog, without obligation, to:

Name

Address

(Inquiries confidential. No salesman will call)

() Check here if eligible under G. I. Bill



...NOPE, *Scott Meredith doesn't look like this...*

... even if you've been led to think so by the fact that you've been sending him some of your stories or articles lately, and he's been telling you they're rotten and nastily tearing them apart to prove it. There's rhyme and reason in this tearing apart: it's the fastest and clearest way to show you where your scripts miss and how to make them, or your next ones, right.

Nor does he look like this...

... even if you think so because he's begun to sell your stuff, and is getting you into the top magazines in your field and securing you the best possible rates.



No, S. M. is just an ordinary sort of guy, no horns or wings — with, however, that extra technique and market knowledge which means the difference between failure and success to so many of his clients.

In other words, if you're not doing as well with your writing as you'd like, it might be a good idea to let S. M. and staff see some of your work.

SERVICE:

If your material is salable, we'll sell it to the best possible markets at best possible rates, and cover sale of additional rights throughout the world. If your material is unsalable as it stands but can be repaired, we'll give you detail-by-detail advice on how to repair it, so that you may, without additional charge, return it to us for sale. And if your material is completely unsalable, we'll tell you why, and give you specific advice on how to avoid those errors in future material. We report within two weeks.

TERMS:

Professionals: If you are selling fiction or articles regularly to national magazines, or have sold a book to a major publisher within the past year, we'll be happy to discuss handling your output on straight commission basis of 10% on all American sales, 15% on Canadian sales, and 20% on British and other foreign sales.

Newcomers: As recompense for working with beginners or newer writers until you begin to earn your keep through sales, our fee, payable with material sent, is five dollars per script for scripts up to 5,000 words, one dollar per thousand words for additional thousands and final fraction (for example, seven dollars for a script of 6,775 words.) \$25 for books of all lengths; information on other types of material on request. We drop all fees after we make several sales for new clients. A stamped, self-addressed envelope, please, with all manuscripts.

SCOTT MEREDITH LITERARY AGENCY, 580 FIFTH AVE., N. Y. 19, N. Y.

P.S.: Here's news on the new book by Scott Meredith. Final title: *Writing To Sell*. Price: \$3.00. Will be released: May 24. Order now at your bookseller, or from the publishers, Harper & Bros., 49 E. 33rd St., N.Y. 16.

COMICS are big-time !

By Arthur Adler

NEXT TIME YOU GO to the corner newsstand, take a good, long look at the dozens of comic magazines on display. There have been, at one time or another, no less than 60 comic books published in the true romance field alone. Taking an average of five stories in each book, there is a market for about 300 stories in every monthly or bi-monthly period. This market, remember, is in only one type of comic book.

Each story pays the writer anywhere from \$30 to \$50, depending on the length. Comics are big-time today, and no writer can afford to overlook the financial possibilities in them. Prof. Harvey Zorbaugh, of New York University, gives a course once a week in the relation of comics to education and in comic script writing. Why? Because the "cartoon narratives," as this course aptly terms them, have probably the biggest audience of any mass medium.

Most important to you as a writer is the fact that editors are constantly on the search for new writing blood for this medium and that it's not a hard field to crack. Comic script writing requires what any creative endeavor demands — ideas, technique, and persistence. First, select the magazine for which you'd like to write. Maybe it's one whose cover looks interest-

ing; maybe the kid brother or sister is a habitual follower of one, or maybe you are.

You'll notice that there are various types of comics—adventure, western, crime, animated, real-life, teen-age, humor and romance. You might pick a type that you know from experience you can do well. But remember one thing: demand for comics runs in cycles. Ten years ago, animated animals (Donald Duck, Mickey Mouse etc.) were the fad. During the war years, the demand was for real-life. Afterwards, teen-age humor (Archie, Kathy, etc.) were the rage. Today, the demand for true romance is at a peak, with western and adventure (Superman, Captain Marvel) a steady market.

After choosing the magazine for which you are going to write, study it. Analyze the stories it contains for style, plot construction, and technique. Comic book editors are different from most other editors in that, before they order a story from you, they want to see a synopsis of it. This practice can save you a heap of time. The synopsis should be a concise outline of your story, describing the major points of action and your characters. Here's a synopsis for a teen-age comic story which rated an OK from an editor:

Both Ernie, who is broke, and rich Dean compete for the honor of taking May to the Firemen's Ball of which she has been named Queen. To settle the dispute, May announces that she'll go to the Ball with the one who sells the most tickets. Dean gets money from his mother, buys tickets, and gets rid of them all by selling them at half price. Ernie is unable to compete with him and Dean gets the date with May.

As Ernie walks down the street later he spies a crowd watching May trapped in an upstairs window of a house from which smoke is pouring. Ernie dashes up the firemen's ladder and makes a dramatic rescue. When he touches ground with May, he is denounced from all sides, with May and the fire chief leading the assault. The "fire" was actually a mock fire drill which the chief staged for Ball publicity and Ernie has ruined it by barging into the middle!

But the mayor comes to the rescue by praising Ernie for the example of courage he set and the abashed chief names Ernie King of the Ball, while Dean's mother punishes her son for obtaining money from her for the tickets without saying that he would sell them later for half-price. And May, overcome with admiration for Ernie's newly acclaimed heroism, goes with him to the Ball as his Queen!

As a rule, editors want the synopsis no longer than $\frac{2}{3}$ of an 8x10 sheet of paper, single-spaced, for they're busy folk. Put your name and address in the upper right hand corner with the magazine's name and your title in the upper left. Aim for a brief and striking title.

Striking titles come easily for adventure stories where the action itself is striking. Some are "The Flaming Darkness," "The Vanishing Lighthouse," and "Crime On Her Hands." Titles are harder to find for teen-age stories where the plot is cute and the title must match. As a rule, good titles for these stories are made from plays upon words or by the use of alliteration, as in "Babes In The Woods," "Why Not

Take Oil Of Me," "The Awful Archer," "The Wacky Waxer" and "Knit-Wit." Poor titles, dull, unclever, or merely descriptive ones, include "Clara Takes The Rap" (about a teen-ager who gets in trouble for a friend), "Guess Which Dress" (about a model who has trouble selecting a dress) and "Her Stage-Door Johnny" (about an actress without boy friends).

Prolific comic writers average \$7500 a year by turning out 3 and 4 comic scripts a week. Ideas for the various sorts of comics come from varied sources. First and best source is the power of your own imagination. For westerns, check the library for tales of actual happenings which might be fictionalized convincingly. For teen-age humor, which goes in heavily for gadgets, tricks, and the like, I have found a good idea source in general magazines such as *Life*. Ideas for science fiction adventure stories may be obtained from science publications. Don't overlook the ads, either. They're often wonderful sources of inspiration, especially when they contain a description of some device that might be adapted to a teen-age gadget.

Teen-age stories, incidentally, are often woven around a gadget for plot and laughs. An automobile that can fly, a mechanical baby sitter, a soup recipe that turns out to be hair tonic are all gadgets that have been used to provide the basic themes for teen-age stories.

For the present day king-pin, true romance comics, the best plot source is everyday life. The fat girl next door who lost her boy friend, the career girl whom men avoid, the gossip who wrecks her friends' romances — these events of everyday living provide true romance ideas that can be dramatized and glamorized. Instead of bus drivers and clerks, try to make the men in your plot lawyers and doctors because everyone admires success. Your characters should be as attractive as possible, your heroes, the kind a girl would yearn for. For example, if your main problem concerns a male hero who has a penchant for speed, thereby endangering his life and causing his sweetheart anguish, make him a plane pilot rather than a cab driver. Be

...rcher,"
...Wit."
...ly de-
...es The
...trouble
... (about
... dress)
...out an

...500 a
...cripts
...comics
...d best
...magina-
...or tales
...be fic-
...umor,
...tricks,
...d idea
...s Life.
...stories
...ations.
...They're
...on, es-
...tion of
...l to a

...often
...augh.
...anical
...ns out
...t have
...es for

...ue ro-
...every-
...o lost
...a men
...riends'
...living
...an be
...of bus
...men in
...because
...racters
...your
...n for.
...a con-
...nt for
...e and
...e him
...er. Be



sure to produce a happy ending. The standard love plot formula is girl meets boy, girl loses boy, girl regains boy. You might study the work done by the very successful Kirby-Simon team who work for Crestwood Publications. Several editors in the field recommend their style.

For the adventure type of comic, the formula is a startling beginning, a trap, and an escape by the hero, with justice triumphant. Here's a sample synopsis:

Narrative Hook — Hero, a superman character, is studying in the American Indian room of a museum when suddenly his hat and books fly off a case. As he goes to retrieve them, the case suddenly shatters behind his back, and a totem pole comes crashing down on him.

Plot—A trio of crooked acrobats have simulated a human totem pole in the museum in order to rob a collection of gold burial trinkets. When they can't scare the hero off, they jump him, knock him out and leave him to die in the museum, using an old Apache torture made possible by Indian tableaux on display. This consists of tying him over a fire in a pit. If he breaks the bonds, he will drop into the inferno. The hero escapes by drawing his body taut with the rope and shooting himself out of the pit like an arrow. He follows the crooks to the circus where they perform and captures them as they shoot themselves from a cannon to escape him.

There are two elements every plot must contain—characters and conflict (call it competition or the love triangle if you will), rivalry between humans that is resolved with right prevailing in the end.

These elements produce a good synopsis and once the editor OK's it and specifies the number of pages your story should contain, you're ready to write the script. The editor may comment on your script when he OK's it. You might have to revise according to suggestions such as the following: "Action not clear—what gives?"; "Too many characters — looks like Penn Station"; "Motive foggy — why did this

happen?"; "Not enough conflict"; or "Escape too easy."

As you can see by glancing over a magazine, the basic components in comic strip construction are the panels (or boxes), containing the drawings and dialogue which tell your story. The comic magazines use from six to nine panels a page, depending on the preference of the particular magazine. The large panel at the top of the first page which begins the story is known as the "splash." It holds the title of the story and a brief preface, known as the "legend."

Before you start writing the panels in detail, make a break-down of the story in outline form for your own use, page by page, panel by panel, with a brief description of what each panel will contain. For instance, let's suppose that you're doing a story about a college girl who, for psychological reasons, started to over-eat and lost her boy friend to a rival before she was able to solve the problem. Here's the way page 1 of your break-down would look:

Splash: Heroine is crouched over sundae in ice cream parlor as rival dances with heroine's boy friend.

Panel 1: Heroine gets ready for date at sorority house, expressing gayness at having a date.

Panel 2: Boy friend calls for heroine.

Panel 3: Rival makes play for boy in front of heroine.

Panel 4: Heroine whisks boy away from rival who makes remark about her eventual triumph.

This break-down is continued until you have the outline of the whole story completely laid out. When it's finished, you're ready to put flesh on that skeleton and to fill in your panels with dialogue and instructions to the artist known as visualizations.

The splash which begins the story has already been mentioned. It introduces and summarizes the dramatic problem the heroine or hero must solve in the story. Make the legend terse and dramatic. Every panel that follows consists of two basic components—visualization (the drawing) and dialogue, with sometimes a third element, caption, added.

Sample Page from a Comic Script

True Romance
"I Destroyed My Charms"

From:
Name
Street Address
City and State

Page 1

Splash: Show attractive girl, who is beginning to look plump, seated at table in ice cream parlor, with sundae before her, while she looks jealously at handsome youth who is jitterbugging with slim girl to strains of jukebox.

Legend: I was queen of the college campus! They said I had looks, love, everything! But deep down within me was a gnawing restlessness, expressed by an unquenchable desire for sweets! And before it was sated I knew the depths of despair as, uncontrollably, I destroyed my charms!

1.

Show plump girl of splash, looking somewhat slimmer, clad in evening gown, primping hair before mirror in room of sorority house. Slim girl of splash sits on bed, talking to her.

Caption: At my sorority house one evening.....

Lynn: There, my hair's fixed just in time! Hal will be here any minute!

Eve: All you ever do is talk about the guy, Lynn! Why doncha fix me up with one of his frat brothers!

2.

Show girls talking as sound of car's horn comes in through open window.

Lynn: I'll ask him, Eve....oh, that sounds like Hal's car now!
(sound): Honk, honk!

Eve: C'mon, we'll both go downstairs to greet your hero!

3.

Show handsome Hal starting to greet Lynn at foot of stairs as Eve, who is beside her, grabs his arm while Lynn looks startled.

Hal: Hi, hon! You look positively gorgeous!

Eve: Why, Hal, not even a word for your angel's roommate!

Visualization is your description of what is going on in the panel. It is your directions to an artist, whom you've never met, telling him what he must draw. One primary rule is not to crowd a panel with too many characters, for a panel measures approximately 2 1/8" x 3". Two dominant characters are best with occasionally a third character added.

In your visualization make your characters move. In teen-age stories, never have your characters walk when they can run. In romance, never have the boy and girl talking to each other at the dinner table if they can say the same thing dancing in each other's arms or riding in a convertible. Adventures and westerns also want active characters. But don't blunder by making a

hero do two kinds of motion, such as walking into a room and kicking over a table at the far end, all in the same panel. That's impossible for the artist to draw.

Artist Morris Crowe's pet peeves are visualizations which ask for double action (hero ripping a door off hinges and using it for a shield in the same panel), too many characters (three plainmen making speeches while 300 Indians charge in background), intricate emotion without dialogue to explain it (villain smiling to himself—how would you draw that one?), and trick gadgets vital to the plot, which the writer himself doesn't describe. Crowe has actually been asked to draw all of these scenes.

Be certain that the scene in any panel is in some way connected with what just happened in the preceding panel. Abrupt jumps leave the reader guessing. And, when visualizing, bear in mind the fact that a panel is read from left to right and that the first character you have speaking will be drawn on the left side by the artist.

As important as your visualization is your dialogue. It's the means by which your characters communicate their thoughts and feelings to each other and, of course, to the reader. Dialogue carries the story. Pace your dialogue quickly and pace it naturally. Try reciting your characters' lines aloud after you write them to see how they sound. Here is an example of uninspired dialogue:

Hero (breaking in on crooks): Here I am, boys! I'll have that diamond gadget first!

Editing produced the following line which has more snap:

Hero (breaking in on crooks): I couldn't stay for my burial, boys! Now hand over that phony carat creator!

The following dialogue is well-paced:

Scene takes place in dance hall where sheriff confronts berserk killer.

1st panel:

Sheriff: Put down your gun, Jake!

Jake: Git down yerself and ask mercy or I'll finish ya!

2nd panel: Jake fires, winging sheriff in right hand.



Sound: Bang!

Sheriff: Ohh!

Jake: I said git down!

3rd panel: Sheriff fires with left hand, hitting Jake.

Sound: Bang!

Sheriff: I still got one good wing!

Jake: Aargh!

Say a lot in a few words, for a big balloon (the section of the panel containing the dialogue) can crowd a panel so that the artist has no room to draw anything else.

A good balloon has eight to fifteen words of dialogue and seldom over twenty-five. Thoughts, as well as speech, may be expressed in the balloon.

Keep checking so that each speech is related to the preceding speech. If one character concludes a panel by saying to his victim, "I'm going to kill you," have the victim start the next panel by saying, "Kill me! You wouldn't dare," instead of just "You wouldn't dare." This smooths the way for careless readers and for juveniles.

Incidentally, the reader's interest is momentarily broken when he turns a page. It will help your continuity if an episode of important action can be finished by the end of a page.

The third ingredient which goes into some panels is the caption, usually a few words at the top of the panel to denote change of time or place. Captions such as "Hours later" or "At the mine's entrance" are typical. There once was a cardinal rule that captions were to be used sparingly, never to tell a story, since that job belongs to dialogue and pictures. But along came true romance comics and the rule went out the window for this type. True romances use captions to describe emotions and narrate, panel by panel, until the story is told. Some true romances have even used captions in six or seven consecutive panels. The old rule of using as few captions as possible holds true in the other types of comics. Captions are a fine device for preserving the continuity of your script because they keep the story from jumping off into time and space without explanation to the reader (or editor).

The illustration on page 17 shows what your comic script should look like for mailing to a publication. Type the visualization, then the dialogue beneath it, for each panel. Another method of presentation is to type the visualization on the right hand side of your 8x10 sheet with dialogue for the panel next to it on the left hand side. Number all pages and panels.

You'll find comic editors considerate and helpful to writers. They act on submissions quickly and pay promptly.

Comic Script Markets

Ace Comics—23 W. 47th St., N. Y. C. Needs romance and crime stories. Rate of pay depends on the story and submissions are acted on within 3 days. Payment is made the day of acceptance. Send crime synopses to Alan Sulman and romance synopses to Mrs. Rose Wyn.

American Comics Group, 45 W. 45th St., N. Y. C. Needs adventure, western, romance, juvenile, teen-age material. Rate of pay depends on story. Material is kept 2 or 3 days and payment is made upon acceptance. Send synopses to Richard E. Hughes who says that there's always room for good writers.

Avon Publishing Co.—119 W. 57th St., N.Y.C. Needs adventure comics. Rate of pay \$7 a page and up and payment is made twice a month. Send synopses to Sol Cohen.

Classics Illustrated — 826 Broadway, N. Y. C. Publishes comic magazine-length condensations of classics. Material is assigned in advance and payment is \$125 a script. Harry M. Adler is managing editor.

Crestwood Publishing Co.—1790 Broadway, N. Y. C. Needs detective, western and romance synopses. Rate of pay is \$5 a page and up and submissions are looked at immediately. Payment is made on acceptance. Send synopses to Neuin Fidler.

Famous Funnies — 500 Fifth Ave., N. Y. C. Needs juvenile and romance scripts. Rate of pay is from \$5 to \$12 a page. Contributions are kept 3 days and payment is 3 days after acceptance. Send synopses to Stephen Douglas. This was the first comic book published.

Fawcett Publications—67 W. 44th St., N. Y. C. Needs adventure, western, romance material. Rate of pay is \$6 a page and up. Material is kept from 3 days to one week and payment is made on acceptance. Send synopses to William Lieberon but inquire as to scripts needed before doing so.

Fox Feature Syndicate—60 E. 42nd St., N. Y. C. Needs romance, crime, adventure,

(Continued on page 78)

How I Get Ideas



An unwelcome dinner guest,
a troubled teen-ager, and an
old scandal really paid off.
The dinner guest
was worth over a
thousand dollars.

By Marjorie Holmes

TO TAKE OFF ON the wings of an old saw, I wish I had a dollar for everyone who's asked me, "Where do you get your ideas?" I'd be so rich I'd never have to write another line. Not that I could quit writing even so; because no writer worthy of the term can bear not to keep on trying to use up his ever-swelling stock of ideas. Therein, I'm convinced, lies the magic essential in getting ideas: using the ones you have.

The experienced writer, sweating it out at the typewriter, has stumbled across a thrilling paradox: the more prodigal you are with your thoughts, the more enriched your imagination and creative functions become. For every idea you spend, several more pop up, clamoring to take its place. In the throes of one story, you can hardly wait to finish it and get on with another idea that begins flirting with you, along about page six.

When taking your first toddling steps as a writer, why do you so often procrastinate? Because you're scared to death that if you use that one precious idea bouncing around upstairs, there'll be nothing else to take its place. Everywhere I go I meet someone

who has "an idea for a story." Often he's had it for years. He tells it to everyone he can buttonhole; he asks advice about how to handle it. Often he wonders if he shouldn't copyright it, in case an editor should steal it. And, very often, he begs the professional writer to write it for him in order to spare himself the dread ordeal of getting it down on paper, then facing a void. Such one-story specialists fail to take the first step up the long, long ladder. They fail to form the proper working habits.

I've always been a drudge by nature, thank heaven. At twelve I was clerking in a variety store, at fifteen, working in a law office. While I was attending a little Iowa college, Cornell, my mentor Topypy Tull said, "Real writers write every day." I took him literally. Often the "bright ideas" on which I lovingly labored were unbelievably trite and slight. But later, as a depression bride trying to lure an honest dollar from the pulps and confessions, I had two precious essentials to cling to: the writing habit and a gradually deepening and improving well of ideas.

I was lucky. Amita Fairgrieve bought my first love story, MacFadden's, my first confession, both, incidentally, written around college campus themes. And when others bounced because I hadn't mastered technique, I was crushed, but not fatally. Before the tears were dry on a rejection slip, I would be kicking around an idea for another story. I had already discovered that the well is replenished by pumping from it. And I had a stubborn faith that if I pumped long enough and hard enough—giving those ideas a chance to spurt—gradually my technique would improve.

I tried never to hoard an idea. Once in a while a friend who followed my stuff when it finally got into print would say, "Why did you waste this idea on a confession? Why didn't you save it for a slick, or for a book?" I don't know why. Maybe it just never occurred to me. If you have something good, why not use it now? Why wait? I wasn't ready for the slicks then and, though I was ambitious for the future, I was far more interested in one immediate goal: to write the best possible story for the magazine most likely to buy it and issue the biggest check.

The young writer sometimes feels condescending toward any but the lofty magazines. Squander his all too rare and precious thoughts on anything less? Not he! He does not realize that in holding back he is damning back. His unused ideas are plugs in the channels of his own creative thinking.

The more experienced writer has learned where to look for ideas. He recognizes his own life for the happy hunting ground it is. After my first lecture as Dear Teacher in a recent course, a student came to me in desperation. She had an aching, consuming longing to write; she wrote with a certain bright ease. "But I can't seem to get ideas. Everything I start turns out to be a mood piece, or a sketch about the sad and hopeless. I just don't know what to write about."

I discovered that the woman not only had a delicious personality, but that she had an enviable background. She had been reared in England, educated in Switzerland, and had romped all over the world.

Her fund of anecdotes about people and places was limitless. Time and again as we talked, I would cry out, "Why, there's a story!" She had simply never taken a detached, professional look at herself. Failing to recognize the wealth in her own experience, she had spent none of it, hence her imagination failed to function. In yielding to the beginner's temptation to write of sadness and despair, she was subconsciously expressing her own frustration.

She had read few of the popular American magazines. It's a cardinal principle, of course, to read the markets for which you hope to write, primarily to get their slant, but also because your subconscious mind is stimulated by the kind of thing you read, particularly at night. I steered her to a newsstand, saw that her arms were loaded, and suggested that she steep herself in magazines for several nights, reading with a pad and pencil under her pillow.

The next time we met she was glowing. "Why, they're good!" she cried out, amazed. "The polish, the skill, sometimes the depth! I know how hard I'll have to work, and how much I've got to learn in order to compete. But I'm not half so discouraged because I've been teeming with ideas. I can't tell the cook to make tea, or tie a bow in my daughter's hair without dreaming up a story situation, complete with color illustrations." In recognizing her own limitations, in getting a new perspective on the calibre of the marketed product, and in tapping, at last, her own rich fund of experiences, this woman had a good start on a writing career.

To the serious writer, the begetting of ideas becomes both a business and a game. His brain is on the job day and night, watching for the plot germ, the story twist, the arresting detail. He observes people for those little habits or attitudes that often start a story situation buzzing; he becomes a sponge that soaks up sounds, colors, speeches, facts, all of which he can use either to generate or enhance an idea. If he's like me, he cans all these things in an immense notebook, catching them fresh and hot before they can get away.

In the course of a single day, a writer may easily get any number of ideas which

he can and does turn into salable material later. Here's a hypothetical day in my own experience, showing the origin of stories and articles later sold. Although these ideas came to me just as I have noted, they did not all strike on one day. But they *could* have.

As our teen-age daughter, Mickie, leaves for school, she remarks that she's taking the back way to avoid walking with Tony. "I've got to, Mom, or the kids will think I'm going with him. He waits for me every day." It's not that she's snobbish about Tony, but he's always been a problem boy, in and out of reform schools, difficult. I think of Tony, poor kid, underprivileged, foreign in a predominantly American neighborhood, misunderstood, maturing now, wanting respect, wanting to go with nice girls. Her problem. His. I think of his major characteristic—"I always get even"—and, while maternal anxieties assail me, I'm fired with professional excitement.

What if this youngster were really bad and decided on revenge for a girl's spurning him? What would his emotions be? Hers? Mine? How could he be foiled, and saved from himself? Marketable? I'm not too sure, but I rush to the typewriter and block out a rough outline. As I write, new ideas for motivation and development come. In the heat of inspiration I get down

the words of the opening paragraph. Since I'm deep in another project, the material goes into my notebook. To make sure I don't forget it, however, I scribble "Tony story" on a reminder sheet thumb-tacked above my desk, a list of stories and articles to be written soon. The messier that sheet gets with scratch lines meaning "finished," the more beautiful it looks! Especially when I can later scribble, "sold," a magazine's name, and a price. (I was so carried away by the Tony idea that, good bet or not, I wrote it the next week, without making it wait its turn. My agent sent it to *This Week*, of all unlikely places, which bought it for \$650.)

After that preliminary run, I go back to a cigarette, a second cup of coffee, and the little weekly paper my mother sends me from home. Mrs. B. entertains at luncheon, I see. Which Mrs. B. I wonder, recalling how Mr. B. shocked our little town by divorcing Mrs. B. after twenty-five years, and marrying a pretty grass widow? Both Mrs. B.'s have since lived in the same small town. Suppose a newcomer, unaware of the situation, gets an invitation to luncheon and goes to the wrong Mrs. B.'s house. What if the first Mrs. B. wasn't the noble woman betrayed, as we always supposed? Using the good old "what-if" approach, I get an intriguing story hook and the elements of the



"I think of Tony, poor kid. Her problem. His. I'm fired with professional excitement."

plot. (This one mellowed in my notebook a long time, but finally saw light. It was held by the *Ladies' Home Journal* for three months, got "an enthusiastic round of yesses" the first time, but ultimately was returned as a bit implausible. Other magazines also dubbed it a near miss. I sent it to *Everywoman's* which bought it at their top price of a \$150.)

Now the big city dailies. I read the headlines, the newstories, selecting, rejecting. "Little Boy Dies in Storm" arouses my terror and my sympathy. I could write an intense piece on such a theme, but I reject it violently for two reasons: it would be too painful to me as a mother and it would not be very marketable. Editors get too many stories about children, even gay ones, and they won't buy tragic ones if they can help it. People don't want to suffer vicariously, especially where a child is concerned. The writer who wants to sell had better stick to cheerful topics—unless, of course, he gets an unusually strong idea for a story of suspense.

It's the maid's day off. Trying to think of something to take the curse off housework, I notice the sunlight dancing on the china, the "bunny fur" wrap the refrigerator wears as I set the milk away, the cheerful singing of the vacuum sweeper as I shove it about. I've been doing a series of prose poems about children for *Better Homes and Gardens*. Mightn't *Beautiful* be interested in similar sketches about the delights of keeping house? I file the idea in order to write a sample when I have a spare hour. (*H. B.* bought these regularly in the ensuing months for a \$100 apiece.)

The telephone rings. It's a woman friend, complaining as usual about her husband. Why do some women have so little pride, I think. How can they bear to show others the seamy underside of their marriage? A title blossoms suddenly, and, in a few moments, is on my list: "Which Side of Your Marriage is Showing." (That article landed in the lap of Douglas Lurton, *Your Life* editor, who responded with a \$75 check by return mail.)

The day speeds on. I write as much as I can on the story started last week. My

husband comes home from work early, all steamed up to start his garden. Our three-year-old tags along, proudly toting the shiny new hoe and rake and shovel his father has brought. I think, "Every child should have a little garden all his own" and know what my next prose poem for *Better Homes and Gardens* will be. (They ran it last year with a by-line, this year without, on page 31 of their annual *Gardening Guide*.)

Before dinner, which was going to be stew, we get a call from a perennial bachelor friend, and I somewhat ungraciously yank steak out of the freezer instead. This freezer is a beautiful, time-saving monster my husband built. Why haven't I written an article about it? Must—soon. And the character of the friend of the family who never brings you a peanut but eats your biscuits and drinks your husband's Scotch—bet every woman in America would relish reading about him. He's good for both an article and a story—"The Men Who Come to Dinner" for *Today's Woman* and "Friend of the Family" for *McCall's*. (He turned out to be a valuable guest; payed off over a thousand dollars.)

That evening, on *People Are Funny*, guest star John Robert Powers selects a pathetic sounding little bride from the audience, and glamorizes her onstage. Somehow I want to cry. Poor kid. Poor husband. How does this affect their honeymoon? I stock the questions in my notebook, along with other observations on the suspense and human interest implicit in audience participation shows. (One day, months later, I stumbled on those typed-up idea-kids. I saw them as a sailor and his bride, specific people longing for a specific thing. Using a suspense background, the elements of contrast between characters building up to decision and surprise, I built a short-short story. It appeared in *Redbook* last spring, entitled "Make Me Beautiful for Him.")

Maybe there's no magic to getting ideas. Maybe it's as earthy and pragmatic as milking the cow so she won't go dry. But I am convinced that a writer will never starve for salable ideas, if he's a spendthrift with those he has. More will come to him.



the third time's

By Beatrice Levin

WHAT I AM GOING to do is set down the story of my novel, *The Lonely Room*, how I came to write it, how infinitely proud I am that this, my first novel, is in print, how tremulous and shy I feel about that print as it stands, naked on the page for all to read. I am sure every writer feels that curious mixture of anxiety, fear and pride in the uncertain weeks of waiting for an accepted story to appear in print.

For a long time I had been working on a war novel about Polish refugee children. It was called *A Handful of Sand*, and a small N. Y. publisher had expressed enough interest in it to call long distance to Madison, Wisconsin, where my husband and I were both in school. The call from the publisher was exciting, but it terrorized me into visualizing what my manuscript would look like in print, its inadequacies, its essential immaturity, its very real people wandering about in an atmosphere of unreality and misty illusion, a land half-conceived, half-dreamed, only half-believed in. I was dissatisfied with what I had done; I was afraid of it, too, and when I attempted to rewrite, words evaded me. I felt inadequate to the challenge of my plot. I had to have some experienced guidance, someone to help me.

Frank and I discussed my work; I had a small house and a year-old child to care for, and I was working toward a Ph.D. in English at the University of Wisconsin. We agreed that my taking a novel-writing course at the Wisconsin Writer's Conference would mean abandoning the pursuit of the degree. But Miss Mari Sandoz, who taught the summer school course in novel writing, had been given so much enthusiastic praise the summer before, that I now decided to concentrate on my writing. I enrolled in the course.

The first day of the semester I gave Miss Sandoz *A Handful of Sand* to read. Her advice was to set aside the manuscript for a time and try doing something else that summer.

"Try something that stems from autobiography," she suggested.

I began to think about my unexciting, uneventful, quiet, commonplace life. As I walked down Bascom Hill after my first interview with the angular, sun-bronzed woman with red-brown hair and long bangs, who was to be my teacher, guide, and confessor that summer, I felt alert, sensitized, stimulated. I could hardly wait to get home to my typewriter. I had only the vaguest idea of what I was going to

e's the charm



The tenderly-told and inspiring story of a first novel.

write. But I felt that I was about to launch the best piece of writing I'd ever done, that I was going to delve into my very innards, into the cockles of my heart, into all my stored-up experience, reading, studying, and I was going to write something Mari Sandoz would find good.

As I listened to Mari Sandoz that first day of the semester, I was reminded of my Freshman year in college, of how I had been invited to a meeting of a group of writers, and how impressed I had been with them. The event became significant.

That evening, sitting at my typewriter, I began idly to write down the experience as I remembered it. My little boy, rosy from his bath, his blond hair in damp ringlets around his head, stood in his crib, jumping up and down on the squeaky springs calling "Mama, mama!" The supper dishes were piled in the sink. There was dust under the bed and under my typewriter table, and in my linen closet was a huge basket of clothes that needed to be ironed. But all the disturbing, pressing demands were pushed back from my mind as my fingers pounded the keys, and the scene of my Freshman year in college, only half-remembered, returned to me, sharp, clear, important.

The pages poured out of the typewriter. The clock next door chimed out the hours: eleven o'clock, midnight, one, two, three o'clock. I pulled the last page out of the typewriter. All the characters for my new novel had been created. Here, I thought, was my first chapter. In the final draft of *The Lonely Room*, this chapter is my third, and it has been rewritten thirteen times. In the final writing, I still felt unsatisfied with it, because some of the things I'd said and cut in other versions wanted saying. I wanted this scene to be etched, exact and animate, in the reader's mind, just as it was in mine that first evening of the Wisconsin Writer's Conference, July, 1948.

I do not think my book is derivative, although I think I have naturally been influenced by the authors I most admire: Virginia Woolf, Anne Parrish, John Steinbeck, Thomas Wolfe and Dorothy Parker. I do not come from a literary background. When I was a child we did not have a dictionary in our home, and the only reading matter was the evening paper. I might say that both my parents never have read as many as three books in their lives. But I have been an inveterate reader ever since I learned to pronounce the alphabet. Dur-

ing the eight weeks' summer session, I read prolifically, everything I could get my hands on.

And I wrote. The complete rough draft of my novel was pounded out in sparse hurried prose, five, ten, twenty pages a night, badly written, incompletely conceived, devoid of flesh and blood and soaring joy. But what was important was the fact that I did get all the way through it, and the credit for this achievement belongs to Mari Sandoz. Her enthusiasm and vivacity were positively contagious. Her classes were superb. She prodded, encouraged, stimulated, inspired. Where there was little talent, she brought it out to its pinnacle. Where there was much talent, she fostered re-writing, was insistent, demanding. She talked rapidly, pointedly, and she had an amusing habit of blowing up at the bangs on her forehead and making them bounce if she were piqued. Mari Sandoz had great faith and much respect for what we were all trying to do. I asked her once why she hadn't tried to weed out some of the less proficient students.

"That would be a terrible thing to do to an artist," she replied. She believed that there were enough forces operating against the beginning writer; she was going to be for him!

Though I chafed to be at my typewriter every possible moment once I got rolling on my manuscript, I found the classes valuable. The experience of listening to other young struggling beginners was in itself encouraging, for I could see what their pitfalls were and could look for the same kind of thing in my own writing. There was only one man in the class who had already had a novel published, Ralph Freedman, who had won a literary award with his *Divided*. The variety of themes kept interest alive. Most of the writing was as buoyant and exciting as only first novels can be.

At the end of the semester, Miss Sandoz encouraged me to go on with the work and urged me to take another writing course to assure myself of getting the novel completed. I enrolled in a writing seminar with Mr. Paul Fulcher, and again I found the most sympathetic guidance. I asked

Mr. Fulcher if he thought my work thus far showed promise and I distinctly remember his answer, "Not only promise, but fulfilment." With this kind of encouragement, I was anxious to keep at the work, despite the fact that I was carrying a heavy teaching program and taking a seminar in *Hamlet* as well as a seminar in Literary Criticism.

I would like to stop here for a moment and say that I never did make a formal outline for *The Lonely Room*. Since its acceptance for publication by Bobbs-Merrill, many people, including Mr. Chambers, my publisher, have asked me, "What's it about?"

"It's about people," I say.

"Well, sure, but what's its subject, its theme?"

"No subject, no theme."

"Oh, a slice of life?"

"No, it's about people, everything I have ever seen them do, heard them say, known them to feel. Everything I have ever done, said, heard . . ."

"It's an autobiography then?"

"No. Definitely not that. There is not a single sentence in it that is absolutely true. It is a composite of people."

"But doesn't it have a story?"

Well, at this point, I have to explain that it has no story, but it has a plot. In his book, *Aspects of the Novel*, E. M. Forster tells us that if we stop in our telling of a story, the listener urges, "And then?" But if we stop in our telling of a plot, the question is "Why?" What I have tried to do is to build convincing characters and to tell "why" they are the way they are.

My writing stems almost completely from my love for the process of creating character, and I have put as much humanity as I know into the people who walk across my pages. I think Virginia Woolf had the exact idea in her essay, "Mr. Bennett and Mrs. Brown." "I believe," she wrote, "that all novels deal with character, and that it is to express character—not to preach doctrines, sing songs, or celebrate the glories of the British Empire, that the form of the novel, so clumsy, verbose, and undramatic, so rich, elastic, and alive, has evolved."

In creating my characters, I found that they themselves were manipulating the scenes; they were doing things in harmony with their character. My most serious difficulties were in keeping my people from running off with the plot and making "a story." To many readers, the novel will surely be a story with a contrived ending. For me, the ending is the natural dénouement of the plot.

When my husband received his Ph.D. in June, one month short of a year after he had started *The Lonely Room*, I was in the seventh month of my second pregnancy. My body was heavy and I was indescribably tired. We had sold our home and put all our books and possessions into storage. My overwhelming fatigue took the form of despair, and I felt I could not face a typewriter again without a word of encouragement from a publisher. We went to Indianapolis, my husband, my son and I, for a visit. One bright clear morning, I took my manuscript to Bobbs-Merrill. Mrs. Rosemary York, associate editor, said she would let me know in a few weeks what her readers thought. In

about a month, the novel came back with a letter from Mrs. York saying that they had liked many things about it, but that the book still needed a lot of work. She was sending me random excerpts from her readers' reports on *The Lonely Room*.

Among the reports, the most often repeated criticism was the one about "uneven handling of the time element." I pass this on to other authors in the hope that they may avoid the pitfall. One of the criticisms read:

The author skips over hunks of action that would seem important. For instance, Beth gets interested in a Gentile boy. There are vague suggestions then and a little later that the Jewish-Gentile relationship may encounter difficulties. But the book covers suddenly so much time that Nick and Beth are going off on weekends together. Apparently Nick doesn't know at first that she is Jewish. When and how did he find out? The reader would like to know how they handled the relationship.

The author writes well, but she

The Writer Proposes

for his hero

The young man turned to the girl. His eyes were ardent, his lips trembled. He opened his mouth, but words failed him.

The girl tried to ease his way. "The sun and the birds and the clouds are beautiful, aren't they, George?"

"Not nearly as beautiful as you, darling." Now that the first words had come, the rest tumbled after. "I love you, Claire. I've known you only a month, but I feel that I've known and loved you always. Your eyes, your hair, your smile—all of them reflect your shining soul. Claire, I'm mad about you. Will you marry me?"

"I love you, too, George," the girl breathed.

Embracing, the two lovers made a silhouette against the setting sun.

for himself

"I want to see you," she said, when she phoned that morning.

"About what?" he asked.

"You know damn well about what! I'm coming right over."

She came right over.

"You're not going to stall me off any longer," she began. "I know you're a struggling writer, but anything's better than nothing. Put on your hat and coat. We're heading for City Hall."

"I can't go now, kid. I'm in the middle of a proposal scene that's sure-fire."

"Well, just let it cool off." She clamped his lid on his head and grabbed his arm.

"Have you got two bucks for the license?"

"I'll have it. Let me finish the story."

"No, that's too big a risk. I'll treat."

A. S. Flaumenhaft

seems essentially confused about what she wants to do. I would like to see the author strengthen the aspect of the Jewish community in the story, go back and relate Beth to every aspect of her background. If she wants to make the point that many Jewish customs are obsolete superstitions, ok. The fact remains that any girl brought up in that faith would surely have some sense of conflict in falling in love with a Gentile boy and that it would color their relationship. Perhaps the author thinks she has emphasized this already; to the reader the manuscript isn't successful because she has cluttered up the story with so many other angles not *firmly* related to her main theme.

There were further criticisms; all of them seemed to me quite justified, and I began to rework the novel in line with Bobbs-Merrill suggestions. Two weeks before my baby was born, I sent the manuscript back to the publisher. They were hot impatient weeks in August, and the arrival of the mailman was the tensest moment of each day. At long last there was another letter in the now-familiar light-yellow envelope with its engraved return address. Dated September 19, 1949, the letter read:

Dear Mrs. Levin:

You've improved *The Lonely Room* a great deal since the first version. It's so much better, in fact, that I hope you won't mind my sending you some further criticisms.

If this sounds paradoxical, it's because we like even more things about the novel than we did before, and at the same time believe sincerely that it is not yet as good as you are capable of making it.

Protest

(After reading *Dinner at Antoine's*)

Concerning certain novels' forewords:
Can't these be less, instead of more words?
With me, an author makes no gains
Describing mental labor pains.

Ethel M. Wegert

The report I am enclosing is from a fresh reader. It sums up very well the views shared by other readers, and I am sending it in its entirety on the chance that his questions may suggest a way to realize the story's fine possibilities—and make it thoroughly salable.

We'd love to have another chance at the manuscript, and hope you will feel encouraged to jump into the work promptly. The deadline for spring publication is November first, and nothing would please me more than to see *The Lonely Room* arrive before that date. In any event, I hope the third time will be the charm.

We are seriously interested.

Rosemary B. York
Associate Editor

Guided by the detailed reader's report, I plunged into the work. In exactly one month to the day, I had rewritten about a hundred pages and reorganized all the material which had provoked criticism. The last thing I thought of every night before I fell asleep was that blazing, exciting sentence: "We are seriously interested." As I bathed the babies, hung out the washing, cooked and marketed, I thought about my rewriting, and in the back of my mind was the hope, that joyous bright hope fostered by the sentence: "We are seriously interested." I was going to put my very best into that manuscript.

The novel went back to Bobbs-Merrill for the third time.

When the phone rang on November first and the operator said, "You have a long distance call from Indianapolis," I began to tremble with excitement. The muscles of my legs went water, and all the emotions of the past months that had found expression through my writing suddenly rose in me like a display of fireworks, and a tingling sensation, half pain, half ecstasy, ran through me.

"The third time was the charm!"

And with these words of Mrs. York's, I officially became an author.

I don't know how many publishers would go along so patiently with a first novel,



"Come, Burbank—let's not quibble over a few pennies. I'll give you ten dollars for it."

nor how many would be as kind and encouraging as Bobbs-Merrill has been to me. "I want you to think of Bobbs-Merrill as your home publisher," Mr. Chambers said to me when I went to Indianapolis to sign the contract. "Keep your work in good taste," he advised. "Keep it free from libel or invasion of other people's privacy." I was given the privilege of expressing an opinion on the jacket design and the book blurb, and I received an advance of five hundred dollars, the first substantial amount of money I'd ever made on my writing.

In telling the story of my novel, I have made no attempt to give advice to other writers. Many beginning writers bring an ardently creative, vivid imagination to their own experience; I agree with Thomas Wolfe that "all serious creative work must be at bottom autobiographical, and that a man must use the material and experience of his own life if he is to create anything that has substantial value." We do not all

have the intensity, the conceit and the complete devotion to authorship that was the sum and substance of Wolfe, but too many young writers are so utterly frustrated in their attempts to be creative simply from lack of backing and encouragement.

I would like to see cocktail parties that celebrate the publication of new novels foregone and the five hundred or one thousand dollars that would be spent on them devoted to scholarships for promising young writers, those in American universities and colleges and those who are writing in their spare hours, the housewives, gas station attendants, clerks, teachers, nurses, and so on. But it has been my experience that the intensity of the need to write, the earnest, sincere, even passionate desire to express oneself is more incentive than praise, fame or money. Talent grows with skill, and perseverance will find its reward.

CLEVELAND MARKET LETTER

By Dick Hayman

CLEVELAND HAS BEEN heralded in recent years as "the best location in the nation." As a location for free lance markets, however, Cleveland has never made a decent showing. For some reason, this town has failed to publicize its markets for the writer's manuscripts.

The majority of publications covered here are generally unknown, in some instances, even to the local free lance wordworkers. Many of these markets require highly-specialized material. The need for slanting has its good points. You have a head start when you know the editorial eye is focused on one field and you know that field. All addresses are in Cleveland, with the zone number noted in parentheses.

General Magazines

Brotherhood of Locomotive Firemen and Enginemen's Magazine, 726 Keith Bldg. (15). Ray Scott, editor and manager. Monthly. A few general stories are accepted here, but the 4,000 to 6,000-word story with a railroad background stands best chance of getting the editorial nod. Maximum pay for stories is \$25 on acceptance. Very little other material is needed; photographs and verse are not wanted. Reports on manuscripts are usually made in one week, never more than a month.

Cleveland Athletic Club Journal, 1118 Euclid Avenue (15). Donn R. Ricker, publisher. Monthly. The *New-Yorker* treatment is desired on material for this organ's pages, substituting Cleveland for Manhattan. Articles and news on civic events, unusual sports pieces, fiction with a humorous twist, light verse and amusing filler material are on the agenda. Pay is good and by arrangement with the editor.

The Clevelander, 400 Union Commerce Bldg. (14). C. E. Stahley and Iris Shimp, editors. Monthly. This publication of the local Chamber of Commerce favors local color. Business and industrial articles, 1000 to 1500 words, are needed. Also photographs which carry local interest. Article rates vary at \$15, \$25 and \$35, depending on length and importance of material.

The Highway Traveler has moved its editorial offices from Cleveland to 105 W. Madison St., Chicago 2, Ill., where all manuscripts are received now.

Music, 1727 Payne Avenue (14). E. W. McAdams, editor. Bi-monthly. Here is a general music market slanted primarily toward a teen-age audience. Little fiction is used, but short, snappy articles with human interest appeal are wanted. News of teen-age musical activities and appropriate fillers and photographs, with accompanying captions, are also needed. Pay-

ment varies, but is usually 1 cent a word minimum and up.

The Ohio Farmer, 1013 Rockwell Avenue (14). E. W. McMunn, editor. Bimonthly. True to its name, this magazine features articles about, and of interest to, Ohio farmers. Average manuscript should run two to four pages of double-spaced typing. Picture stories, showing farm operations in progressive stages, are needed. Fillers with agricultural background are welcome. Although payment varies, the average is 5 cents a line.

Townsend National Weekly, 6875 Broadway (5). George B. Fritz, editor. Weekly. Current emphasis is on articles dealing with the abolition of sales taxes and short news stories and articles about disabled persons. Mr. Fritz is also interested in seeing articles and news items concerning social security, aid to the aged, and associated material. Word limit for these pieces and for short-shorts of general interest is 1000 words. Jokes and fillers are purchased, but no poetry or fiction. Minimum of 2 cents a word is paid on acceptance.

Tracks Magazine, Terminal Tower (1). Ted O'Meara, editor. Monthly. One of the favorite publications reaching a vast audience of railroad men. Articles of general railroad interest stand top chance, as do stories with a choo-choo plot. A 2,000 word limit holds here. Jokes, cartoons, photographs and fillers round out *Tracks'* needs. Up to 3 cents a word goes to feature story and fiction writers; fillers bring \$5, and cartoons, \$10 to \$15. Query the editor first, if you have any doubts.

Juvenile Markets

Children's Playmate Magazine, 3025 East 75th Street (4). Esther Cooper, editor. Monthly. Entertaining stories of 1800-word length should be slanted for the elementary-school-age child. Short plays, party material and suitable puzzles are the right thing to send along. Mystery, pioneer, seasonal, pet, adventure, home-life and circus plots are desired for the older children's stories. Nursery pieces should be kept to 1000 words, and poetry is almost never bought from adult contributors. Pay is a cent a word and up on acceptance.

The How and Why Program for Child Mental Development, 2800 East 55th Street. W. H. Rider, managing editor. An excellent market for all kinds of material to aid parents to lay a correct foundation for and insure the right mental development of children from birth to 10 or 12 years. The program is continuously edited and rewritten for the purpose of placing practical material in the hands of parents. The material must supply entertainment at the same time as learning. There are ten units currently in preparation. Mr. Rider is interested in seeing all types of informational material, articles, short stories (400-600 words), some of which may have a biblical flavor or an explanatory aim, verse, and photographs and drawings which would fit into the program. Rate of payment is arranged after acceptance.

Religious Publications

Church Management, 1900 Euclid Avenue (15). Dr. William H. Leach, editor. Monthly (not issued during August). Dr. Leach edits this journal primarily for ministers and those in charge of religious groups. He wants to see articles with illustrations, dealing with administration problems of church managers and pastors; also pieces relating to religious architectural subjects. Photographs are used only to illustrate articles and are paid for at \$5 each. Payment on publication has recently





"Any mail?"

been upped and is now a minimum of 1 cent a word, more when warranted. Query before submitting your work.

Expositor, long a Cleveland publication, is now edited in East Aurora, New York. Joseph M. Ramsey remains as editor, and this monthly magazine still needs material concerning church administration methods and procedures.

Trade Journals

American Fruit Grower, 1370 Ontario Street (13). Richard T. Meister, editor. Monthly. News about fruit growing activities pays off here. Articles covering fruit growers' experiences, experiments, successful operations, and the like are needed. Cartoons with this type of background and photographs of fruit growing operations are purchased. Five dollars is paid for "Handy-Andy" items with photographs about fruit growers' inventions or labor-saving devices. Articles shouldn't be over 1000 words and they bring in varying rates, on acceptance. Queries are welcome.

Applied Hydraulics, 1240 Ontario Street (13). Jerome Peskin, managing editor. Monthly. Here's one for the experts in the field. Specialized information about hydraulics operations or processes is needed. Technical manuscripts, 2000 to 3000 words

in length, should include photographs pertinent to the material. Pay is \$12 to \$15 a page.

Commercial Refrigeration & Air Conditioning Magazine, 1240 Ontario Street (13). T. T. Quinn, editor. Monthly. Not so long ago this mag was known as *Refrigeration Industry*. Although the name has changed, requirements have not. Technical and merchandising articles are slanted to refrigeration mechanics, jobbers, dealers and engineers. Installations in all types of business establishments are stressed. Mr. Quinn's policy is to have writers check with their source of information before submitting manuscripts to him. Good lengths for important pieces are 1500 to 1700 words. Payment is 1 to 2 cents a word. News items and photos are used; the latter bring \$3 to \$5 apiece.

Die Casting, 1240 Ontario Street (13). David W. Veit, editor. Monthly. Requirements and pay are the same as for *Applied Hydraulics*, but the subject matter should be die casting, design, application and finishing methods.

Enamelist, 4150 East 56th Street (5). C. D. Clawson, editor. Quarterly. This trade mag has been making quarterly appearances for some time, although its

"mon
specia
genera
forma
wante
Lengt
ment
Flo
Schuc
made
with
inter-
erial
lustra
\$3.50
Lengt
Long
Rates
For
Street
Mont
tions,
practi
Rate
publi
Inc
(13).
little
aimed
articl
mater
steel
length
graph
item.
gimm
to \$5
word
M
Thir
Mon
of th
1500
\$20 a
(very
graph
M
E. E
licati
want
meta
stock
varie

"monthly" tag still seems to stick. Highly specialized, the articles for *Enamelist* are generally written by experts. News and information about enameling on metal is wanted—research and developments. Length of material is flexible, and payment varies, on acceptance.

Flow, 1240 Ontario Street (13). M. Schueler, editor. Monthly. Reports are made promptly by this staff. Supply them with news and technical articles describing inter-plant or yard areas, methods of material handling and associated matter. Illustrations should accompany items. Pay is \$3.50 for both drawings and photographs. Length ranges from 100 to 3000 words. Longer material is handled in installments. Rates are 2 cents a word and up.

Foundry, Penton Bldg., 1213 West Third Street (13). Frank G. Steinebach, editor. Monthly. Technical articles with illustrations, up to 3000 words, should dwell on practical aspects of the foundry industry. Rate of payment is \$20 a printed page, on publication. Photos with captions bring \$5.

Industry & Welding, 1240 Ontario Street (13). Lew Gilbert, editor. Monthly. The little material that is purchased here is aimed at the average welder. How-to-do-it articles are gladly considered, along with material which describes jobs being done, steel fabrications and similar topics. Word length for articles is 500 to 1000. Photographs add considerable strength to any item. Occasionally cartoons with welding gimmick are taken. Pictures bring \$3.50 to \$5; articles, a minimum of 2 cents a word.

Machine Design, Penton Bldg., 1213 West Third Street (13). C. Carmichael, editor. Monthly. Engineers' articles are the meat of the editorial scheme. They should run 1500 to 2000 words and they bring \$15 to \$20 a page, on publication. Filler material (very brief articles or quotations), photographs and drawings fit into the picture also.

Metal Progress, 7301 Euclid Avenue (3). E. E. Thum, editor. Monthly. This publication of the American Society for Metals wants only highly-specialized articles on metallurgy. Their photograph file is overstocked for now. Payment on acceptance varies, and it is wise to query the editor.

Occupational Hazards, 1240 Ontario Street (13). N. N. Goodman, Jr., editor. Monthly. Industrial health and workers' safety methods and information make up technical articles and news items sold to these pages. Up to 2000 words, with pay varying from 2 to 3 cents. Photographs net \$3 to \$5 each.

Petroleum Processing, 1213 West Third Street (13). V. B. Guthrie, editor. Monthly. Specialized writers are needed for the highly-technical copy required. Payment depends on type of material and writer's background. Also a market for pictures of new petroleum processing plants.

Printing Equipment Engineer, 1276 West Third Street (13). Irving Mac D. Sinclair, editor. Monthly. The need is concise writing with a technical point of view on any phase of the entire graphic arts field. No fillers are wanted, but photos bring \$2.50. Articles of 1000 words or less are paid for at the rate of 1 cent a word and up, on acceptance.

Professional Photographer, 519 Caxton Bldg. (15). Charles Abel, editor. Monthly. Beginning with this month's (April) issue, *Commercial Photographer* is merged with *Professional Photographer* in a completely modernized format. Mr. Abel would like to see material dealing with the portraiture, architectural, advertising and industrial aspects of commercial picture-taking. How-photographers-work pieces are also in line. Keep manuscripts under 1500 words, preferably around 1000. Checks are on acceptance, at 1 cent a word and up.

Properties, 2921 Prospect Avenue (15). Jack J. Wyse, editor. Monthly. Contents of this real estate publication are 85 per cent local interest items. Articles of 500 to 700 words cover construction news and information. Some illustrations are used. This is the former *Apartment House & Building Management Magazine* and payment varies, on publication, the 15th of each month.

Steel, Penton Bldg., 1213 West Third Street (13). Irwin H. Such, editor. Weekly (published on Mondays). Winner of many awards, this mag is a fine example of trade journalism. Top rates are paid for material of interest to those in the steel in-

dustry. Metal-working articles should be of a fairly technical nature, from 1000 to 5000 words in length. Photographs are also bought. Twenty dollars is minimum rate for each published page of copy.

Taxicab Industry, 1240 Ontario Street (13). N. N. Goodman, Jr., editor. Monthly. Specific stories on taxicab operations throughout the country are wanted, news of small companies, how they build up business, cut down operation costs, and so forth. Keep wage under 1500 and send along photos. Pay is 1 cent a word and up; \$3 for pictures.

Trainman News, 1244 Standard Bldg. (15). I. S. Lippe, editor. Weekly. Formerly a monthly magazine known as *Railroad Trainman*, this paper has undergone considerable change. At the present, only cartoons, artwork and photographs are being considered. These illustrative pieces should have some railroad flavor. Editorial cartoons draw \$20; humorous cartoons, \$7.50 to \$10; photographs average \$6; and pay on artwork varies—all on acceptance.

Poetry and Literary Markets

American Weave, 1559 East 115th Street (6). Loring E. Williams, editor. Quarterly. All types and lengths of poetry and verse. American themes are especially welcomed, and each issue generally contains one or two long poems. A minimum of \$1 is paid for poems, on acceptance. Some cash awards are made, and an annual brochure-publication contest is open to the quarterly's subscribers.

The Garret, Box 5804 (1). Dr. Flozari Rockwood, editor. Quarterly. Accepts all forms of poetry and verse for its pages. These are paid for with cash and book awards. No established rate of pay for any contributions.

Modern Bards, Box 5804 (1). Dr. Flozari Rockwood, editor. Three times a year. Issues of this publication are devoted to work of the International Fellowship of Modern Bards, which is open to versifiers everywhere. Various types of awards are given to several contributors in each issue. Timely verse and all styles of poetry are considered for publication.

The Notebook, Box 5804 (1). Dr. Flozari Rockwood, editor. Quarterly. News of the poetry world and contemporary versifiers is carried in *The Notebook*. Also publishes lyric poetry, paid for in book and cash prizes only.

Skyline, Cleveland College, 167 Public Square (14). William Stengel, editor. Quarterly. This college-sponsored literary magazine is open to stories, articles, essays, poetry and work-sketches. Contributors are paid with copies of the issue in which their work appears.

Newspapers

Call and Post, 2319 East 55th Street (4). William O. Walker, editor. Weekly (published on Saturdays). A Negro newspaper with large metropolitan circulation. Current human-interest stories are bought at varying rates. Photographs bring \$3 to \$6.

Catholic Universe Bulletin, 1027 Superior Avenue (14). Rev. Fitzpatrick, editor. Weekly (published on Fridays). Very little free lance material is purchased here. What is used must adhere to Catholic doctrine and deal with Catholic activities and news of interest to the local Catholic audience. Payment is on acceptance.

Plain Dealer, 523 Superior Avenue (14). Paul Bellamy, editor; Stanley P. Barnett, managing editor. Daily and Sunday. The Sunday roto section occasionally buys photographs of popular interest, at rates from \$10 to \$20. Short editorial material, not over 800 words, is purchased. A study of the paper will save pointless submissions.

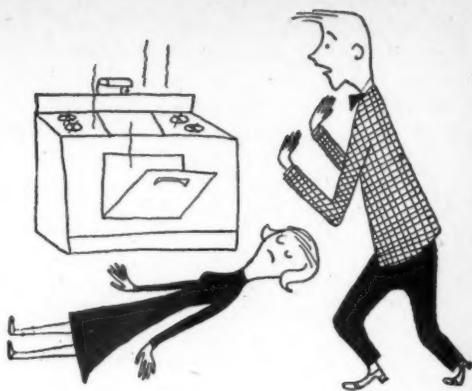
Press, East 9th Street at Rockwell Avenue (14). Louis B. Seltzer, editor; Harding Christ, managing editor. Daily. Personal experiences, travel tales and similar fare make up the bulk of items infrequently purchased. Unusual articles in connection with national holidays will be considered. Pieces may be up to 1500 words. They are printed in 300 to 500 word installments, with pay from \$10 to \$100. Photos bring \$5 to \$10.

Syndicates

Central Press Association, 1435 East 12th Street (15). Courtland C. Smith, editor.

(Continued on page 80)

Let the blood run



By Talmage Powell

IT'S BEEN SEVERAL years now since a long white envelope dropped in my mailbox, an envelope containing a letter from a Popular Publications editor that read in part: "I'm taking the story because it's an example of the emotional type thing we need so badly."

At that time I had sold several straight action detective stories, but this was the first time I had sat down and written a straight-from-the-shoulder story with emotional guts in it. That editor's letter started me thinking. If the emotional type detective story was what the editors wanted, why not cash in on the demand? Since then, between two and three hundred stories have flowed from this battered portable into print, but I still consider that short story of long ago of primary importance; it appeared in *Detective Tales* magazine under the title "I Bleed For You, Babe." And I have been using the "I Bleed" formula ever since.

The emotional detective yarn is still a comparatively recent thing, concocted by a handful of authors. Many writers are mystified by the phrase "emotional story." In their market notices, the pulp houses, such as Popular, Thrilling, Columbia, and Trojan, sometimes list their need for this type story but do not have the time or

space to explain what the type is. Briefly the emotional story is one concerned not with events so much as with the impact of the events on the characters' hearts and minds. That definition is the whole nub and kernel of emotional writing.

Too many writers mistake the term "emotional writing" for "emotional style." But style alone will never make an emotional story. Emotional writing—and all other writing for that matter—is more than just putting words on paper in a certain order. It's a mood, a feeling, a tempo, a movement of characters, all transmitted to paper, no matter what the style, in such a way as to arouse the feelings of the reader by producing characters who, themselves, are feeling. Just get those characters into a really emotional situation and let them react, each in his own fashion, and the reader will react with them.

Let's go back to that first "I Bleed" yarn and the next few that followed it. It took several such stories to make me aware that I was helping to beat the drum for a new trend in pulp, a trend then in the making. The detective story had come a long way since Sherlock Holmes. Gone was the puzzle-type story, in which murder was done, a "detector" questioned suspects, and clues were scattered through the narration.

The puzzles in these stories were too often contrived and the characters were shadowy and two-dimensional.

Rapidly fading was the hard-boiled private eye yarn that was the making of Hammett, Chandler, and men of that school. In the latter, the puzzle was still an integral part of the story, but something new had been added—the characters were vitally involved. Who can forget the subtle, implacable, utterly icy feeling of emotion with which Sam Spade pursued the killer of his partner in *The Maltese Falcon*? Although this type of yarn is still with us because many readers like it, the modern private dick yarn certainly has felt the impact of emotion.

James Cain was one of the first to sound the clarion for the new type of story when he combined naked emotion and the impact of murder on his characters in some of his earlier books. In the pulps, men like Day Keene, Fred Davis, and Joel Townsley Rogers were tossing the puzzles attached to murder out the window and using murder as the most decisive kind of device to move and motivate their characters.

I finally realized that many of the stories I had been selling had a lot of elements in common. They were all concerned with murder—or at least violence in some form—but the murder was no longer of primary importance in itself. Often the reader knew the murderer from the beginning, or met him halfway through the story, or never met him at all. Perhaps the murder had happened some distance away in time or space and had already been solved. But in every case, violence or murder was acting as a powerful impact on my story characters' lives.

I set about devising a working formula. I will not, incidentally, defend formula, since it needs no defense. If you do not believe in formula, go tell an architect to build a house without walls, a composer to compose without a theory of harmony, or a painter to paint without colors. The pattern I finally worked out, my guide for the writing of an emotional detective story, follows:

First, create a strong emotional problem

or an emotional desire in a hero who is either good or bad, but colorful. Murder or violence in the background should create or help to create this problem or desire. To keep up the kind of production that is required in pulp, you must have material constantly at hand. So, you will want to start making lists of leads for emotional detective stories. Under the "Hero" heading, there might be notes such as "A guy gone wrong for a girl's sake" or "A machine politician sickened to death of it all." Under the "Problem" heading might be listed, "Guy falls in love with dame he is certain murdered his best friend." If you use the machine politician with this problem, letting the death of the friend be the final blow, then you have already started conflict—and story—when you throw in the girl.

In the first section of the story (about 1500 words if a short):

1. *Introduce hero and his problem.* A machine politician is the hero, sickened of the mess he has made of his life. His problem is that he loves a girl whom he believes has murdered his friend.

2. *Introduce character(s) directly opposed to hero in the working out of his problem.* The girl is one such character.

3. *Introduce yet a third character(s) who is opposed to hero in a way tangential to main problem, which gives hero a minor problem on his hands. This point will solve the problem of sub-plotting, allowing a story to expand its length, and giving a yarn that "round-bodied" illusion.* Let's use as tangential characters in our story a group of men under the leadership of a cunning and warped man. The hero has made certain promises to this group, which has put him in office.

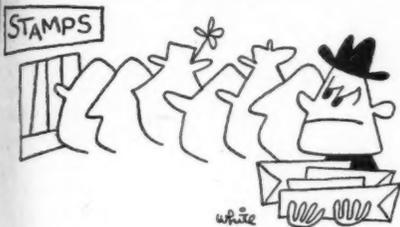
4. *Hero attempts solution of his problem.* While walking through the dark, rainy streets after leaving the girl, he decides to grab a wad of dough and run, taking her with him.

5. *Attempt fails or is in doubt.* The money the hero intends to take has disappeared. He is frustrated.

In the second 1500 words of a short story:

1. *Bring in characters opposed to hero*

in way tangential to main problem, making plain their motivation. As the hero crouches by the empty, open safe in his darkened office, the light snaps on. A pair of yeggs cover him. Into the office comes the cunning warped man who has "made" the hero. The hero now learns that, for all his brilliance, he is but a pawn—but an essential one because of his stature in the eyes of the people—in a bold plan to put an entire city in the grip of lawlessness.



2. Hero must take care of minor problem before getting back to main one. Hero is trapped. His cunning enemy threatens to kill the girl if the hero attempts a fade-out. Somehow, hero must escape and tell the people of the city what is about to happen to them.

3. Solving of minor problem leads to violence. If direct action is decided upon, hero makes a play, gets his hands on a gun.

In the third 1500 words of a short story:

1. Outcome of violence puts hero squarely in the middle. Time is running out; he's wounded, perhaps, and catching general hell. We see the politician in a scene of violence, getting shot, making his escape—and learning that the real killer of his friend was his cunning and warped opponent.

2. Hero attempts final solution of his main problem. At this point hero succeeds in contacting the girl. He's hurt. Soured and disgusted, his one thought is to take the girl and try to make a get-away. She agrees, blinding herself to the future, to everything except her love for him. But he knows he can't go through with it.

3. Attempt either succeeds or fails. Hero realizes he will never conquer his major problem of living with himself and sharing the girl's love until he has cleared up his secondary problem. He forces a final

showdown with his cunning opponent—and wins.

4. Any dangling mysteries cleared up. Hero's final action clears up the mystery of his friend's death and breaks the power of the cunning man. Hero has paid for and conquered his past mistakes.

5. Tag line. With girl at his side, hero knows himself capable of giving the government of the city back to the people.

One of the most perfect examples of a yarn I did that fulfils the requirements of the formula appeared in *Detective Tales* some years ago under the title "Keep My Picture There." In that story, I used as a hero a young guy who had slugged his way to the apex of crimedom. But he'd had to kill a punk in self defense and had gone up for manslaughter, since the cops, because of his bad reputation, were eager to hang something on him. In the big house Rick Sloan kept fretting about his girl. He was really in love with this woman, and her character was as bright as her beauty. (The background material is there and the hero has an emotional problem.) Eating his heart out, Rick thought of a hundred grand he had socked away, and how nice life would be if he were only free.

At the opening of the story, Sloan has made his escape from prison and meets a friend on a lonely road, who tells him what the escape has cost in cash and effort. The friend also mentions the fact that other guys have usurped the hero's place in the city underworld. (Here's a plant of characters to be used in a tangential way.) Sloan, however, is only interested in getting to the woman he loves.

But when he reaches her apartment, the meeting is not at all as he has planned. The girl weeps at the sight of him and tries to tell him how they will suffer running away from shadows the rest of their days. She has prepared herself to wait until he finishes serving the few years of his sentence. But now he has really messed up their lives. She wants him to go back to prison. (We're through point 2, section 1.)

The knowledge that his place has been taken in the underworld plays upon the

(Continued on page 75)



By Harriet A. Bradfield

MOST TALKED ABOUT this past month was the editorial switch on two of the important young women's magazines: Street & Smith's *Charm* and Anenberg's *Seventeen*, with ten top people leaving jobs on the two staffs.

Mrs. Helen Valentine, released from the remainder of her contract, resigned as editor-in-chief of *Seventeen*. Six years ago she started this magazine for girls in their upper teens—made it a service magazine similar to the big-circulation women's publications, but aimed at the age group between women and juveniles, a group which had never been touched before. The soundness of her idea was soon demonstrated by the rapid growth of the new magazine, past the million mark.

Immediately after her resignation from *Seventeen*, Mrs. Valentine was appointed editor-in-chief of *Charm*, where the top editorial staff had resigned almost en masse. These included editor-in-chief Frances Harrington, associate and literary editor Oliver Claxton, regional director Eloise Ray, executive editor Karin Whitely, and home editor Theo Pascal. But the reception for the new editor, a few days after Mrs. Valentine took over on March 6th, was practically a welcome-home. She had been promotion director of *Mademoiselle*, another Street & Smith slick, before starting *Seventeen* for Anenberg.

Two others came over to *Charm* at the same time. Andree Vilas, who had been managing editor of *Charm* but went over to *Seventeen* in the same capacity last May, returned to her old position on

Charm. Estelle Ellis, promotion manager of *Seventeen*, has been appointed to that position on *Charm*.

It looks as if *Charm* were the current pet at Street & Smith. The magazine already has a respectable circulation of 600,000 copies a month. But the publishers have their eye on the possibilities latent in the nine million American business girls. The age limitations which were formerly stressed when talking about these readers have been discarded. Research shows that it isn't so much the age of the gal as it is her attitude toward life which determines what kind of magazine she will buy and read.

A large percentage of *Charm* readers are working and are married. Their education is usually limited to high school, but they are very active and creative. On the other hand, readers of *Mademoiselle* make a career of business; they are usually college graduates. Thus, these two publications complement each other, with very little overlapping.

The advertising and merchandising departments of *Charm* have been little affected by the change of editors, except to respond with growing excitement to the possibilities ahead. Street & Smith like to bet on a sure thing. So here's a magazine that looks good all around. The address: 122 East 42nd Street, N. Y. 17.

At the office of *Seventeen*, the publisher, Alice Thompson, has taken on the duties of editor-in-chief. Consequently, there is no break in continuity of ideas and no change in editorial policy.

star is a celestial body



but Star is a local newspaper



It makes a big difference whether you spell it with a capital or a lower-case initial. And if it happens to be the name of a newspaper, you are especially careful to use a capital "S."

For the same reason, we earnestly request you to use an upper-case "C" whenever you have occasion to mention Coca-Cola by its friendly abbreviation, Coke. A small "c" changes the meaning completely.

And there's another reason why we ask your co-operation. Coke and Coca-Cola

(with capital initials) are our registered trade-marks, and good practice requires the owner of trade-marks to protect them diligently. The upper-case letters on the names of our product are as important to us as capitalizing the first letter of your publication is to you.

Coke = Coca-Cola

Both are registered trade-marks which distinguish the same thing: the product of The Coca-Cola Company.

THE COCA-COLA COMPANY

COPYRIGHT 1950, THE COCA-COLA COMPANY

Feature articles continue to be chiefly the work of staff members, although queries with suitable outlines will be given consideration. Most open, as always here, is the fiction market. And submissions should be considered with care since the audience is the young adult, not the juvenile or younger teen-age group.

Stories should be about adolescent problems, situations, and experiences. Material must be suited to the level of emotional understanding of the reader. But the writing itself should be as perceptive and as deft in characterization as that in the adult field.

Sex, if part of the story, must be handled with great delicacy. Avoid drinking and smoking. Better steer away from jive talk and bobby-soxers. Never write down to these young people. And do try for freshness in plot and its treatment.

Lengths are very flexible. Anything from a short-short to a serial will be considered. Bryna Ivens is the fiction editor on *Seventeen*. Address: 11 West 42nd Street, N. Y.

There are quite a number of new publications appearing. Some of them will appeal to specialized writers. Some are frankly experimental. And some are not free lance markets, but should be mentioned.

The Truth, "A Magazine of Confession Stories," belongs in that last group. It is a Dell publication and has been shown conspicuously on the newsstands. The first issue contains only reprints of the best novels, shorts, and features which have appeared in *Modern Romances* during the past few years.

The publisher has not decided whether to call it a one-shot or to continue with it.

Magic

Editors have
The funniest habit
Of taking a silk hat
Out of a rabbit.
If they'd take a rabbit
Out of a hat
They'd lose reader-interest
And that is that!

E. Lamb

But if the confession field is yours, this book would be excellent for study purposes. Hazel Berge edited it, as well as her regular monthly, *Modern Romances*. Address: 261 Fifth Avenue, N. Y. 16.

Ideal Publishing Corp. is reissuing its former title, *Movies*, and is adding a new title, *Movie Thrills*. The latter is an all-Western movie fan book. It will include picture stories, a few articles of the interview type. The first issue was out March 3rd, dated May.

The first issues of the revived *Movies* appeared in February, dated April. Both books are bi-monthlies and will alternate on the stands. All material will be bought on assignment from Hollywood writers. Pat Campbell edits both. Her office is at 295 Madison Avenue, N. Y. 17.

That new magazine, *Dare*, published by The Demby Company, had a set-back, and its first issue did not appear until March 15th. It has moved its headquarters, in order to have a little more space. The new address is 42 East 51st Street, N. Y. 22; it was formerly at 509 Madison Avenue. E. H. Demby is the editor and public relations man.

The first issue of *Popular Gardening* (March-April) has appeared on the stands, and it is a nice-looking magazine with clear, easily-read type on slick paper and with many illustrations, both photographic and sketched. For the first year, it will be on a bi-monthly schedule, changing over to monthly in 1951. (One seldom meets an editor whose plans seem so definite that he is as sure of a second year as many seem of a second issue.)

Some material will be assigned to experts or to staff members. But there is a need for "experience articles"—how to do things which are new with flowers, as told by the home gardener who has worked out the plan, the method, etc. The emphasis is on practical gardening, whether indoors or out. And the hope is to inspire amateur gardeners. All phases of gardening will be covered. Ideas should be timely; submit at least three months in advance of the calendar.

Feature articles run 1000 to 1200 words. And it is very important to submit sharp,

urs, this
 purposes.
 regular
 ess: 261
 g its for-
 a new
 an all-
 include
 ne inter-
 March
 Movies
 l. Both
 lternate
 bought
 ers. Pat
 at 295
 shed by
 ck, and
 March
 ters, in
 e. The
 N. Y.
 n Ave-
 public
 dening
 stands,
 e with
 er and
 graphic
 will be
 g over
 meets
 te that
 many
 to ex-
 ve is a
 to do
 ers, as
 worked
 e em-
 whether
 nspire
 garden-
 mely;
 nce of
 words.
 sharp,

Famous Authors Recommend Palmer Training

Rupert Hughes writes: "Since authorship is essentially a matter of home work, it is one of the few arts of which much can be taught by correspondence. I have found Palmer Institute's instruction material most interesting, intelligent and helpful."

(Other famous authors who endorse Palmer Institute are: Katharine Newlin Burt, Edward Thompson, and Gertrude Atherton.)



To Writers Who Earn Less than \$6,000 a Year

Let's face facts: (1) editors are scrutinizing manuscripts more carefully than ever before; (2) some writers are earning good money—selling more material at higher rates than ever before.

If you're not getting your share of editors' checks, it may not be because you lack talent, but that you need to know more about the professional devices and techniques that editors look for: skillful use of dramatic and emotional values that make stories worth real money. That is the kind of home-study training Palmer Institute has rendered for 30 years to help writers find the most direct road to success and recognition.

Earnings Virtually Unlimited

Remember: authorship is one of the few professions where earnings depend on ability. If you really want to make a success of writing, you owe it to yourself to find out how Palmer's thorough training and individual guidance may help you.

Here's How Palmer Graduates Are Succeeding



Now Sells to Big Magazines

"Since studying the Palmer course of instruction, I've been able to sell articles to *The Post*, *American*, *Life*, *Esquire*, *Coronet*, *Liberty*, and other top pay magazines, all within one year. *Reader's Digest* paid me \$300 per printed page for the reprint rights to one of my articles, and I received more than \$500 in royalties for radio broadcasts based on another article. At present I'm working on assignments from eight magazines, all of which pay 10c a word or more. I consider Palmer the finest course of its kind in existence anywhere."
 —Keith Monroc.

Thanks Palmer for Success

"What can Palmer training give me? I asked myself about six months ago. Now I know the answer: already my articles have sold to *Reader's Digest*, *Coronet*, *Farm Journal*, and others. Your instructors give invaluable help."—Mrs. Katharine Benion, Milton, Pa.

Student Wins \$100 Prize for Short Story

"As a result of bad health, I've been unable to work for two years, and this is the first money I've earned in that time. This reward would have been impossible without Palmer's splendid instruction."
 —Tom L. Huron, Fort Myers, Fla.

FREE BOOK TELLS HOW YOU LEARN AT HOME

To learn how Palmer training may help you, send for free 40-page book, "The Art of Writing Salable Stories," which gives details of Palmer's unique method of home training for highest pay in all fields of writing: short stories, novels, mysteries, radio and TV scripts, and feature articles.

"The Art of Writing Salable Stories" is a stimulating book. You may read it and lay it aside—or it may be worth real money to you. No obligation. No salesman will call. Send today.

Palmer Institute of Authorship, Since 1917

Member, National Home Study Council
 1680 N. Sycamore, Desk J-40
 Hollywood 28, California

Approved
 for
 Veterans

FREE BOOK

Palmer Institute of Authorship
 1680 N. Sycamore
 Hollywood 28, Calif., Desk J-40

Please send me free book, "The Art of Writing Salable Stories," which explains how I may increase my income from writing. This is confidential. No salesman will call. Please print clearly.

Mr. _____
 Mrs. _____
 Miss _____
 Address _____
 City _____ Zone _____ State _____

Check here () if eligible for veterans' training.

\$3,000 in 200 prizes for short stories of 1,500 words

YOU are cordially invited to enter the *Writer's Digest* short-short story contest which opens February 1st and closes April 25th, 1950. Scripts may be any length up to 1,500 words, but not over that length. There are no tabus as to subject matter, characters, or themes.

This is the 16th annual contest sponsored by the editors of *Writer's Digest*. Among the 2,500 previous winners are many free-lance writers who got their very first "break" this way. The contest is open to all writers.

Three impartial judges will read each story entered in the contest, and their decision is final.

The Editors of *Writer's Digest*, in addition to awarding \$3,000 in prizes, will, if requested by the winning authors at the time they are advised of their prize, undertake to sell the scripts they consider marketable. No commission or marketing expense is charged, and we

usually sell 25 to 30 per cent of the winning scripts.

As a prize winner, however, you are under no obligation to us, and may dispose of your story in any way you wish.

Send in your very best short-short, or write one *now*. Markets are constantly in need of this word length.

Here are a few points that may help you write your story: (1) If possible, face your main character with a real problem; (2) see that his desire to solve that problem, rather than run away from it, stems from strong, good reasons; (3) if he solves the problem, be positive his method stems from his own wit and strength, not from something placed easily into his hand by Fate; (4) if he fails to solve the problem, you may still have a good story provided a philosophy or theme is implicit, and your character's failure to solve his problem is essential to the story.

200 PRIZES — CONTEST NOW OPEN

200 Prizes for 1,500 word stories

1st Prize

\$500.00 Cash

2nd Prize

On the Beautiful Ohio

Tied up at Cincinnati's river port, and waiting for you to get in and shove off, is an 18 foot water-tight red canoe, equipped with pup tent, fishing line, cook stove, oil skins, seat cushions, and carefully stocked with provisions by a wise old river hand. There are two paddles. It's 135 miles downstream to Louisville where the Mayor's office has \$50.00 for you for more provisions. It's two weeks to Cairo, a month to New Orleans. The year's best vacation. Win this prize and you may make 10 times that amount writing up your experiences.

3rd to 14th Prize

A brand new Smith-Corona portable typewriter. Retail, \$79.50; standard keyboard, floating shift, single, double, and triple spacer.

15th Prize

Peace and serenity are within you alone; and not our gift to bestow. But, like many things, peace is the child of circumstance and we offer you the prize of amiable circumstance. Arrangements have been made so that the 15th prize winner may spend 10 days at the New Mellersy Abbey, a Trappist Monastery in Iowa. If desired, you may have "a cell, a loaf of bread, and a cheese;" or if you prefer the amenities of life, you may live at the monastery's Guest House where lodgings are quite comfortable. We pay your train transportation to and

from the Abbey. If you tire of seclusion, you may work on the monastery's beautiful farm. Open to male prize winner only; any race or creed. The monks are hard working, quiet, and well educated. If you win this prize, you're in for a treat. If a woman wins the 15th prize, we offer her food, of a different kind, for the spirit. A new John Frederics hat every season for a year (4 hats).

16th Prize

A writer's desk and file cabinet. Well made.

17th Prize

Four cents a word for each and every word in your story.

18th Prize

A Lucullan feast for you and a few good friends. A grand prix dinner from some excellent chefs around the country; wine from the fine cellars in France. Only the best and enough of it. We'll ship it to you.

19th to 30th Prize

All the paper you need to write on, plus the postage to send it out. Also carbon paper, envelopes, and type-writer ribbons for one year for your normal work as a free-lance magazine writer. Railway Express charges paid on book manuscripts you ship or receive collect up to one a month.

31st and 32nd Prize

Two cents a word for each and every word in your story.

33rd to 40th Prize

A detailed and personal criticism of one manuscript you have written of

5,000 words or less from one of the country's three ablest editors in the field to which your story is slanted: i.e., general, slick, quality, pulp, sport, etc. A prize of infinite value to a writer who needs orientation to his work.

41st to 50th Prize

The books you have always wanted to own. Your selection. Our editors will help you, if invited. Retail value, \$50.00.

51st to 55th Prize

A subscription to the Sunday N. Y. Times, The New Yorker, Flair, Harper's Bazaar, and any bright country weekly in your State.

56th to 60th Prize

A fine dictionary.

61st to 80th Prize

A writer's deluxe kit specially prepared for this contest of fine white bond paper, second sheets, carbons, clips, erasers, file folders, etc., in plentiful amounts and of the highest quality. Enough for a productive writer for six months; a lazy writer for life.

81st to 99th Prize

The new edition of "The Writer's Market." Includes the editorial requirements of over 2,500 editors. Each editorial statement approved by each editor before publication and written either by him or by his assistant. Or, a writer's text of your own choice.

100th to 200th Prize

Certificate of Merit recording the place your story won in the Contest.

HERE ARE THE RULES

1. All short-short stories must be original, and no more than 1500 words in length; typed or handwritten. Enclose stamped addressed envelope for return.
2. Entrants must enclose with their story a subscription (new, renewal, or extension) to WRITER'S DIGEST.
3. A six months' one dollar subscription entitles the subscriber to enter one story in this contest. A two dollar one year subscription entitles the subscriber to enter two stories in this contest. No more than 2 stories may be entered by any one writer.
4. All stories, and all rights to same, remain the exclusive property of the individual writer. The names of the winners will be published in *Writer's Digest*. All scripts will be returned within 60 days after completion of the contest.
5. Contest closes Midnight, April 25th, 1950. Three experienced professional editors are judges, and each script will be read by each of the three judges.
6. The contest is now open. Send stories now.

USE THIS ENTRY BLANK

The Contest Editor, WRITER'S DIGEST
22 East 12th Street, Cincinnati 10, Ohio

Sir:

I am entering the *Writer's Digest* short-short story contest.

(Check which) Enclosed is my one year \$2.00 subscription.
 Enclosed is my six months' \$1.00 subscription.

My contest story is enclosed herewith . I am sending it under separate cover .

Name

Address

City Zone State

Please check one of these squares: My subscription is new ; my subscription has expired; please renew it ; I am already a subscriber so extend my subscription .

clear photographs which illustrate the subject. In fact, this is a market where particularly good photographs will sell the article. The editor also buys short material of 100 to 500 words. With these pieces, too, pictures should be submitted whenever possible.

Payment is, for the present, on publication. Rates are approximately 3 cents a word for text; \$1 to \$5 for pictures, depending on their value, clarity, and professional quality.

Paul F. Frese is editor of *Popular Gardening*; Charles M. Winchester is publisher. Both men were for many years on *Flower Grower*, as editor and business manager respectively. The new magazine is located in a newly-remodelled building at 141 East 44th Street, N. Y. 17. This is just across from the Graybar Building on Lexington Avenue.

Going through Grand Central Terminal on route to another publishing house, I found the way blocked for a moment by a slowly moving line of people—men, women, children, all wearing tags, all with tired, patient faces, all so quiet and yet so alive behind the mask-like faces—D.P.'s going to their new homes in America. One little boy was clutching a comic book—his first American magazine, his introduction to the humor and the "corn" so typical of his new country.

The D-S Publishing Company, with offices in Radio City, has put out a variety of magazines in years past—ones which offered no outlet for the writer. It switched to comics, did the *Elsie Comics*, paying the Barden Company a royalty for the trade mark, and now is getting out two new magazines in a large flat format similar to *Life*.

Silhouette is a shopping guide, featuring "Fashions for the young, smart, and thrifty." It will be a bi-monthly, 25 cents on the stands, the first issue dated May. But there is practically no market here for free lance material. Shirley Goodman, a public relations associate of the Fashion Institute of Technology, is the editor. Address: 30 Rockefeller Plaza, N. Y. 20.

The same company is also responsible for the new picture magazine, *Extra*, already



out. The picture stories will come chiefly from picture agencies and photographers. But there is a small market open to free lancers in the two or three feature articles. These are to be about personalities inside the news who are familiar to the truck driver in Sioux City (as the publisher, Richard Davis, likes to explain), people with tremendous box office appeal, known to eighty million individuals in the U. S. A.

All stories must be easily illustrated, though many of the pictures may come from news agencies. The story of Gypsy Rose Lee in the first issue is a good example of what is wanted, for it shows a new angle of approach to a well-known character, the sensational approach, the condensed writing style.

The top length is 2500 words. Payment is a flat \$100, within 30 days after acceptance. Henry Moscow is executive editor of *Extra*; Jane Scheck, associate. This is a 25-cent publication, on newsstands only, *Life*-size, 48 pages. The address: 30 Rockefeller Plaza, N. Y. 20.

The Howland Magazine Company, at 415 Lexington Avenue, N. Y. 17, is a new group doing some interesting experimental work with very small magazines. There are four titles, each a quarter the size of *Time*, 66 pages, 10 cents. First issues are dated April. They have been distributed in key cities since late February—a little later into New York. The titles: *Photo News*, *Men's*, *Studio Stars*, and *Girls*; and each carries conspicuously on the cover the notation: "A Miniature Magazine." The type is clear, though small, and each magazine contains

a surprising amount of material, some by well-known slick writers. Whether the newsstands will handle the miniatures satisfactorily is another problem.

Meantime, the market is open for teenage features for *Girls* (Grace Fischler is editor on this), also for outdoor action stories and non-fiction for *Men's*, which is edited by Phillip Andrews; managing editor, Eric Friedheim. Here is a market for photographs, too. Jack Goldstein is editor of *Studio Stars* and Phillip Andrews edits *Photo News*.

Fiction for *Girls* and for *Men's* should run no higher than 3500 words, but may also be in the short-short length; articles run somewhat shorter. Payment is on acceptance here; about \$100 for fiction, somewhat less for non-fiction; \$6 for photographs. *Photo News* uses some non-fiction features.

The Magazine of Fantasy published by Lawrence Spivak has lengthened its title on the second issue to *The Magazine of Fantasy and Science Fiction*. This is no change in policy, but merely a clarification of the contents as originally announced. Business offices are at 570 Lexington Avenue. But manuscripts and editorial queries should go to the editors, Anthony Boucher and J. Francis McComas, at 2643 Dana Street, Berkeley 4, California. This quarterly is about half fantasy and half science fiction; original and reprint material.

Radio and Television Best has moved its offices to 9 West 57th Street, N. Y. 19. (That is near the *Liberty* headquarters.) No fiction is being used at present, according to associate editor, Judith Cartada. In fact, very little material of any kind is being bought from free lancers.

At Street & Smith, *Pic Sports Quarterly* has been replaced by *All Star Sports*. Once a year a baseball number appears; ditto a football number. There is also a summer and a winter *Sports Review*. Advertising in these is rated on a guaranteed circulation of 250,000 copies each issue. Sam E. Andre is editor of Street & Smith's *All Star Sports*. He tells me that all material is bought on assignment. Address: 122 East 42nd Street, New York 17, N. Y.

7th SOUTHWEST WRITERS CONFERENCE

a real writers' *shindig* with a practical program. . . . shop-talk. . . . interviews on your own MSS problems. . . . publishing advice. . . . editorial contacts. . . . names and nonentities. . . . a bienvenida. . . . beach picnic. . . . sailing party. . . . headquarters: lovely Driscoll Hotel. . . . contests with

\$1000 in cash PRIZES

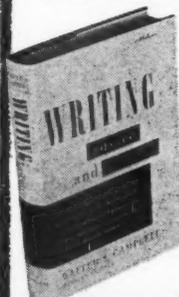
June 3, 4, 5, 6

Write now — Director Dee Woods
406 So. Carancahua, Corpus Christi, Texas

SOUTHWEST WRITERS CONFERENCE

In 1948 students of Walter S. Campbell sold

(STANLEY VESTAL)



25 books 140 short stories
16 novelettes 3 serials
3 magazine novels
2 plays 2 screen plays
82 articles 13 poems

The principles of writing he developed at the University of Oklahoma have won a remarkable sales record for students of this famous writing teacher and successful author. If you want to sell more of your writing, read and refer to WALTER S. CAMPBELL'S practical new handbook—

WRITING: ADVICE & DEVICES

PARTIAL CONTENTS: Three Guiding Principles . . . The Methods of the Masters . . . Technical Devices . . . Fiction; Devices of the Beginning, Middle, End . . . Non-Fiction Devices . . . Pieces for Analysis . . . In all, 15 chapters to train you in writing practices you might otherwise learn only after years of work. \$3.50

At all booksellers, or postpaid from
DOUBLEDAY, Dept. WD4, Garden City, N. Y.

YOUR FIRST SALE!

Do you know where to make it? We have been wondering why so many writers with something to say and ability to handle words are in a rut.

This is where we enter. For fifteen years we have been located in the heart of the publishing world. Not because we like tall buildings, but because we have business with editors. Hundreds of requests for stories, novels, books and articles must remain unfilled. Why? It might be that you as one writer have not taken advantage of an honest and qualified sales service.

Our fee to handle your MS is \$1 per 1,000 words, up to 10,000—and 50c per M thereafter. Our minimum fee for one MS, 5,000 words or less, is \$5.

Hundreds of requests for novels are compelling us to make a concession. For \$5, we shall read your novel, try to sell it immediately, if it has any sales value at all, or in a letter of appraisal pass on some comment to you.

Our commission: 10%. Return postage with each MS, please. Or, if you wish, you may ship by Express.

No fee for professional writers, of course—and all fees dropped after two sales for beginners.

WE HAVE THE MARKETS — WE HAVE MADE THE FIRST SALE FOR HUNDREDS OF OTHERS — WHY NOT YOU?

MANUSCRIPT BUREAU

154 NASSAU STREET — TRIBUNE BLDG.
NEW YORK 7, N. Y.

McCall's startled the newsstands in March by dispensing with the old three-magazines-in-one line, blowing up the cover-type size until it was big enough to catch the eye of a subway rider in the second car down, and splitting the run between pretty-girl covers and strawberries-and-angel-food covers.

Inside, readers were further startled to find that the make-up had been churned up, so that fashions and food began ahead of the stories. There is just as much fiction as ever—if you have the strength to dig it out. The aim, according to the editor, is to give editorial emphasis to the best feature in each issue, whether food, fashion, home decoration, fiction, or what's running. Editorial offices of *McCall's* are at 230 Park Avenue, N. Y. 17. Otis Lee Wiese is editor and publisher.

Park East, "The Magazine of Fashionable New York," has undergone a change in ownership. It is now published by Park Magazine, Inc. and has moved its offices into the News Building at 220 East 42nd Street. It has adopted a smarter make-up and cover, and instead of being a giveaway, distributed through various stores, the book is now being sold at a quarter on the newsstands and is taking subscriptions. There is also a new editor: George Wiswell, formerly of *Esquire*. Frances Fore is managing editor.

This is a magazine for New Yorkers, with a specific New York focus in most of its material. Its distribution is greater New York. A single fiction piece is used in each issue, and one personality piece, plus subjects of interest to its readers—both men and women. Light, witty pieces are especially wanted.

Lengths average 2000 words for both fiction and articles, with a top of 3000. Payment varies a lot; it runs from \$50 to \$150, with \$75 about average, on acceptance. It is important to query first by submitting quite detailed outlines, especially on articles. Cartoons are being used for the first time in *Park East*; \$15 for single column, \$25 double.

Bernarr Macfadden has finally discarded the outmoded title, *Physical Culture*, and

has renamed his magazine Bernarr Macfadden's *Health Review*. Cuneo Press is printing it for him in rotogravure.

The meat of the magazine, and the open market for writers, is the controversial article—ideas which are debatable, and which are timely for the readers. A writer may submit one side of the argument—or both. Better query about ideas to avoid duplication and to be sure the editor is interested. Lengths average 1500 words. Payment is 2 cents a word, plus extra for pictures—which run up to \$3 each, depending on quality, etc. This is made about a month before publication.

The address for *Health Review* is 535 Fifth Avenue, N. Y. 17. Ed Bodin is handling the editorial details, in addition to running his literary agency, and acting as treasurer for the Bernarr Macfadden Foundation, Inc., publisher of the magazine.

American Life does not buy any material from outside writers, according to its editor, Phillip Andrews. The policy was changed completely when the book was brought to New York by its present owner. All material is prepared by the staff, at 545 Fifth Avenue, N. Y. 17.

Telecast was suspended with the February issue. The address was 425 Fifth Avenue, N. Y. 17.

Charles Henry Publications, Inc., recently located at 30 West 4th Street and previously at 683 Broadway, has suspended both its magazines. These were the pocket-size *Digest & Review* and *Journal of Health*. No comment on future plans was available at the offices.

Frank McDonough, editor of *Better Homes and Gardens*, died March 3rd. He had been with the Meredith Publishing Company of Des Moines, Iowa, since 1928; started as editorial assistant and rose in the ranks until he was appointed editor in 1938. In the years since then, the circulation of this magazine grew from 1,790,000 to its present three and a half million copies a month.

Omnibook, which was the first of the magazines made up wholly of condensations and excerpts from popular and important books of the day, is turning over some of its pages to advertising. Beginning

POETRY • SHORT STORY

individual instruction by
ROBERT P. TRISTRAM COFFIN

Pulitzer Prize Winner in poetry. . . . Member of Nat. Inst. of Arts and Letters (for Am. writing of permanent value). . . . Studied at Bowdoin College, Princeton, and Oxford. . . . Was a Rhodes Scholar. Noted lecturer. Now Pierce Professor of English at Bowdoin College.

Also: Dramatics—Cyril Delevanti, Oil Painting—Frederic Taubas, Water Color—Jacob Getlar Smith, Ceramics—Mary Johnson, Piano—Ethel Lyons, Voice—Louis Graveure, Chorale—George Lynn.

Tuition \$30.00

Senior College Credit \$40.00

CORPUS CHRISTI FINE ARTS COLONY JUNE 1-14

Write for free literature.

Mrs. Buford Kirk, Pres.

301 Brooks Dr., Corpus Christi, Texas

NOVELISTS YOUR MANUSCRIPT EDITED

corrected and typed on bond paper ready for submission to publisher. Original and one carbon \$1.00 per thousand words.

ANITA M. MOONEY

Jackson Park Yacht Club

Chicago 49, Ill.

EDITORS OF 30 NATIONAL MAGAZINES

use
FACTS ON DIAL, Inc.

Information Service to check the accuracy of your manuscripts. Factual errors mean rejections.

You, too, can command New York's unlimited information and research facilities through **FACTS ON DIAL, Inc.**

Your questions of recorded and published fact are answered promptly and authoritatively by our staff of experts. . . . **\$1.00** per question.

FACTS ON DIAL, Inc.

220 Fifth Ave.
New York 1, N. Y.

**HELP FROM A
SUCCESSFUL FICTION WRITER
IS NOW AVAILABLE TO YOU!**

Send your manuscripts to a professional writer currently selling his own slick and pulp FICTION (not textbooks). Learn to give your stories the professional slant under the individual guidance of a FICTION EXPERT. We do not sell courses or books. We are not agents. We are FICTION SPECIALISTS.

Professional appraisal and criticism: \$1.00 per thousand words, to 10,000; 50 cents each additional thousand. \$5.00 minimum. All fees payable in advance. Enclose return postage.

FICTION WRITERS' CLINIC
P. O. Box 366-B Fair Haven, New Jersey

VALUABLE AIDS TO WRITING SUCCESS!

Write and Sell Short Items—by Will Heideman.....\$1.00
Psychology Of Love—by Will Heideman..... 1.00
How To Write A Novel—by Wycliffe A. Hill..... 1.00
Psychology Of Names—by Wycliffe A. Hill..... 1.00
Write and Sell Songs—by Will Heideman..... 1.00

Send for FREE descriptive literature on these and many other helpful books for writers including the PLOT GENIE and ARTICLE WRITING MADE EASY.

J. C. SLOAN, Publishers' Agent
P. O. Box 1008 Glendale, California

MANUSCRIPT TYPING

Prompt, Accurate, Dependable

Corrasable bond. Electric typewriter. Carbon free. Mailed flat. Book lengths: 12½¢ per page, about 50¢ per 1000 words. Shorts 15¢ per page, about 60¢ per M.

FRANCES HOLLINGSHEAD

Orinda 2054

12 La Cistilla Avenue Orinda, California

**Persistent efforts bring SALES
for your BOOK and MAGAZINE
material.**

The publishing district is my field. My experience is available to established writers who are handled on commission basis and to others who may start at the introductory rate of \$3 for up to 4,000 words.

Should revision be required, advice will be given briefly and material may be resubmitted without charge.

Careful consideration given to all requests for information.

Typing service if desired.

N. FRANK IMANDT

155 East Thirty-ninth St., New York 16, N. Y.
Phone: Murray Hill 3-7265

In the HEART of the publishing district.

"If it can be sold—I can sell it."

with the July, 1950, issue, a limited number of ads will be included. Maxwell M. Gefen is editor of this monthly pocket-size, in association with Victor W. Knauth. Offices are at 76 Ninth Avenue, N. Y. 11.

John Whiting has been named publisher of *Flower Grower*. He was formerly editor of McGraw-Hill's *Science Illustrated*. Helen Steuble, who was copy editor of *Woman's Day*, has also joined the staff of *Flower Grower*. This is the old-time magazine for home gardeners which is being slicked up and promoted for a really live audience and for bigger newsstand sales. Details about its requirements were in the February "Market Letter." Theodore A. Weston edits, at 70 East 45th Street, N. Y. 17.

The New Yorker has just celebrated its twenty-fifth anniversary. But it was pretty casual about the whole thing—just a couple of inches edged into "The Talk of the Town," saying that "things have changed either greatly or not at all." Other publications were much more verbose on the subject of the magazine and its founder, Harold Ross. They recall how, among other things, he has been called "That Lovable Old Volcano" by one of his more successful contributors, Margaret Case Harriman. But they also recall how "Ross has defined editing as 'quarreling with writers—same thing exactly'!"

Ross has a passion for clarity, reads practically every word which goes into the magazine, and types lengthy, detailed queries to help the writer "say what he is trying to say." Writers are inclined to find this book about as severe a gauntlet to run as there is in the magazine field. But the result is a magazine of high literary reputation; one in which any writer, past the sour grapes stage, is proud to appear.

Another quarter-century celebrant is *Ranch Romances*. During the years, it has never missed an issue, not even when it changed hands from Clayton Publications to its present owner, Eltinge Warner. This may perhaps establish some sort of record for continuous publication of a Western; certainly for a romance-Western. It continues to appear every other week; the only pulp which is that frequent now.

number
M. Gel-
t-size, in
Offices

ublisher
y editor
J. Helen
oman's

Flower
zine for
cked up
audience
Details
February
Weston
17.

ated its
y pretty
a couple
of the
changed
r publi-
on the
ounder,
g other
Lovable
uccessful
an. But
ed edit-
e thing

is prac-
e mag-
quencies
trying
nd this
run as
the re-
puta-
ast the

ant is
it has
hen it
cations
. This
record
estern;
contin-
e only

Lengths of material are more restricted nowadays. Novelettes should run no more than 14,000 words at most; shorter novelettes not over 8,000; shorts up to 5,000. All manuscripts can be shorter, of course. Serials are four-parts, totalling 32,000 words. Articles run no more than 2500 words, but mostly shorter. This is a steady market for all lengths.

Payment is on acceptance, beginning at a 1 cent a word minimum. But the average rates paid here are as good as those of any other pulps. Fanny Ellsworth is the editor. Offices are at 515 Madison Avenue, N. Y. 22.

Mademoiselle is a mere teen-ager of fifteen now, but still growing. It is starting television promotion this April, putting out three TV films a month, based on its editorial pages. These will be licensed to stores in leading cities for local telecast and in-store use. The fashion manufacturers will pay production costs, it is reported.

Mademoiselle is one of the interesting markets for quality fiction with fresh angles and the modern, youthful atmosphere. Standard plotted stories don't go here. By all means study the market before submitting anything. Lengths are fairly short; seldom over 4,000 words.

Each issue is edited about a central theme: jobs, brides, etc. So no articles should be submitted "cold," but a query and outline should go in first for consideration. Rates of payment are good in the field. Betsy Talbot Blackwell is the editor. *Mademoiselle* is a Street & Smith magazine, at 122 East 42nd Street, N. Y. 17.

James H. McGraw, Jr., resigned recently as president and chairman of the board of McGraw-Hill, and has been succeeded by his brother, Curtis W. McGraw. This is the world's largest business paper publishing house. It puts out 26 domestic and 8 international magazines, besides innumerable technical, industrial, and trade books, mailing lists, etc. It is making money, and balance sheets show a greater profit for 1949 than for the previous year, a nice fact for its writers to know. The company owns its own building at 220 West 42nd Street, New York 18, N. Y.

MARLBORO COLLEGE

Second Annual
FICTION WRITERS CONFERENCE

August 16-30, 1950

Directors: Dr. Walter Hendricks
John Farrar
Edmund Fuller

Intensive courses in novel and short-story writing, personal interviews, round-table discussions and lectures by outstanding fiction writers.

For complete information write to

Dr. Walter Hendricks, Pres.

Marlboro College
Marlboro, Vermont

MANUSCRIPT ENVELOPES

Good quality Kraft with gummed flaps. Writers have bought these from me for years. 10% discount on orders for 5 groups.

25 8x12 and 25 9 1/2x12 1/2 \$1.25
20 No. 10 and 20 No. 11 1.25
32 6x9 and 32 8 1/2x9 1/2 1.25

Add postage for 3 lbs. on each of first two groups and for 2 lbs. on third group. 500 3-line names and address stickers — 50c. Add 5c exchange to checks.

LEE E. GOOCH, Box 202-WD, Hernando, Miss.
Writer's Supplies Since '35

MANUSCRIPTS TYPED

MINOR CORRECTIONS ORIGINAL AND CARBON
ALL WORK PROOF READ EXTRA FIRST PAGE
50c PER 1,000 WORDS MAILED FLAT
DISCOUNT ON BOOK LENGTHS—POETRY, 1c A LINE

ELIZABETH CALLANAN

2200 W. SIXTY-FIFTH STREET CLEVELAND 2, OHIO
WOODBINE 1-5251

WRITERS

WORK TO DIRECT ORDER ONLY!

Title	Mag.	Price
Yankee Frankenstein	Sensation	\$175.00
Taxicab Tidbit	This Week	250.00
The Scorpion	True Detective	495.00

a. I have written and sold the above articles plus 1000 others in the past 15 years to over 1000 different national magazines.

b. My students — WRITING AND SLANTING TO DIRECT ORDER ONLY — are featured today in scores of newstand publications.

c. I have developed a NEW — COMPLETELY PERSONAL — ABSOLUTELY INDIVIDUAL — Course in Article Writing. SLANTING YOUR PERSONAL TALENTS AND INDIVIDUAL MATERIAL TO SPECIALIZED MARKETS.

d. No offer AS UNIQUE — AS DIFFERENT — AS PRACTICAL — FOR THE BEGINNING WRITER OR THE PROFESSIONAL — has ever before been made by a SELLING WRITER AND RECOGNIZED INSTRUCTOR.

Write for Terms and for FREE Pamphlet
"Writing to Direct Order Only"

WILL H. MURRAY

7016 Euclid Ave., Room 328
Cleveland 3, Ohio



Radio and Television

By Harriet Cannon

"THE WRITTEN WORD is here to stay," John Steinbeck says in a release sent to us by CBS-TV. Steinbeck is vice-president of World Video, Inc. and one of three judges who will choose the prize-winning scripts for the CBS Awards, in the nationwide collegiate competition to encourage young television writers. (The other two judges are Charles M. Underhill, director of programs, CBS-TV, and Donald Davis, producer for World Video, Inc. of *Actors' Studio* on CBS-TV.)

"Television will undoubtedly be a powerful factor of the future in every phase of culture and entertainment," Steinbeck points out, "and television's best achievements, like those of the older arts, will continue to have their roots in the written word."

According to CBS, this is the primary consideration in launching the first nationwide competition for new writers who want to devote their talents to the new medium. The competition, known as the CBS Awards, is presented by CBS and administered in association with World Video. It is open to all college students over 18 and it offers a monthly prize of \$500 or \$250, depending upon the performance length of the winning script, during each month of the current academic semester. Entrants can get the necessary information from the English or drama departments of their schools.

"It took movies a long time to discover that a picture is no better than its idea," Steinbeck goes on. "Television is faced with this problem—as was radio—and must meet it, at the outset. A show is an idea; an idea is the product of a writer.

It follows that the better the writer is, the better the show will be.

"But where are writers to be found? Moving picture writers are reluctant to work as hard as is necessary in television, and for the limited returns beginning television can pay. Radio writers, conditioned to write for ear alone, untrained to move their people about on stage, have difficulty changing their technique. The main source of writers must be the young people who have not yet been bent to other forms.

"It is true that sight and sound are employed in the theatre and in the film. But fast-moving story sequences utilizing rapid changes of sets, locales and characters are representative of the films, while the theatre takes advantage of the human, flesh-and-blood quality of live actors. The television writer, without these aids, must compress his story into a limited time and still make it lasting.

"The stage of the theatre is geared to be seen by a disciplined audience, predisposed to sit through a two-and-a-half-hour performance without distractions. Theatre-goers acquire the psychology of the mass and react to stimuli unanimously. In theatre, the public again is molded together, not only by being in a large group but by the darkness which permits them to lose themselves, forget their lives and uninhibitedly identify themselves with the story.

"Television, in contrast, must project itself to an audience generally composed of a few individuals who have the physical liberty to leave the screen at any minute and who may not have the patience to wait until the end of the show. Thus, television must be more forceful, more

suggestive, to hold its audience. Over-sentimental dramas, over-lugubrious custard pie comedies, or over-chilling whodunits need not be the answer.

"One of the answers," Steinbeck concludes, "involves two aspects — the subject and how to project it. The subject should deal with adult human problems related in simple, direct and honest terms, not borrowing the repeated, stereotyped molds from other media: happy endings, glamorous heroines living in a fantastic dream world, etc.

"CBS and World Video, Inc. feel that training, even though it be self-training, in this field, should start early. Nobody can be certain of what television will be. It has to be invented. It will be better if it is invented now by the people who will very shortly be doing it."

We hope John Steinbeck finds the writing talent he is looking for in the universities and that young writers will be able to find a market for unsterotyped material. As for happy endings, we should like very much to see a departure from the formula established by radio and the slicks. But aside from the students actually entering the CBS Awards Competition, writers who want to write and sell to television had better continue to leave the audience satisfied and in a happy frame of mind.

* * *

As if in answer to CBS-TV's concentration on youth, NBC provides us with interesting news of Maude Adams, who, at 77, has written a radio drama, *The Saviour*, scheduled for performance under her direction on the NBC network Easter Sunday, April 9, from 2:00-3:00 p.m., EST. Miss Adams, a famous theatrical figure on the American stage about 40 years ago, spent nine years on research for the play which tells the story of Christ from the Nativity through the Crucifixion. The dialogue is taken in large measure

TYPING

Novels, Short Stories and Articles
45c per thousand words
Free Carbon
Include return postage

BARNETT KLEIMAN

130 Dearborn Avenue

Rye, N. Y.

I Can Help You Sell

There is always someone behind every writer—even the most prolific top flight writer. Remember, the men and women who make up America's wonderful saga got there only because someone had the technical knowledge and the personal interest to push them forward.

You may write the most beautiful work that America has seen, but unless you have someone to push you forward, you probably will never reach the top.

But which literary agent is the right one to help you? It's a close, friendly relationship, this one between writer and agent. And you have a wide choice.

If I were a writer and trying to choose my literary agent, first of all, I would try to find one who realized his personal attention to my problems was vital to my career. I would want an agent who had the time for me and the interest in me, and who didn't shunt me off to an assistant's assistant.

Second, I would want one who was competent and honest. I would demand that I not be led down any garden path with false hopes and empty promises, I would want no punches pulled!

This I offer you.

Rates: For professionals with sufficient sales record — Straight 10% commission. For newer writers — \$1 per thousand words, or fraction thereof, to 10,000 words. Minimum fee per script, \$3. Special rates on longer Novellettes, and Book-lengths. Fees due on submission of manuscripts and a stamped self-addressed envelope please.

**LET'S GET ACQUAINTED BECAUSE
I CAN HELP YOU SELL**

GENE BOLLES

Literary Agency

545 FIFTH AVENUE
NEW YORK 17, N. Y.

INTERVIEWS ON APPOINTMENT ONLY

from both the Old and the New Testaments and from medieval miracle plays. The broadcast will originate in the auditorium of Stephens College, Columbia, Missouri, where Miss Adams has been an instructor in speech and drama since 1936.

The script calls for more than 50 individual roles, as well as for two types of massed voices—a speaking chorus and a singing choir. The speaking chorus will serve in place of the usual commentator and will consist of 100 voices.

Miss Adams herself has arranged the musical interludes, which will include seldom-heard ancient chants. The cast is composed of students at Stephens College and the University of Missouri.

* * *

There are no startling new developments to report this month in either the radio or TV markets. Herbert Bayard Swope, Jr. has just assumed the duties of producer on the *Lights Out* program of the NBC-TV network and is also producing *The Clock*, neither of which has been a free lance market. As soon as Mr. Swope has taken these shows out of the "new program development" class, we should get the low-down, and the script requirements, if the programs are to be free lance.

Colgate Theater, Sundays, 8:30-9:00 p.m. EST, NBC-TV Network, Channel 4. Agency: William Esty, Inc., 100 East 42nd Street, New York, N. Y. Script Editor: William Stuart. Producer: Kendall Foster. Sponsor: Colgate Co.

The qualifications for this show are high, but worth aiming at and Mr. Stuart is always interested in seeing the work of new writers provided they submit outlines of stories for his approval before sending in scripts.

Colgate Theater requires original short stories suitable for adaptation to TV. Occasionally, material already in adapted form is bought, but, on the whole, the adaptations are written by regular staff writers. This is a family-type show and any material is acceptable provided it is in good taste and meets the necessary dramatic standards. Your story may be comedy or drama, but your characters should be limited to four, if possible, with five considered

the maximum. Scripts are bought outright for one performance which runs about 25 minutes.

* * *

Buckingham Theatre, Wednesdays, 9:30-10:00 p.m. EST, Canadian Broadcasting Corporation, Dominion Network and supplementary stations. Agency: MacLaren Advertising Co., Limited, 372 Bay Street, Toronto, Ontario, Canada. Producer: Andrew Allan. Sponsor: Tuckett Ltd. (Makers of Buckingham Cigarettes.)

Now in its seventh year, this dramatic series runs 39 weeks each season. It is an open market for all radio writers writing in English. Original dramas of comedy, mystery, romance, adventure, fantasy and melodrama are wanted as well as adaptations of these types.

Your script should be divided into two acts—of approximately even length. Action should be plentiful with the conflict stemming from emotions of well-drawn characters. Keep your characters down to the minimum number essential for telling the story effectively and place your emphasis on quality rather than on quantity.

Payment is \$300 for originals; \$150 for adaptations, for one-time performance in Canada only. Send scripts to Radio Department, MacLaren Advertising Co., Ltd., above address. If you have a script that has already been produced in the United States and you wish to sell it to *Buckingham Theatre*, query regarding procedure.

* * *

Armstrong's Theatre of Today, Saturdays, 12:00-12:30 p.m. EST, CBS Network. Agency: Batten, Barton, Durstine & Osborn, 383 Madison Avenue, New York 17, N. Y. Producer: Ira L. Avery. Sponsor: Armstrong Cork Co.

This popular half-hour show uses stories about everyday, believable people with likable personalities. Romance is the preferred theme and situations should be those with which the average woman listener can identify herself.

Your story can be about love, whether young, middle-aged or old, provided it is written from the woman's point of view. Be sure to state the particular problem early in the first scene of the play. Al-

Your Script + My Know How = Sales

● Let's talk about your script that came back today. The big manila envelope you've been too disgusted to open. "A good bet" you thought when addressing it to Editor Jones. But it's back. Who's at fault? Jones? Maybe. You? More likely!

● Editors want the best material—they don't care who the author is or how much he's sold. If a piece hits the mark a check goes out. If it doesn't, you get the ms. back.

● There's always a reason for rejection. Editors are busy men. They can't take the time to go into pages of detailed criticism telling you exactly what's wrong with your manuscript. They can't give you step-by-step re-writing advice.

● I not only can but do take the time to help you straighten out the flaws in your script by giving you constructive re-writing instructions (my Collaborative Criticism). I will give you the benefit of a strictly objective opinion based on years of experience and up-to-the-minute knowledge of what the editors want and what your manuscript should contain. My professional, yet friendly, recommendations, which take into consideration every aspect of your script, are what you need!

● Become a **SELLING** author—send me your scripts today. I'll put you firmly on the path to better writing and editors' checks.

● **RATES: PROFESSIONALS:** 10% commission on sales, if you've sold a minimum of \$150 within the last year. **NEWER WRITERS:** \$1 per thousand words or fraction thereof to 10,000 words, then 50c per 1,000 words—enclose fee with each manuscript. Minimum fee per script \$3. **BOOK MANUSCRIPTS READ WITHOUT CHARGE.**

● **PERSONALIZED SERVICES. INDIVIDUAL COACHING PLAN**—personal supervision of output for limited number of sincere writers. **REWRITING and GHOSTWRITING**—professional revision or creation of your novels, non-fiction or stories.

● Write **TODAY** for full details. Booklet **YOUR KEY TO SUCCESSFUL WRITING** sent free upon request. No obligation.

In Choosing a Literary Agent—Why Not the Best?

FRANK Q. BRADY, *Literary Agent*

Dept. WD, 55 West 42nd Street, (just off 5th Ave.), New York City

THERE IS NO ONE WHO WRITES EXACTLY AS YOU DO

You have your own individual style which is really your personality. Send me your story and let me help preserve this "style" that is YOU. As a teacher of college English and a published writer, I think I realize how important a writer's individuality is. Of course I will edit your manuscript carefully for errors in grammar, spelling, etc., but, more important, I will send you a written appraisal of your style and its possibilities. This appraisal will include a criticism of the story with outlines for changes in plot or character. My fees are, I believe, very reasonable. Three dollars for short stories or articles. Please include return postage, and you will receive your manuscript back within 10 days.

LOUISE ROSE EPPLEY
Box 157 Fredonia, N. Y.

ORDER SUPPLIES NOW!

50-9 x 12 and 50-10 x 13 Kraft Env.....	\$2.00
50-6 x 9 and 50-6 1/4 x 9 1/2 Kraft Env.....	1.65
50 No. 10 and 50 No. 11 Kraft Env.....	1.25
500 Shts. 8 1/2 x 11 20# Bond ms Paper.....	1.75
500 Shts. 8 1/2 x 11 Canary Second Sheets.....	1.50

ALL PRICES PLUS POSTAGE
SEND FOR FREE PRICE LIST
WRITERS' SUPPLY SERVICE

2346 Putnam Avenue Terre Haute, Indiana

MANUSCRIPT TYPING

Neatly, promptly and accurately done. Elite, high grade rag bond, first and last pages and carbon copy free. Proof read. Mailed flat.

Rates: 50c per 1,000 words under 10,000 words; 45c per 1,000 words 10,000 or over. Poetry: 1c per line.

E. B. TAYLOR

4631 Greenmeadow Road, Long Beach 8, California

SELL IN THREE MONTHS... OR YOUR MONEY BACK

IF YOU CAN WRITE CORRECT ENGLISH
YOU CAN WRITE JUVENILES
AND SELL WITHIN THREE MONTHS

I've sold over 3,500 Stories,
Serials, Articles, and Fillers to
Juvenile Editors.
Now I'm teaching.

Also

CRITICISM--COLLABORATION

Juvenile Book Manuscript Criticism A Specialty
Write for Terms and for FREE Pamphlet
"Fundamentals of Juvenile Writing."

Dept. D

WILL HERMAN

Author of "My Juvenile Success Secrets" and
"My Formula for Fiction"

7016 Euclid Ave., Room 328
Cleveland 3, Ohio

though there is no set limitation on the number of characters you may use, don't use more than are necessary to tell the story. Situations should be dramatic accentuations of commonplace events. Keep in mind the fact that a strong dramatic story is most often one that is based on a universal problem.

Keep away from the glamor of the big city in selecting your background. Best locale is typical American small town, but if you feel you are thoroughly familiar with colorful cities such as New Orleans, you may designate that spot specifically. However, be sure to keep the emphasis of your story on timeliness of background and incident. The time is *now*, the very Saturday that the audience is listening. Take advantage of the seasonal aspects of stories, too, for instance, a gay vacation romance in the summer, harvest in the fall, weddings in June, winter sports in winter.

Time your script to run 20 minutes and write it in three acts—about 20 typewritten pages of script. Begin each act with announcer's lead-in, introducing or recapitulating the situation. Use as many scenes as you like provided each one advances the plot. Don't use double plots.

By the end of Act I, the problem should be fully developed and the listener wondering how it can be solved. Act II should contain action building up to the climax, an intensification of the original problem, which should be all but insoluble by now. In Act III have your lead character solve the problem honestly and believably without the use of chance or coincidence. It's all right to employ a surprise twist, but not a dishonest or manufactured ending.

Taboos: Sophisticated stories of the wealthy; career stories; stories about novelists, artists, actors, etc; mystery; crime; contrived melodrama and farce; unusual themes; serious infidelity of husband or wife; money problems; experimental devices; narration technique, flashback or stream of consciousness.

Payment: \$250 and up on a sliding scale. Send for release first. Return it, signed with script and be sure to include self-addressed stamped envelope.

West Coast Radio and TV

By Faith Kildare

"It's a mistake to think of TV as a new and unique medium with rules and procedures never before used," Gilmore Brown, who founded the Pasadena Playhouse 33 years ago and is still its guiding genius, declares. The Playhouse, incidentally, is famous for many of its productions and as a training school for any branch of the theatre or TV.

Mr. Brown sees thousands of jobs ahead for the adequately trained writer and actor. According to him, "The stage and cinema actor has been trained to use pantomime to help express his thoughts and feelings. The great danger of dullness in TV is in static dialogue. The stage and cinema actor knows how to handle static dialogue; he knows how to sit still and deliver his lines effectively, a difficult feat. But that type of dialogue, even when done by an experienced actor, is wearisome in TV. If done by an inexperienced actor, it's deadly. So, in scripting for TV, the writer should keep static dialogue to a minimum.

"Successful playwrights know the difference between dialogue that is essential and dialogue that is extraneous. Essential dialogue is that which must occur to advance the plot. In TV only essential dialogue is effective. Notice how your interest in a program lags the instant the dialogue becomes extraneous."

As an example of essential dialogue, here's the opening from *Hi Talent Battle*, written and produced by Al Burton, emceed by movie actor Roddy McDowall, telecast Wednesday 7:00 p.m. PST, KLAC-TV, Hollywood.

Notice how, in his opening sentence, Roddy greeted the audience, made them feel welcome. Since he accomplished this in one sentence, any further remarks on the subject would have been extraneous. But in the second sentence, notice how skilfully the writing and acting swiftly explained to the audience the purpose of the show.

When he began the second sentence, Roddy's voice changed from that of a host greeting his guests. He took on a business-

"THAT'S WHAT EVERYONE SAYS!"

"I've made great progress since coming to you, but then that's what everyone says, so I'm not too surprised. It surely FEELS GOOD!" says

Jessie Novak

of the coaching by correspondence and manuscript criticism of

ADELE M. RIES

7338 West Everett Avenue Chicago 31, Illinois

Write today for details of her assistance which has helped hundreds make their first sales and hundreds more become consistent sellers of

JUVENILE STORIES

MANUSCRIPT TYPING

Prompt, efficient service.

Carbon and extra first page free. 20 lb. bond.

50c a thousand words

RUBY WATSON

R. R. 3 Nashville, Ind. (Brown Co.)

YOUR POEMS WILL SELL

My pupils rank tops in magazine and volume publication, and in anthology and other poetry contests. This nationwide record improves constantly. For 25 years I have taught poets, versifiers, songwriters how to perfect and get the fullest returns from their verse, including my work as instructor in versification at New York University and William and Mary College. Most of my work with private pupils ranging from beginners to Pulitzer Prize Winners is done by correspondence. My Unabridged Rhyming Dictionary (\$3.60); Complete Book of Scansion (\$3.60); Poet's Handbook (\$1.60) are now standard. Why neglect longer the many profits from versification! Write today; you are unfair to yourself to delay longer. Send \$1 for trial criticism of 1 poem.

CLEMENT WOOD BOZENKILL
DELANSON, N. Y.

WRITE IN YOUR SPARETIME FOR A BIG PROFIT

Writers Are Needed for Radio and Television

High prices are paid for manuscripts when they are prepared in correct and suitable form. The freelance writer is LOOKED FOR AND NEEDED. HE COULD BE YOU.

TRAIN NOW

Our HIGHLY PERSONAL SUPERVISION, plus our COMPLETE WELL ROUNDED and LOGICALLY DESIGNED courses all combine to form a PRACTICAL TRAINING PROGRAM that will enable you to write SALABLE Radio or Television scripts in the shortest possible time.

BE SURE OF YOUR FUTURE

TEAR OFF AND MAIL NOW

Gentlemen:

Please send me complete information on the course (s) I have checked below.

- HOW TO WRITE FOR RADIO
 HOW TO WRITE SALABLE TV SCRIPTS

NAME.....

ADDRESS.....

CITY AND STATE.....

RADIO Writing INSTITUTE

Studio D, 1233-37 No. Vine St., Hollywood 38, Calif.

BEERSHEBA SPRINGS WRITERS CONFERENCE

Second annual meeting Aug. 20-Sept. 2

A two weeks writing vacation in beautiful Cumberland Mountains in Tennessee. In cooperation with M.E. Conference. Tuition reasonable. Board and room at cost. Workshop in NOVEL, SHORT STORY, ARTICLE AND JUVENILE. Direction of Harry Harrison Kroll. Address University of Tennessee Junior College, Martin, Tenn.

MANUSCRIPTS

Neatly and Accurately Typed

By an experienced Authors' typist, 60c per 1000 words, minor corrections. Poetry 1c per line. Book lengths 50c per 1000 words

HELEN E. STREET

123 N. 10th Street

Olean, N. Y.

ATTENTION CARTOONISTS!

I taught Tom Henderson, Bill Mauldin, Jeff Keate and scores of other top magazine cartoonists. Perhaps I can help you. We will criticize your ideas, correct drawing faults and show you how to do Professional Roughs. Advise proper market for salable ideas. To the first ten answering this ad we will include our \$2.00 book, The Cartoon Gag Writer free.

Complete criticism of 15 Roughs \$5.00
Enclose self-addressed stamped envelope

DON ULSH

123-35 82nd Road

Kew Gardens, N. Y.

MANUSCRIPTS TYPED

By Canadian typist. Work neatly and accurately done on good quality bond. Carbon copy and extra first page free. Proof read. Minor corrections if desired. Mailed flat. Rates: 50c per 1000 words; 45c per 1000 words over 10,000 words.

ROSE STOKES

227 Talbot St.

London, Ontario, Canada

Fairmont 9495W

Important To Writers

YOU NEED A RELIABLE AGENT TO HANDLE MOTION PICTURE SALES, STAGE PLAYS, RADIO AND TELEVISION SCRIPTS, NOVELS AND ALL TYPES OF PUBLICATION MATERIAL. WE HAVE BEEN SUCCESSFULLY HANDLING SUCH MATERIAL SINCE 1918! LET US REPRESENT YOU. REFERENCES.

Correspondence Solicited

BENTEL AGENCY

Established 1918

6606 SUNSET BLVD., HOLLYWOOD 28, CAL.

like tone. In the audience you felt a quickening of interest. We listened with strict attention because the tone of his voice told us he wasn't going to take up time with "words." As you read the complete speech, notice how each sentence is essential.

RODDY: Thank you, and I'm glad you could be here for this all-important *Hi Talent Battle* play-off. As you probably know, this is a contest between teams of talented students from two different Los Angeles high schools. Last week, it was a case of an irresistible force from Hollywood High meeting an immovable team from Washington; and after a furious half-hour battle of talent the judges voted the contest a tie. So tonight, Washington's team will be meeting Hollywood again, and with all the suspense that's been growing this week, tonight's show should really prove exciting! We've arranged the *Hi Talent Battle* scoreboard so that you can be kept up-to-date on what each contestant does—the scoring is handled by our four judges, who rate the performers on a point system: 10 for Excellent, 8 for Very Good, and so forth. Now, meet our first judge.

In studying TV productions, notice how the director isolates with his camera just the essential action. Automatically, all other action is frozen. A stage director, too, freezes some action so that it will not compete with the live action that is essential to the plot. A study of stage plays is not only invaluable in learning story structure, characterization and dialogue for TV, but will help the writer improve his TV selectivity. When you watch a stage play, visualize the TV director isolating with the camera just the live action.

Here's the essential action director Luther Newby isolated with the camera for the TV screen on the *Hi Talent* program. Throughout, when the camera left Roddy to isolate some other action, Roddy's action was frozen. When the camera came back to him, all other action was frozen. The studio audience, of course, saw both, just as the stage audience does. But the home viewer saw only the essential action, the live action.

The camera was with Roddy as he greeted the audience, until the moment he mentioned the scoreboard. Then his action was frozen. The camera focussed on the scoreboard. From this point, Roddy's action alternated from live to frozen. As he started to explain the point system, the camera came back to him. When he said, "Now meet our first judge," he walked toward the judges' table. As he introduced her, the camera left him and focussed on her. After the studio audience applauded the camera came back to Roddy. He then introduced the next judge. When all four judges had been introduced, Roddy presented the first contestants. The camera stayed with them until they had performed. Then, Newby panned his camera over the studio audience as they applauded and all action on the stage was frozen. The camera came back to Roddy who announced the scores. While he was doing this, the stage was being set for the next contestants. That was frozen action, since the home viewer didn't see it. Notice how none of that frozen action was indicated in Roddy's speech.

Al Burton, who writes and produces *Hi Talent Battle*, is probably the youngest producer-writer-actor in TV. Just twenty-one, Al has two TV shows. In his other show, *Tele-Teen Reporter*, he plays a newspaper editor, whose newspaper covers the news for teens in Southern California. Teen movie actress, Margaret Kerry, co-stars. The program is telecast Wednesday, 7:30 p. m. PST, KECA-TV, Hollywood, and is sponsored by Budget-Pack Foods.

DISCOURAGED?

Have you sold a yarn or so and can't get any farther? Tell you what I'll do: Send me your best story to 4000 words, plus \$3.00 for reading and analysis fee, and if I like the yarn I'll re-write it and submit to editors without additional expense to you. If it sells we split 50-50! How does that sound, pal? Envelope and return postage, please.

THE DOCTOR

1616 E. Fourth Street

Tucson, Ariz.

**TYPE
IN 2 EZ
LESSONS**

NEW, AMAZING WAY
... to learn touch typing.
Teach Yourself to Type the
simple Hayne way. For
hunt and peck typists,
students, refreshers.
12 Page Booklet and Chart \$1
LOUIS HAYNE
5911-E Belle Plaine
Chicago 34, Ill.

YOU CAN WIN!

Our students are winning Cash, Cars, Homes, Travel Trips and Cruises, Television Sets, Automatic Washers, Watches and other exciting Prizes.

You, too, can cash in on Contests—by learning the Secrets of Winning from the "School of the Stars"—The School America's Biggest Winners voted Best in six impartial, independent polls.

Write NOW for a FREE copy of the newest "SHEPHERD CONFIDENTIAL CONTEST BULLETIN"—bringing you the finest Winning Help for the biggest contest now on. It's yours for the asking!

SHEPHERD SCHOOL

Dept. D, 1015 Chestnut Street
Philadelphia 7, Pa.

HERE'S THE PROVEN-EASIEST WAY TO WRITE FOR PAY!

Receive checks for \$3 to \$100, offered daily, for re-writing ideas in newspapers, magazines, books—full or spare time. No previous experience necessary. You earn as you learn—like C. C. of Mich., who writes: "Received check for \$27." And Mrs. R. C. B. of Mass., who writes: "I made \$20." Many others getting checks like this often. Also wonderful opportunity to break into Big Money writing field.

FREE WRITER'S MARKET GUIDE!

Write today for FREE details, and how to get FREE Writer's Market Guide!

COMFORT WRITER'S SERVICE

200 S. 7th St., Dept. 2-F, St. Louis 2, Mo.



Second Class Magazines

The American Hebrew, 48 W. 48th Street, New York 19, N.Y. Florence Lindemann, Editor. Issued weekly; 15c a copy; \$5.00 a year. "We want good short stories of serious literary quality or aspiration, on subjects not too remote from our field of interests, 1200 to 2000 words. Practically no articles bought. No photographs or poetry. Report in one or two weeks. Payment is about \$25.00, after publication."

American Neptune, Peabody Museum, Salem, Mass. Walter Muir Whitehill, Editor. Issued quarterly; \$1.25 a copy; \$5.00 a year. "This is a journal of Maritime history. No special length for articles. No fiction, photographs, or poetry. No payment; all material is contributed."

Armored Cavalry Journal, 1719 K Street, N. W., Washington 6, D. C. Captain William G. Bell, Editor. Issued bi-monthly; 75c a copy; \$3.50 a year. "We want articles on armored cavalry and general military subjects. No fiction, photographs, or poetry. Report in three weeks. No payment; all material is contributed."

The Astrologer, 215 Fourth Avenue, Suite 1904, New York 3, N. Y. Grant Lewi, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We do not want any fiction except excellent stories with astrological basis, 2500 to 3000 words. Also astrological and self-help articles of all kinds, 2000 to 3000 words. No photographs or poetry. Report in four weeks. Payment is \$25.00 per article, on acceptance."

Better Farms, 928 Broadway, Buffalo 12, N. Y. June Wiles, Editor. Issued monthly; 10c a copy; \$1.00 a year. "We want 1000-word features on agricultural success stories. Buy photographs, but no fiction, poetry, or cartoons. Payment is 1½c a word; 1c a word if extensive revision is required."

Brooklyn Jewish Center Review, 667 Eastern Parkway, Brooklyn, N. Y. Issued monthly. "We want articles, fiction, and poems of Jewish interest. Must be written authoritatively. Topical subjects preferred. Only exceptional photographs bought. Report within a reasonable time. Payment is \$10.00 and up, on publication."

Buick Magazine, 818 W. Hancock Avenue, Detroit 1, Mich. Earl W. Morrill, Editor. Issued monthly; distributed free to Buick owners and prospective owners. "We want travel articles, 600 to 700 words, about places that are interesting to visit because of their scenic, historical and recreational attractions, illustrated by three or four appealing black-and-white photos of good technical quality. Other subjects of interest to motorists, if good pictures are available. No poetry, cartoons or fiction, and no first-person accounts of trips. Report in two to five days. Payment on acceptance."

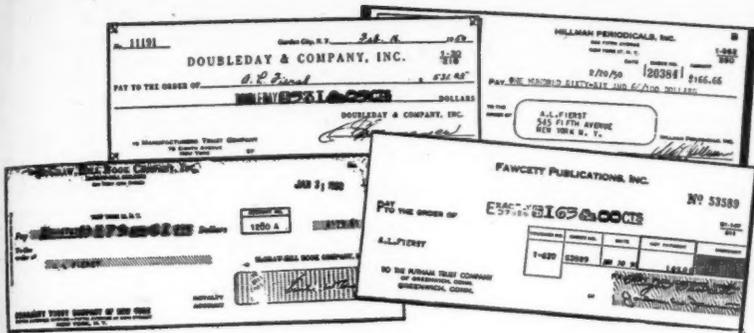
Canadian Geographical Journal, 36 Elgin Street, Ottawa, Ont., Canada. G. M. Dallyn, Editor. Issued monthly; 35c a copy; \$4.00 a year. "We want illustrated articles, 1000 to 3000 words, on geographical subjects, primarily Canadian, secondly British Commonwealth, thirdly foreign. No fiction. Report in three weeks. Payment on acceptance."

Capper's Farmer, Topeka, Kansas. Ray Yarnell, Editor. Issued monthly; 15c a copy; \$1.00 a year. "We use 3000 to 3500 word stories, but are well stocked at this time. Most of our articles are staff-written or written on assignment."

Current Astrology, 215 Fourth Avenue, Suite 1904, New York 3, N. Y. Charles F. Meyer, Editor. Issued bi-monthly; 25c a copy; \$1.50 a year. "We do not want any fiction except excellent stories with astrological basis, 2500 to 3000 words. Also astrological and self-help articles of all kinds, 2000 to 3000 words. No photographs or poetry. Report in four weeks. Payment is \$25.00 per article, on acceptance."

Desert Magazine, Palm Desert, Calif. Randall Henderson, Editor. Issued monthly; 35c a copy; \$3.50 a year. "We want regional, educational, outdoors, exploration, history, minerals and geology, plant and animal life, personality, etc., articles. Material limited to desert area of New Mexico, Utah, Nevada, Arizona, and the Colorado and Mojave deserts of California. Photographs, strong contrast, glossy print, 5x7 or larger, must accompany manuscripts. Use contributed poetry on desert subjects only. Buy

NOT JUST APRIL SHOWERS



A few early spring flowers. A.L.F. sponsorship brings checks like these!

BRING THESE FLOWERS!

Rain makes things grow—especially when the rain is a shower of editorial calls and personal contacts. Today, at press time, a cluster of calls early in the morning prompted me to keep a record of phone calls from and to editors and publishers: 3 calls from book publishers, two in New York, one out of town—closing deals. 3 calls to the heads of book publishing firms, initiating contract talks—one about a pocket-book sale which will bring \$4,000 in royalties. 41 calls to and from magazine editors, including group publishers such as Hillman, Fawcett, Fiction House, Popular, Standard, and Street & Smith; and important dicks like the Woman's Home Companion, Today's Woman and Collier's.

BOOK AUTHORS

LET'S LOOK AT THE RECORD:
The spring issue of the Publishers' Weekly lists 23 books by authors with whom I have worked. This listing of course covers only books to be published during the spring season.

LATEST: Proper planting brought these flowers: Special book club sale has just brought additional \$1,000 for a west coast author. Something unusual: Advance royalty on a book increased from \$500 to \$1,000 with 2 authors now collaborating. More next fall, publication time. See RED RANGE, just out—another candidate for English and Pocketbook rights. Additional royalties this month bring a pleasant spring time feeling.

The work of my authors appears on the lists of such houses as DUTTON, DODD-MEAD, APPLETON, DOUBLEDAY, BARNES, NORTON, PRENTICE-HALL, VANGUARD, FUNK & WAGNALLS, SIMON & SCHUSTER, LONGMANS-GREEN, DAVID MCKAY, MORROW, MACRAE-SMITH, GREENBERG, MESSNER, ZIFF-DAVIS, HARPER, and many others.

YOU AND THIS BOOK MARKET: Through the years I have placed more first novels and first non-fiction books than I can begin to mention. I am receiving so many calls that I can't list them here—but I'll be glad to see your book lengths, mystery, straight novel or non-fiction. There's a nominal charge of \$5 for initial appraisal and comment. (My sales commission is 10%.)

\$3,350

These showers of personal contacts made daily for my clients, who know enough to go out into the rain, pay off in checks such as you see above. For many years, as you know, I have steered intelligent beginning authors into their true markets and gotten professional authors into better ones.

My writers who crashed through in 1949, 1948, and for many years before that probably have no more talent or eagerness or industry than you have, but they did know enough to discover their true markets. They told me about themselves when they sent me their scripts — we developed a true literary relationship.

WHERE YOU COME IN

TELL ME ABOUT YOURSELF when you send me your manuscripts — as my selling authors did — so that I can show you the marketable material in your own background, as I did for them. Once I decide where your true talent lies, we go to town — which is why I have made sales for my writers to the SATURDAY EVENING POST, COLLIER'S, ESQUIRE, WOMAN'S HOME COMPANION, AMERICAN, THIS WEEK and other top outfits, plus of course, the pulps, the confessions, the feature and the specialized markets.

My sales commission is 10%. After I make a couple of sales for you I drop all fees. Until my entire compensation for handling your material is the 10% commission, my rates for personal detailed analysis, suggested revision and presentation to editors of your marketable manuscripts are: 1,000 to 3,000 words, \$3; 3,000 to 5,000 words, \$5; 5,000 to 10,000 words, \$1 a thousand; 50c per thousand words thereafter. Remember that my work with thousands of authors has made every one of your writing difficulties familiar to me. Send me your best manuscripts now and be sure to tell me about yourself.

A. L. FIERST, Literary Agent

545 Fifth Avenue, New York 17, New York

photographs, but no fiction. Report in thirty days. Payment is 1½c a word and up, on acceptance, unless otherwise arranged."

Everyday Astrology, 10 E. 40th Street, New York 16, N. Y. Victoria Gray, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We want astrology material, non-fiction, not exceeding 4000 words. Also articles of self-help type adaptable to astrology. Report within two weeks. Payment is 1½c to 2c a word, on acceptance."

Family Herald & Weekly Star, 245 St. James Street West, Montreal, Que., Canada. H. Gordon Green, Fiction Editor. Issued weekly; 5c a copy; \$1.00 a year (Canada), \$3.00 (U.S.). "We want short stories from 2000 to 4500 words: romance, adventure, mystery, human interest, etc. Something which will appeal to a family audience. Sophisticated or plotless stories not wanted. Neither are themes which are too urban or too worldly in character. Articles are mostly staff-written; very few purchased from U. S. No poetry. Report in a week. Payment is \$70.00 per short story."

Future, Akdar Building, Tulsa, Okla. William D. Mandie, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We want 800 to 1500 word non-fiction articles of interest to young men between 21 and 36 years of age. Buy 8x10 photographs, but no fiction or poetry. Report in two weeks. Payment is 1c to 3c a word, on publication."

Infantry Journal, 1115 17th Street, N. W., Washington 6, D. C. Colonel Joseph I. Greene, Inf. Rtd., Editor. Issued monthly; 50c a copy; \$5.00 a year. "We want professional military articles. Buy photographs, but no fiction and very little poetry. Report in a month. Payment is 3c a word, on publication."

Leatherneck Magazine, P.O. Box 1918, Washington 13, D. C. Major J. A. Donovan, Jr., Editor. Issued monthly; 25c a copy; \$2.50 a year. "We want adventure, humor, military, naval, weapons, sports, aviation (military) stories. Buy photographs only about Marines and short poems about Marines. Report in two months. Payment is 1½c to 3c a word, on publication."

The Link, 122 Maryland Avenue, N. E., Washington 2, D. C. T. A. Rymer, Editor. Issued bi-monthly; 25c a copy; \$1.25 a year. "We are well stocked at present, but will consider top-notch short-stories of 200 to 2400 words on subjects of interest to men and women in the armed services and patients in Veterans Administration hospitals—humor, romance, adventure, service life (combat not stressed). A moving, lilting style is desirable, with clean Christian or moral atmosphere desirable, but no 'preachy' tone. Use articles with same general specifications as above; appropriate subjects are travel, hobbies, educational. Buy some photographs, but rarely use poetry. Report usually within thirty days. Payment is about 1c a

word, depending on excellence of manuscript and appropriateness for our needs, about 90 days before publication date."

Today's Health (formerly *Hygeia*), 535 N. Dearborn Street, Chicago 10, Ill. W. W. Bauer, M.D., Editor. Issued monthly; 35c a copy; \$3.00 a year. "We want straight articles, well told, on personal and community health, physical and mental, child training, common ills, the family, etc. Can use personality or medical history sketches if human, dramatic, and straight. Length, about 1200 or 2000 words, and series. Also photo stories. Buy photos for covers and features. Use some poetry. Flirting with the idea of using some fiction some time, if it looks too good to pass up. Report in about a month. Payment averages 2c a word, on acceptance."

Pulp Magazines

Complete Western Book Magazine, Empire State Building, New York 1, N. Y. Robert O. Erisman, Editor. Issued bi-monthly; 25c a copy; \$1.50 a year. "We want western novels, 20,000 to 35,000 words. Report in ten days. Payment is 1c a word and up, on acceptance."

Fifteen Western Tales, 205 E. 42nd Street, New York 17, N. Y. Hank Levinson, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We want shorts up to 5000 words and long material up to 13,000 words, with a particular emphasis on 7000 to 8000 word lengths and shorts around 3000 words. The stories should be period pieces stressing a masculine action theme, with some off trail material especially wanted in the shorter lengths. Buy articles up to 2000 words. Use poetry, but no photographs. Report in ten days. Payment is 1c a word and up and 25c a line for poetry, on acceptance."

Lariat Story Magazine, 130 W. 42nd Street, New York 18, N. Y. Jack O'Sullivan, Editor. Issued quarterly; 20c a copy. "We want stories of the open range, 8,000 to 18,000 words. No photographs or poetry. Report in two weeks. Payment is 2c a word and up, on acceptance."

Three Western Novels, Empire State Building, New York 1, N. Y. Robert O. Erisman, Editor. Issued bi-monthly; 25c a copy; \$1.50 a year. "We want western novels, 20,000 to 35,000 words. Report in ten days. Payment is 1c a word and up, on acceptance."

Western Novels and Short Stories, Empire State Building, New York 1, N. Y. Robert O. Erisman, Editor. Issued bi-monthly; 25c a copy; \$1.50 a year. "We want novels from 20,000 to 25,000 words and shorts from 1000 to 6000 words. Report in ten days. Payment is 1c a word and up, on acceptance."

Western Short Stories, Empire State Building, New York 1, N. Y. Robert O. Erisman, Editor. Issued bi-monthly; 25c a copy; \$1.50 a year. "We want western shorts from 1000 to 9000

words. Report in ten days. Payment is 1c a word and up, on acceptance."

Zane Grey's Western Magazine, Racine, Wis. Don Ward, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We want shorts to 7000 words and novelettes to 10,000 words. Old West setting; color and authenticity, character and action. Also articles on the Old West (dramatic episodes; biographical). Buy poetry up to 40 lines. No photographs. Report in two weeks. Payment is 2c a word minimum for fiction, 2c a word for articles, 50c a line for verse, on acceptance."

Book Publishers

Shasta Publishers, 5525 S. Blackstone, Chicago 37, Ill. Everett F. Bleiler, Editor. "We publish books from 65,000 to 100,000 words; greater lengths considered if of very high calibre. Science-fiction a specialty. Now looking for good trade book novels in all fields of fiction. Material must have merit and sales possibilities. No juvenile manuscripts considered. Report in 30 to 45 days. Payment on royalty basis."

Sheridan House, 257 Fourth Avenue, New York 10, N. Y. Tom Davin, Editor. "We publish book-length non-fiction of special interest. Want book ideas consisting of outline and sample chapters. Report in two weeks. Payment on royalty basis."

Twayne Publishers, Inc., 42 Broadway, New York 4, N. Y. Jacob Steinberg, Editor. "We publish general books, with emphasis on Far East and poetry published under the Twayne Library series. Report in two weeks."

Trade Journals

Coffee and Tea Industries (formerly *The Spice Mill*), 106 Water Street, New York 5, N. Y. Bernard Sachs, Editor. Issued monthly; 50c a copy; \$3.00 a year. "We want articles up to 1500 words, which should have 'how to' angle for the trades we cover—coffee, tea, flavors or spices—from the merchandising angle or the factory angle. Query first—and please don't consider a newspaper piece sufficient basis for a story. Buy photographs. Report in about two weeks. Rates for articles are arranged with contributor, on a space basis, with payment on publication; payment for pictures is at space rates."

Design, 337 S. High Street, Columbus, Ohio. Gerry A. Turner, Editor. Issued monthly; 45c a copy; \$4.00 a year. "We accept articles only from authoritative personnel who earn their living either teaching art or as a professional artist. Length is 800 to 1500 words, with photographs and illustrative material. No color drawings or photos. Writers should concern themselves with factual articles that can be used by teachers and artists in their work. No theoretic—all how-to-do-it type. Subjects

MEASURE SERVICE BY THESE POINTS \$\$ MAKE SENSE!

- 15 Years Guiding Writers Right
- 6 Years Editor National Writer's Magazine
- Author of Articles upon Technique

PROMPT, CONSTRUCTIVE criticism of Mrs. Individualized assignments in courses. Personal Collaborations. Marketing Help.

CINCINNATI CLASSES

Rates: \$1.00 per 1000 words to 5000; 80c per 1000 thereafter. Minimum fee \$3.00. Write for information upon courses, plays, poetry, collaborations. Free reading and Report upon Novels, Plays.

VIRGINIA SLAUGHTER

P. O. Box 56D, Burnet Woods Station
Cincinnati 20, Ohio—Phone: AVen 2332

MYSTERY WRITER'S MANUAL

Scientific facts for plot-building.

Avoid discrepancies!

Send \$1.00 to

BUETTNER SERVICE

150 East 53rd St. New York 22, N. Y.

WRITERS!

MANUSCRIPTS PROFESSIONALLY
EDITED and TYPED ON BOND PAPER
MARKET SUGGESTIONS
ADELINE M. ALYRD APPROVES and
uses my services.

NAN M. EGGLESTON

716 N. Alta Vista Hollywood 46, Calif.
Webster 3-4327

Writing a Book?

More than 200 first novels, poetry books, textbooks and scholarly studies are listed in our catalogue—all by authors who were unpublished before they came to us!

You, too, can benefit from our tested, profitable publishing plan which enables us to edit, design, produce, distribute and promote books of all types.

A minimum subsidy, which frequently proves profitable after the sale of as few as 600 copies, applies only to the first edition. Subsequent editions are published at a straight 20% royalty.

Write today for a free copy of our new 32-page brochure, *We Can Publish Your Book*.

Exposition Press

DEPT. WD-4, 251 FOURTH AVE., NEW YORK 10

WRITING FOR THE JUVENILES

is easy, profitable and pleasant. The largest market open to beginning writers, and the only one where you can **EARN AS YOU LEARN!** One of my graduates sells more than \$100 worth of stories and articles monthly. My special course of instruction in **WRITING FOR THE JUVENILE MAGAZINE** teaches everything it is necessary to know. Write for terms. Mention **WRITER'S DIGEST**.

MAITLAND LEROY OSBORNE

23-D GREEN STREET WOLLASTON 70, MASS.

NEW-ENGLAND MANUSCRIPT TYPIST

Professional manuscript typist will give your script outstanding appeal. Novels and short stories 50c per 1000 words. Minor corrections in spelling and grammar. Free carbon copies.

MISS ELLEN LANGTON

Phone: 2-1792

1135 Chaffee Street New Bedford, Mass.

IF YOU WANT TO SELL

Be sure your scripts are **READY** to market, or you waste money and effort! **Writers'** magazine editor available to help you. Send card for information and rates.

J. HARRIS GABLE

"Your Literary Servant"

(Ref.: *Who's Who In America*)

19957 Van Owen Canoga Park, California

TRADE AND CLASS MAGAZINES

HELP YOU GET AHEAD

Current single copies of more than 1150 different periodicals, covering every trade, business, profession, hobby or other interest available through our easy-to-get-acquainted plan. Write today for full particulars and list.

Commercial Engraving Publishing Co.

34AN North Ritter Indianapolis 19, Indiana

I Want to Contact NEW WRITERS

who are interested in cashing checks of \$1 to \$100, offered daily. The easiest way to write for pay. No previous experience necessary. Send for **FREE DETAILS**. No obligation.

SAUNDERS M. CUMMINGS

468-17 Independence Bldg.

Colorado Springs, Colo.

range through all fields of creative art—painting, sculpture, ceramics, photography, crafts and minor arts. Report in two weeks. No payment; all material is contributed."

Excavating Engineer, South Milwaukee, Wis. Peter H. Woods, Editor. Issued monthly; 35c a copy; \$3.50 a year. "We want 'methods' feature articles or news articles telling how open-cut excavating, drilling, blasting, and hauling work was done on a given job—and with what equipment. Fields: contracting, dredging, mining, highway excavation, building excavation. Query first. Buy photographs with 'methods' caption material. Report in ten days. Payment is a basic rate of 2c a word and \$2.00 per illustration, on acceptance."

Geyer's Topics, 212 Fifth Avenue, New York 10, N. Y. Thomas Murphy, Editor. Issued monthly; 35c a copy; \$3.00 a year. For retail commercial stationers and office outfitters. "We want 500 to 800 word articles, each with at least one photo, on unusual retailing ideas in an actual dealer's. Buy photographs. Payment, on acceptance, is \$10 per article, plus \$2 for each photo used; \$2.50 for separate photos with brief caption."

Industrial Gas, 9 E. 38th Street, New York 16, N. Y. H. O. Andrew, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We use semi-technical articles describing the use of gas in industry. Buy installation photos of gas at work in industry. Payment varies."

IRRIGATION Engineering and Maintenance, Sterling Building, Port Lavaca, Texas. Ruel McDaniel, Editor and Publisher. "This is a new trade-technical magazine published by the publisher of *Seafood Business Magazine*, and the publisher would like to contact only experienced trade and technical writers in irrigation areas anywhere in the world and particularly in the West and Southwest."

Junior Arts & Activities, Room 820, 53 W. Jackson, Chicago 4, Ill. Mrs. Velma McKay, Editor. Issued monthly; 50c a copy; \$4.00 a year. For elementary school teachers. "We use articles describing art and craft activities suitable for children of elementary school age. These should be accompanied by drawings or photographs. Use one story for children each month, 1000 to 1500 words, with humor and plot. More than stories, we need plays—especially holiday plays; must be suitable for classroom presentation. Buy short poetry suitable for memorizing by children, and cover photographs. Report in three or four weeks. Payment varies, on publication; \$5 and \$10 for cover photos."

Juvenile Merchandising, 114 E. 32nd Street, New York 16, N. Y. Helena W. Harris, Editor. Issued monthly; 35c a copy; \$3.50 a year. "We use articles on outstanding juvenile stores and departments describing anything they do to build up business and attract customers—advertising,

promotion, display, etc. Length, 1000 words. Buy photographs. Payment is 1c a word."

NEA Journal, National Education Association, 1201 16th Street, N. W., Washington 6, D. C. Joy Elmer Morgan, Editor. Issued monthly, September through May; 50c a copy; \$5.00 a year, including NEA membership. "We want short, 300-word fiction stories on school subjects. Should avoid painting unpopular pictures of teachers; no smoking, etc. Also 800 to 1600-word articles on educational topics, classroom helps, etc. (mostly solicited), and 100-word Idea Exchange items. Use photographs. Report in two to three weeks. No payment for prose and small payment for photos."

Notion and Art Needlework Merchandising, 9 E. 45th Street, New York 17, N. Y. Irwin Reis, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We use pictorial features showing notion and/or art needlework departments in department stores or smaller notion and art needlework specialty stores. Photographs should show excellence of store display, department layout, merchandising techniques. Also use articles on notion and/or art needlework departments and stores with pictures. The merchandising angle is the important one, however. Information such as what the featured store is doing to move more merchandise into the hands of customers and how it is doing it. Buy photographs. Also have spot coverage forms available for correspondents to interview notion and art needlework buyers. Payment of \$5 per completed form, on acceptance. Report in two weeks. Payment is 1½c a word and \$3.00 per photo, after publication."

Pacific Builder and Engineer, 3102 Arcade Building, Seattle 1, Wash. Walter A. Averill, Editor. Issued daily, weekly, monthly; 35c a copy. "We publish daily and weekly construction news services designed to keep both engineering contractors and building contractors, consulting engineers, and dealers in construction material and equipment, acquainted with news of contemplated constructions, calls for bids, contract awards and allied information in the states of Oregon, Washington, Idaho, Montana, Wyoming, Utah and the Territory of Alaska. We use 'local' string of correspondents in all of the larger centers of population in these states. These correspondents cover architects, consulting engineers, public officials, realtors and other news sources on their regular beat and are paid 35c to 50c per column inch. This is strictly a reporting job—not a writing job. Local correspondents who prove capable as reporters of construction news are given an opportunity to write features (illustrated) on construction methods and engineering procedures on highway, bridge, reclamation, water supply, sewage disposal and similar engineering subjects, if they have the ability to prepare material of this kind. We pay for features and photographs at from 50c to 75c per column inch, plus a bonus for front

REVOLT AGAINST FORMULA!

Use technique? Yes. But not formula. Technique and formula are not the same thing.

Think of the Artist. He has to learn and develop his technique: line, mass, perspective, color, etc. Can you conceive the Artist using a formula to create a painting?

Hemingway, Faulkner, Evelyn Waugh and Graham Greene, for example, are great writers who use different techniques. No formula in their work. You cannot imitate them. Why?

NOVELS PLAYS SHORT STORIES
SCREEN ORIGINALS RADIO SCRIPTS

We cover the Stage, Screen, Radio and Publishing world.

CRITICISM REVISION COLLABORATION

Critical Analysis Fees

Short Stories \$1.00 per 1000 words.
Minimum \$3.00.
Novels and full length Plays \$10.00
No reading fee to accredited writers.

CHARLES G. CHUPET

Literary Agent
(Yale 47 Workshop '29)
5657 Sunset Boulevard
Hollywood 28, Calif.

SOUTHERN TYPIST

will professionally type your manuscript. Good quality bond—50c per 1000 words—minor corrections in spelling and punctuation. Prompt service—free carbon—extra first and last pages.

MRS. HUBERT E. GRIFFEY

Route 4, Clarksville, Tennessee

NIELSEN'S

MAGAZINE & BOOK SHOP—WE SPECIALIZE IN

BACK NUMBERS

SEND YOUR WANTS—WE QUOTE
7308 MELROSE AVE. LOS ANGELES 46, CALIF.

WRITERS' FRIENDS . . .

"CHECK A DAY FOR FILLERS." Writing and marketing magazine fillers; 365 subjects and leading markets.

"99 KINDS OF COLUMNS TO WRITE." What to write about and how and where to sell.

"TRADE JOURNAL DOLLARS." Rounding up and writing news and features; list of salable articles.

"\$200 A MONTH WITH YOUR CAMERA." Camera journalism instructions and forty ways to make photos pay!

"THE WRITER'S BOOKKEEPER." Know your profits and losses; includes manuscript record.

Fifty cents each or three for dollar

FRANK A. DICKSON

1006-A Elizabeth St. Anderson, S. C.

WRITERS! CASH IN!

My own sales record: 35 books, 500 shorts!

My aim: to make YOU a selling writer!

At last you may have the friendly, personal help of a successful author who has had as high as seven royalty book and booklet titles published in one month!

Teaching, selling, revising, for short stories, articles, books, etc. Juveniles a specialty.

Write for free information today.

VERNON HOWARD

4205 Echo Street Los Angeles 42, California

PROMPT TYPING SERVICE

Novels, Stories, Books, Plays, Radio, Poems

EDITORS appreciate and BUY readily manuscripts in correct style, with flawless spelling, punctuation and grammar. Corrasable Bond. Carbon copy.

60c per 1000 words. 15c per finished page. Send mms. at once, or 3c stamp brings information with Sample Sheet.

MARIE ADAMS 475 Laford Avenue St. Paul 3, Minn.

CATHOLIC WRITER YEARBOOK — 1950

Eighth Edition

Complete directory of Catholic magazines — contains the manuscript market information of every Catholic magazine of the U. S. and Canada.

Price: \$2.00

THE MAROLLA PRESS

Dept. WD-1 Pence, Wisconsin

TOOLS FOR YOUR TRADE

CONFESSION Formula and Technique.....\$1.00*

How To Make LOVE in the PULPS..... 1.00*

The NOVEL: PLAN and PRODUCTION..... 1.00*

JUVENILE FORMULA & TECHNIC..... 1.00*

YOU Can Write MYSTERY FICTION..... 1.00*

ENCLOSED FIND CHECK from the EDITOR..... 1.00*

There's Money in the NOVELETTE..... 1.00*

JUVENILE BOOKS..... 1.00*

HOW to WRITE ARTICLES that SELL..... 2.25

(*mimeographed booklets)

FREE copy of HOW to PLOT YOUR STORIES
with \$3.00 ORDER

HUGH L. PARKE WRITERS AGENCY

389 Tuxedo Avenue Detroit 3, Michigan

SONG WRITERS

An outstanding ethical composing offer that speaks for itself. (4) of my songs alone sold over a HALF MILLION records of various labels led by VICTOR! Seeing is believing. Send card NOW—be convinced! One cent well spent. Long established service.

RAY HIBBELER

2157 N. Avers Ave., C13 Chicago 47, Ill.

Manuscripts typed on good grade 16 lb. paper — 60c per thousand words; 50c per thousand over 10,000 words. Have an AB degree in English, and will correct spelling and grammar. Extra first and last sheet, and mailed flat.

KENNETH H. LEE

c/o Boyles College, 1805 Hersey St., Omaha, Nebr.

cover pictures symbolic of important operations or new methods used in the heavy construction field. Please note that we accept material only originating in the states enumerated above, and the Territory of Alaska. Payment is made each month, about the tenth. We now have a few openings for local correspondents in Montana, two in Utah, one in Wyoming, 3 in Washington, 2 in Oregon, and 3 in Alaska."

Pacific Drug Review, 504 Woodlark Building, Portland 5, Ore. W. C. Felter, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We use features, 1000 to 1500 words, covering phases of merchandising and management in retail drug stores in any of the 9 western states. We particularly want 'case reports' of successful merchandising and selling ideas actually used, for drug store as a whole or for any department of the store—soda fountain, drugs, photographic, baby department, cosmetics and toiletries, magazines, sundries, etc. Also short features, 250 to 750 words, as above. 'Personality' features, covering people in the retail drug business who have unusual and interesting backgrounds, hobbies, etc., also used. Buy photographs. Usually report immediately. Payment is 1c a word and up."

Playthings, 71 W. 23rd Street, New York 10, N. Y. Issued monthly; 50c a copy; \$3.00 a year. "We use articles on merchandising toys, 500 to 2000 words. Buy photographs. Report in one to three months. Payment is 1c a word, on publication."

Practical Home Economics, 468 Fourth Avenue, New York 16, N. Y. Ruthanna Russel, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We use articles related to professional interests of home economics, 1000 to 1500 words. Rarely buy photographs or poetry. Report in two weeks. Payment is 1c a word, on publication."

Quick Frozen Foods and The Locker Plant, 82 Wall Street, New York 5, N. Y. A. H. Rosenfeld, Editor. Issued monthly; 35c a copy; \$4.00 a year. "We can use stories on locker plants, stressing the merchandising point of view; discount sales, etc. Length varies with the story. Buy photographs. Payment is 1½c a word and \$2.50 per pix, on publication."

School Management, 52 Vanderbilt Avenue, New York 17, N. Y. Mrs. Lucile D. Kirk, Editor. Issued monthly; 20c a copy; \$2.00 a year. "We use articles on school administration, mainte-

REJECTED STORIES WANTED

We'd like a look at that story you can't sell. Our profitable editorial guidance will steer you straight to the best publishing possibilities. Or if your story needs revision, we will show you how to give it sales appeal. Special help for beginners.

AUTHOR'S AND PUBLISHERS' SERVICE

24-25 77th Street Jackson Heights, New York

nance, and equipment, on assignment only. Buy photographs for cover use. Payment is \$5 to \$10 for photos, on acceptance."

Seed World, 327 S. LaSalle Street, Chicago 4, Ill. Betty Hoover, Features Editor. Issued semi-monthly; 25c a copy; \$3.00 a year (trade members only). "We want illustrated articles giving novel methods used by seed merchants to promote sale of seeds and allied lines. Buy photographs. Report in three weeks. Payment is \$10 per page of printed matter and \$1 per photograph, on publication."

Southern Florist & Nurseryman, Box 765, Fort Worth, Texas. Delbert McGuire, Editor. Issued weekly; \$3.00 a year. "We want reports of local meetings in industry, new shop openings, features on personnel (query). Seldom buy photographs. Report in about two weeks. Payment is approximately 2/3c a word, after publication at present."

Sunday-School World, 1816 Chestnut Street, Philadelphia 3, Pa. Rev. William J. Jones, Editor. Issued monthly; 15c a copy; \$1.25 a year. "For Sunday-school superintendents, teachers, and workers. Use articles based on actual experience, dealing concisely with all phases of Sunday-school work, more particularly with that carried on in rural districts and in smaller schools. Photographs or other illustrative material make such articles more helpful. Accounts of

new forms of Sunday-school activity and new solutions of old problems are also sought. Articles should treat in fresh and original manner such subjects as the organization and equipment of the school, the work of the superintendent and other officers, methods of teaching, teacher-training, securing the co-operation of the pupils, the influence of the school in community life, and making the school a spiritual force. Stress should be laid on the results of Bible teaching in the Sunday school upon a community and in individual lives. Occasionally, articles dealing with daily vacation Bible schools, and weekday Bible teaching in rural and village communities are also accepted. Articles should not be over 950 words in length, and, unless the subject absolutely demands it, should be even briefer. Material must be evangelical in tone and spirit. Seasonal verse of a high spiritual and artistic order is accepted, but only infrequently. Report in a month. Payment is 1/2c a word, on acceptance."

Variety Merchandiser, 79 Madison Avenue, New York 16, N. Y. Preston J. Beil, Editor. Issued monthly; free controlled circulation. "Nearly all feature articles are staff-prepared. However, we are interested in news of Variety (5 & 10) field, but suggest that writers query us about coverage of store openings. Buy photographs to illustrate above. Payment varies according to importance of story and quality of photos, on acceptance."

ARE YOU HAUNTED

By A Phantom Story Idea?

Here is the GHOST to write it for you. High-Calibre Ghost Writers are difficult to contact. Many hover in and about Hollywood. And that's how the Ballenger literary service enters the picture. We maintain a staff of GHOST WRITERS, Revisionists, Critics, and such.

WHAT WE DO

We read, analyse, criticise (see below) supervise and direct manuscript revision. Revise short stories, novelettes, books, plays, radio scripts, articles. Give instruction through medium of writer's own manuscript.

Assign professional, tested writers and critics to give you the service you need. (See opposite column.)

Act as agents for all forms of literary work.

SEND A MANUSCRIPT for analysis and criticism. **RATES:** 50 cents per 1,000 words. Minimum, \$2.50 per manuscript. Special rates for book-lengths over 75,000 words. Fees for other services—such as complete revision, collaboration, direction, ghosting—based on amount of help required. Criticism fees apply on total cost of further work.

Please write details of help wanted, and ask for circular.

Established in Hollywood ten years.

H. D. BALLENGER

1509 Crossroads of the World, 102-D Hollywood 28, California

WRITE FOR THE JUVENILES

Begin at the beginning and end up selling. The most comprehensive course of its kind on the market, covering every phase of story and article writing for tots to teens. Learn the step-by-step procedure from one whose work is appearing currently in juvenile publications. Not a "tell how" but a SHOW HOW course. Personal criticism included. Write for particulars.

MARJORIE M. DAVIDSON

P. O. Box 104 Laceyville, Penna.

PROFESSIONAL MANUSCRIPT TYPING

Expertly typed on IBM executive machine. Minor corrections; good bond paper; one carbon and extra first page; 60 cents per M; prompt service.

5507 Mission St. San Francisco, Calif.

IF YOUR STORIES DON'T SELL

You need the kind of help which twenty years of experience as a magazine editor qualifies me to give you. I can show you how to make your stories editorially acceptable, and tell you where to submit them for sale. Low rates for experienced and practical assistance for writers. NO FEE FOR READING and report on short story manuscripts.

MAITLAND LEROY OSBORNE
LITERARY INSTRUCTOR

23D Green Street Wollaston 70, Mass.

YOUR MANUSCRIPT

Edited for spelling, punctuation, awkward phrases, paraphrasing, compounding, hyphenation, etc., and typed on good bond with one carbon, \$1.00 thousand.

Collaboration and Extensive Rewriting
by Arrangement

R. K. SHIPLEY

2443 So. Philip St. Philadelphia 48, Pa.

MENTAL DISORDERS

A Manual describing the principle types of mental and emotional disturbances.

Send \$1.00 to

BUETTNER SERVICE

150 East 53rd St. New York 22, N. Y.

HOME STUDY COURSES FOR WRITERS

8 lessons in each.

First lesson in either course sent for **FREE-WILL** offering with order. No obligation.

1. CREATIVE PERSONALITY.
2. CHARACTER ANALYSIS.
3. PSYCHOLOGY FOR WRITERS.

Order by number.

DAVID BRANDON, LL. B. Ph. D.

Studio of Expression
IRONTON, MISSOURI

A GHOST COMPOSER

of complete confidential service to songwriters and lyricists—from the nebulous lyric to the hummed recording—a completely satisfactory song results. Write for details.

E. A. MARTIN

43 Sumner St. Hartford 5, Conn.

Manuscript typing done accurately and neatly with minor corrections in spelling and grammar, carbon free; 60c per 1000 words; poetry 2c per line; promptness guaranteed. Our typing service will help you sell your work.

STRATHMERE WRITERS BUREAU

P. O. Box 52 Strathmere, New Jersey



By Leo Shull

THERE IS ONE PRACTICAL maxim that every writer should learn which will serve him well: the more you struggle, the more you progress. The world will not beat a better mousetrap on your door.

One of the things that has startled this writer is the lack of false modesty in our artists who are rich and famous. Irving Berlin will never let anyone forget that he is the participant in a song, show or activity. George S. Kaufman, Maxwell Anderson, Moss Hart are no shrinking violets and never wait for Broadway to recognize their talent; they produce their own shows, and even after they are slammed by the critics, they refuse to be abashed—they select suitable quotes from the critics' reviews and plaster them all over town.

We have met some sensitive, honorable, cultured artists, who have written plays and have gently hinted that these plays are available for production. Then, we have met writers who have thundered that their play was done: "Why don't you read it tonight, buy it now, produce it tomorrow, give me \$500 option money immediately?" It is the latter who usually win fame, money and lassies.

We have just watched one of these fellows at work. He wrote a play—no one was interested. He got a job teaching at a college in the drama department. Then, he got the actors there to rehearse the play. He directed it himself, wrote and sent out the publicity, sold tickets. He even pro-

duced the show himself, and invited the critics to his home right after the premiere.

When the reviews came out next day, they were all very kind. He had a success on his hands, in that city, anyway. He is now established there as a bright new star, a celebrity. Of the people who come to see a show: one third don't understand what they're looking at, the next third don't care; and the remaining third think the show is terrible, but read the reviews next day and hastily say to themselves, "Well, I guess you can't judge by my taste."

We remember one show we watched rehearsing. A little theatre group had decided to produce it because the author thought everybody drinks for two weeks straight. The actors kept moaning that the play didn't make sense, which it didn't. But the night before it opened, we heard the leading player, who had hated the play, say, "This is poetry, pure poetry." Once actors get into a show they lose all perspective. So do the producer, the director, and the technicians.

A playwright must not give up. A play often has a good basic theme, and is therefore easy to rewrite when the writer receives the correct advice. And good advice is not advice from amateurs. Get your local drama critic or stage director to read and criticize your play.

Get your local radio station to broadcast an excerpt from your script. Get a local theatre group to produce the play. Make a lot of copies so you can send them to the 300 Off-Broadway groups in New York City, who are so close to Broadway that their shows are covered by agents, talent scouts, producers, directors, stars.

If you have good roles for stars in New York or Hollywood, write personal letters telling them what your play is about and how good your characterizations are.

If a show comes to your town, or near it, go backstage and meet someone in the cast who will read your play and help you get up the next rung of the ladder.

Furthermore, writing a long work sometimes starts you on a short story, novelette or article which you write much better because you've already written a play.

practical playwrighting

is an individually slanted course for beginners and professionals spotlighting stage, radio and television writing, then specialization. Send for literature and details of annual talent-finding contest continuing this month. If within commuting distance, also ask about monthly Weekend Workshop.

• MORT and MARJORIE FREER
FREER GALLERIES • BERLIN, CONNECTICUT

CANADIAN MANUSCRIPT TYPIST

Your manuscript accurately and neatly typed on good grade bond paper. Fifty cents — 1000 words. Minor corrections, carbon copy, extra first and last pages included free. All inquiries promptly answered.

IDA SINGER

Tillsonburg 2

Ontario, Canada

BOOK WRITERS

Let my creative re-writing of your novel or non-fiction book pave the way to success for YOU. My clients are selling. I edit, correct, polish, revise where necessary, and present your material in its very best shape for publication. Returned to you typewritten, all ready for the publisher. \$1.25 per thousand words, carbon copy included. Terms may be arranged.

EDITH M. NAILL Box 137 Gower, Missouri

AUTHOR'S EDITIONS

Have your poems, essays, etc., privately printed in attractive book form. Reasonable prices for small, fine editions.

For further particulars write

CECIL L. ANDERSON

11032 McVine Ave.

Sunland, Calif.

ARE YOU A SELLING WRITER?

If not, my *Coaching Plan* will get you started. Cost low and results thrillingly satisfactory. Write for info and *free talent quiz*. My book MODERN WRITERS, now selling for \$3.00.

MARY KAY TENNISON

Authors Agent and Counsellor

16604 S. Berendo Avenue

Gardena, Calif.

DEVELOP

YOUR

IMAGINATION

"THINKING-ALPHABET" a "THOUGHT-

STIMULATOR" may help you to:

- (1) Think-up New Ideas; Write Effectively;
- (2) Develop Your Rich, Creative Ability;
- (3) Find Yourself and "YOUR BIG OPPORTUNITY"

FREE FOLDER, Write to

Frank Tibolt, 6258D N. 4th St., Philadelphia, Pa.

MANUSCRIPT TYPING

Superior work — done promptly

60c per 1000 words — 50c above 10,000 words
20 lb. Bond — mailed flat

First and last pages, carbon copy, minor corrections without charge.

MARTHA S. LEONARD

20-12 Crescent Street

Astoria 5, L. I., N. Y.

Phone: Astoria 4-7674

INSIDE INFORMATION FOR PROFESSIONAL ARTISTS

Selling cartoonists and illustrators depend on PEN AND BRUSH NEWSLETTER for the art requirements of magazines, syndicates and comic books. Published every two weeks.

Trial subscription \$1.00—3 months. Market guide included FREE.—New subscribers only. Expert criticism available.

PEN AND BRUSH NEWSLETTER

106 Perry Street

New York 14, N. Y.

POETS

Send self-addressed stamped envelope for PRIZE PROGRAM: Quarterly prizes, \$25. Poetry Book Contest, etc. You will receive also descriptions of HELP YOURSELF HANDBOOKS (\$1.00 each) containing 999 PLACES TO SEND POEMS.

KALEIDOGRAPH, A National Magazine of Poetry (Published monthly since May, 1929; 25c a copy; \$2 a year)
624 N. Vernon Avenue Dallas 8, Texas

Are You Looking for a Publisher?

Ask for Booklet F which shows how profitable publication can be achieved cooperatively.

VANTAGE PRESS, Inc.
35 So. William St., New York 4



Manuscripts Typed...

Beautiful work. The kind editors appreciate. Guaranteed service. Only 50c per thousand words. One carbon. Extra first and last pages. Poetry 1c line. Top grade bond paper.

MARGURET OTTERSON

221 W. Court (Dept. D)

Beatrice, Nebraska

YOUR FIRST THOUSAND WORDS CRITICIZED FREE! PLUS— THE PSYCHOLOGICAL APPROACH!

Your stories, articles and book lengths will be criticized by a writer who has sold to slicks, confessions, self-helps; who has taught college classes in short story and article writing; and who is also a professional psychologist on the staff of a famous clinic.

Criticism and marketing suggestions, plus expert psychological help on characterization, motivation, conflict, etc. **Psychiatric themes a specialty.**

We've criticized over 2500 stories. This is the first time our service has been offered by mail. To introduce our new mail service, we'll criticize your first 1000 words free on stories of 3000 words or more. Charges thereafter \$1.00 per 1000 words. Minimum \$1.00. Over 10,000 words 50c per 1000. Over 15,000 words 25c per 1000. This offer expires April 30, 1950.

THE HUGHES-LANDIS SERVICE

927 15th Street, N.W.
Washington 5, D. C.

Playwriting is not like story writing. Playwriting is akin to blue printing in the house-building field. In writing a play, you are fitting mosaic pieces together, moving chess pieces along a field of conflict. That is why you must design your play before you write dialogue for it. For example, film playwrights start their story conferences somewhat in this fashion:

"Well, boys, we have to write a western. The studio has a western listed in its spring schedule, the exhibitors were promised a package of one sex story, one murder mystery, one western—anyhow we have to write a western because we have Hairy Harry and his Horse under contract for 40 days of shooting in Nevada.

"Now, the public is sick of two-fisted, beefy bruisers, and pure-as-driven-snow Nells. So here's a twist: Hairy Harry is going to be pure as driven snow and Nell is going to be the two-fisted, beefy bruiser. Let's hear some ideas."

The rest of the conference is taken up with "action" suggestions. How the bruiser girl first meets the hero. What his problem is. What her problem is. How they come into conflict. And so on. They map the action. Then, and only then, after the play has been thought out, the writers are assigned the job of writing the dialogue.

Many writers fail to attain their goal in playwriting because they begin with the dialogue which rambles on and on, although there is really no action or story line in the play.

Playwrights should get several technical books on playwriting and learn the fundamental rules. Then, having written their plays, they can go on with the "gimmicks" mentioned in the first part of this column, and be as agile in their promotion as they are in their art.

* * *

We have a letter with questions of general interest that may concern our readers. Mr. Lockhart of New Orleans, Louisiana, writes: "At one time I lived in New York, was educated at N.Y.U., and was interested in journalism and writing of all types. I did some trade journal work, wrote some songs that are with publishers now, and did some

ng. Play-
in the
play, you
moving
ct. That
y before
example,
confer-

atures for small-time publications. But
now I have written the outline and synop-
is of a musical play. It's not a comedy, but
an operetta. Here are my questions:

"1. In what form should I send it to in-
terested parties such as agents, critics, and
possibly promoters? Could you give me an
idea of the required format?"

Agents, critics and promoters like to read
short letters, preferably from females. I
suggest you throw perfume on your sta-
tionery and send a one-page synopsis of
your work. Musicals pay big returns. If
your one page synopsis catches the atten-
tion of a producer, or agent, he will send
for the full work and do some free labor
for you. As for critics, forget them. They
never did anything for anybody.

"2. Where can I get a copy of the form
used for presenting this type of writing?"

Your library should have copies of mu-
sicals like *South Pacific*, *Anything Goes*,
Merry Widow, *Blossom Time*, and other
well-known shows. Follow the pattern.

"3. Could certain portions of the play,
such as synopsis, setting and/or musical
numbers in lead sheet form be submitted
for consideration and possible acceptance?"

Parts of a play are meaningless. When
you submit them, you indicate that you
are an amateur. A synopsis is acceptable.
Settings and musical numbers are worth-
less to a producer or agent.

"4. Are there any books written on the
subject of musical operettas?"

We do not know of any. Perhaps our
readers can supply the answer.

"5. Must a play be a finished product
before it can be copyrighted, or can cer-
tain portions of the play be copyrighted
separately?"

In a musical you copyright the songs,
scripts and book (story) separately, and also
the project as a whole. A play, unlike a
book, may be copyrighted even though it
has not been published.

* * *

Broadway takes a slump during May,
June, July, and August. But in that period,
the summer theatres flourish. Three hun-
dred of them in the East put on new shows
every week, and they all try out new plays.

BEGINNERS—WRITE FOR THE JUVENILES

You need only average ability and spare time to earn money writing for the juvenile magazines. From five years work with hundreds of writers in all fields of writing, I have learned that the juvenile field is the beginner's best bet. My new up-to-date six lesson course, prepared especially for beginners will teach you how to write to sell. Send for particulars.

HELEN McMILLIAN

537 Clara Ave. St. Louis 12, Mo.

MANUSCRIPTS TYPED

By professional typist. Minor corrections made. Fifty cents per thousand words. Carbon free.

RAY M. HOFFMAN

Westcliffe, Colorado

LEARN LETTER SHOP AND

Direct Mail Advertising Business

We teach you this interesting business at home in your spare time—including mimeograph, multigraph, etc. Ideal for man or woman, husbands and wives. Takes little capital to start. Good jobs always open. Write for free booklet today.

ARMSTRONG SCHOOLS, Dept. WD-504

7217 So. Broadway Los Angeles, Calif.

SHORTHAND in 6 Weeks at Home

Famous Speedwriting system. No signals no symbols; no machines; uses ABC's. Easy to learn; easy to write and transcribe. Low cost. 100,000 taught by mail. For business and Civil Service. Also typing. 27th year. Write for free booklet lot.

Speedwriting

Dept. 6704-A, 55 W. 42 St., New York

MANUSCRIPTS

typed according to editorial requirements; minor

corrections if desired, carbon free,

50c per 1000 words.

SHIRLEY M. MOONEY

Hawkins, Texas



Christian Writing

CAN BE PROFITABLE

A spare-time profession in which you can earn money and also be of real service to the Christian cause.

STUDY AT HOME IN
YOUR SPARE TIME

Join the hundreds of students in Christian Writers Institute who are seeing their names in print and receiving editors' checks for well-written material. Only \$5 starts you—total cost of Beginner's course \$15. Write today for a FREE SAMPLE LESSON and full information. No obligation.

Write Dept. WD-40

CHRISTIAN WRITERS INSTITUTE

434 South Wabash, Chicago 5, Illinois

WE REWRITE

your story on a 20% Commission Basis. My Writers supply the technique, the "polish," the professional touch. Particular attention paid to Beginning Writers.

7 PAGE ANALYSIS \$1.00

For reading, Seven Page Analysis, and Consideration for Rewriting, enclose \$1 per story plus return postage. Novels \$5.

For Seven Page Analysis, plus on the script Editing, Correcting, Polishing, Revising, enclose \$2 per story to 4000 words plus return postage. 50c a 1000 words thereafter.

For 7 Page Analysis, Replotting, Rewriting of selected sections of the story plus on the script Editing, Correcting, Polishing, Revising, enclose \$3 per story to 4000 words plus return postage. 75c a 1000 words thereafter.

For a Complete Rewriting Job on a 20% basis, Professional Writers selling regularly: Straight 20%. Newer Writers: 20% plus the preliminary revision expenses refunded when you sell. Positively no personal interviews, please. Mail manuscripts: "Attention, Rewrite Desk A."

RALPH NATHAN

(Since 1932)

814 44th Avenue, San Francisco, 21, Calif.

AUTHORS YOUR MANUSCRIPT IS WORTHY OF THE BEST PRESENTATION

Call or Write SARA K. STILLMAN for
Quality Typing—carbon and extra first
and last pages included
Reasonable Rates

Circle 6-7441 215 E. 73 Street, New York 21, N. Y.

GHOSTWRITER

Twenty years experience in mending writing for marketing. I do not tell what to do. I do it for you. Reference women's WHO'S WHO. Correspondence requires return postage.

NATALIE NEWELL

2964 Aviation, W.D. Miami 33, Florida

Manuscripts typed in approved editorial form. Corrections made in spelling, punctuation, and grammar by a former teacher who is a graduate of a state normal school and a state university. Bond paper. Carbon free. 50c 1000 words.

EARL GIFFORD

156 First Street Shelbyville, Indiana

FREE READING 12 STORIES

Magazine editor will read one 1000-word short-short each month, correct it, criticize it, etc. If you enroll for FICTION TECHNIQUE SIMPLIFIED by Walter N. DesMarais. 12 lessons—one each month. Full year's instruction only \$10.00. Enroll today for a year of pleasure and profit.

AMERICAN ENGLISH MAGAZINE
Hammond, Ind.

★ SONG POEMS

★ Set to music — copyrighted — recorded
★ Send poems on any subject for free examination.

★ FIVE STAR MUSIC MASTERS

★ 457 Beacon Bldg. Boston 8, Mass.

These new plays attract producers, agents, and talent scouts. For that reason, we recommend that your play be sent to these summer groups, known as "straw-hat theatres." They are companies of actors, directors, technicians and artists who band together for 10 or 15 weeks from June to September to present a new play every week. They like to discover a new script which they can introduce to the theatre world. Send your script to the director, who is not as busy with business problems as the producer.

Here are some of the summer theatres we recommend. Incidentally, the following information came from questionnaires which we sent to each theatre, and which were returned.

Camden Hills Theatre, Camden, Maine. Producer and director, Herschel L. Bricker, 4 Middle St., Orono, Maine. Theatre has 570 seats, stage is 25 x 27 (good-size stage), ticket prices are 50c to \$2. Press agent is Larry Pinkham. There are 45 in the company, 22 are actors, 12 actresses. They do such plays as *Midsummer Night's Dream*, *St. Joan*, *Candida*. The theatre, 500 miles from N. Y., is incorporated as a non-profit education theatre.

Valley Players, Park Casino, Holyoke, Mass. Producers, Jean & Carlton Guild, 176 Lincoln St., Holyoke, Mass. It has 998 seats, 40 x 25 stage, tickets sell for 85c to \$1.50. Director is Miss Dorothy M. Crane. Have 21 actors and actresses. Do plays like *Peg O' My Heart*, *Light Up The Sky*, *Life With Mother*. Theatre is 155 miles from New York.

Priscilla Beach Theatre, Manomet, Mass. Producer is Franklin Trask, who operates about 10 summer theatres and has a staff of over 100 actors, directors, and technicians. This theatre has 400 seats; stage size is 25x30. Director is Irene Marvein (Mrs. Franklin Trask). Has been operating summer theatres for some 15 years and is always open to new propositions.

Tufts Arena Theatre Co., Medford, Mass. Producer is J. R. Woodruff, 8 Sheffield Rd., Winchester, Mass. 235 seats. Stage size, 20x30. Tickets, \$1.20. Director is Norman Ashton. 27 in the company. Non-equity, no stars.

The Straight Wharf Theatre, Nantucket Island, Mass. Producer is M. G. Fawcett. 100 seats; stage size 20 x 16. Tickets, 85c to \$1.80. Directors are M. G. Fawcett and Charles Hewitt. 20 in the company.

New Yorkers Summer Theatre, Somerset, Mass. Producer is Alan Lee, a young and very smart operator, the son of a Western state owner. He directs the shows. Theatre has 550 seats. Stage size is 22x30. Tickets, \$1.80 to \$3.60. Stage manager is Will Land. 40 in the company. Rehearsals begin June 8 in Fall River, Mass. Mr. Lee is building a new theatre, too, which will cost about \$250,000 and will be ready in June, with every necessary bit of equipment including revolving stages.

Berkshire Playhouse, Stockbridge, Mass. Producer and director is William Miles. 436 seats. Stage size, 23 x 19. 4 actors, 6 actresses, 20 technicians. Rehearsals begin June 13.

Red Barn Theatre, Westboro, Mass. Producer is Robert T. Daggett. 800 seats; stage size is 25x30. Tickets, \$1.20 to \$1.80. 18 in the company. Theatre is 200 miles from N. Y.

Worcester Drama Festival, Worcester, Mass. Producer is Guy Palmerton. N. Y. address is 871 Seventh Ave. Stage size, 40 x 30. Tickets, 90c to \$2.00. Directors are Guy Palmerton, Frank Lyon, Hudson Faussett. 15 in the company, plus 19 other actors. Do recent Broadway shows and one or two new plays for try-out. Theatre is 200 miles from N. Y. Rehearsals begin in mid-May.

Sea Cliff Summer Theatre, Sea Cliff, Long Island, N. Y. Producer and director, Thomas G. Ratcliffe, Jr., 125 E. 55th St., New York City. 1000 seats. Stage size, 28x40. Tickets, \$1.20 to \$3.00. 6 in the company, plus 20 added actors and 15 apprentice actors. Rehearsals begin June 8th. Theatre is 28 miles from N. Y.

Westchester Playhouse, Mt. Kisco, N. Y. Producers are Barton H. Emmet, John P. Emmet, Richard Wendt. 500 seats. Stage size is 25x30. Tickets, \$1.20 to \$2.85. Director is Gerald Savory (excellent director). 15 in the company plus 15 apprentices. Rehearsals begin June 12. Theatre is 36 miles from N. Y.

SHORT STORY WRITING

How to write, what to write, and where to sell

Our courses in Short Story Writing, Juvenile Writing, Article Writing, Versification, and others, offer constructive criticism; frank, honest, practical advice; real teaching.

For full particulars and a sample copy of the *WRITER'S MONTHLY*, write today to:

The Home Correspondence School
Dept. 70 Springfield 3, Mass.

The best in Ms. Typing, all "extras" included, best bond, prompt service. 50c per 1000, 40c book size.

EULA C. WOLFE

610 Indiana Kansas City 1, Mo.
Phone CH 6372

A LOW COST PUBLISHING SERVICE for Authors

We print, publish and distribute your manuscripts in book and pamphlet format. *Send for free folder.*

The William-Frederick Press
Pamphlet Distributing Co., Inc.
313 West 35th St. New York 1, N. Y.

SONG WRITERS

Complete Music Arranging, Printing and Publishing Service.

CINEMART MUSIC PUBLISHERS

Est. 1938

6606 Sunset Blvd., Hollywood 28, Calif.

MIND POWER

A FREE BOOK

Develop your personal, creative power! Awaken the silent, sleeping forces in your own consciousness. Become Master of your own life. Push aside all obstacles with a new energy you have overlooked. The Rosicrucians know how, and will help you apply the greatest of all powers in man's control. Create health and abundance for yourself. Write for *Free* book, "The Mastery of Life." It tells how you may receive these teachings for study and use. It means the dawn of a new day for you. . . Address: Scribe R.L.R.

The ROSICRUCIANS
SAN JOSE (AMORC) CALIFORNIA

YOU CAN WRITE—

as you have dreamed of writing

Four dollars gives your story

the best in plot

the best in style

the best in editor-appeal

Satisfaction Guaranteed

SAYARD D. YORK

204 Raymond Rd. West Hartford 7, Conn.

PERSONALS

The circulation of **WRITER'S DIGEST** is much greater than that of any other writer's magazine. Each issue is read by beginning writers, professional writers, editors, publishers, writers' clubs, publicity men, theatrical producers, advertising agencies and newspaper men throughout the United States, Canada and in a score of foreign countries.

Rate is ten cents a word, including name and address; box numbers, \$1.50.

Copy with money order or check for May issue must reach us by April 1.

The purpose of the "personal" department is to permit readers to swap, trade or sell nominally priced items or services, and to get in touch with other readers with whom they can enjoy literary correspondence.

The following "personals" are not accepted: Professional national matrimonial service, palmistry, numerology, astrology, national friendship clubs, matrimonial or pen-pal, advisors without graduate degrees. (Critics, typists, correspondence courses, and literary agents may use display advertising only.)

VACATION with me in scenic Ozarks at Cabin Hollow Writer's Camp. Personal instructions. Space limited. Zeiger Hay, 1223 W. Kirk, San Antonio, Texas.

PHOTOGRAPHS FOR WRITERS. Reasonable. Paul's Photos, 3702 Lakewood Ave., Chicago 13.

FEELING THE PINCH? Welfare State satisfy? Work half-time for housing, chow and chance to write? Box D, Lake City, Colorado.

POETS! Hand-painted, hand-lettered Mother's Day folders, your verse, 4½ x 8, beautiful, \$1.00 (mailing envelope.) 9 x 12 for framing, \$1.45. Craft Studio, 1107 Linwood Blvd., Kansas City, Mo.

WRITER HAS EXTRA bedroom facing stream in roomy mountain apartment, center of town. Reasonable. Inquiries invited. Published writer preferred. References. P. O. Box 153, Evergreen, Colo.

"GUARANTEED TYPEWRITER Ribbon Renewer," year's supply, 50c! Hirsch, Spring Valley 25, N. Y.

GETTING YOUR MANUSCRIPT IN SHAPE shows correct formats of 14 different kinds of manuscripts, \$100. Writers Service, Box 665, Parsons, Kansas.

LADY ARTIST, WRITER. Need Old Lady? Can cook. Cora Jones, Sullivan, Ohio.

MORE THAN A STORY A DAY—The 750 anniversaries in **SCHOYER'S VITAL ANNIVERSARIES FOR 1950** provides a wealth of timely subject ideas for free-lancers, newspapermen, radio writers, other literati. Send \$2 (money-back guarantee) to Will Schoyer & Co., 304 Ross St., Pittsburgh, Pa.

ONE "TYPE-WELL" TYPEWRITER RIBBON and 100 Sheets Carbon Paper, size 8½ x 11, \$3.00, postpaid. Gray H. Moody, Box 125, Hyannisport, Mass.

FACTS ON AUSTRALIA—Service to writers—send \$1.00. E. G. King, Box 24, Edgecliff, N.S.W. Australia.

INVENTORS! Fine drawings of your patentable ideas, including toys, game layouts, card games. \$3 to \$15. Write, enclosing stamp. Send rough sketch and/or complete description. Fritz Frey, Beardley, Minnesota.

EMCEE MAGAZINE, containing monologues, parodies, comedy. Copy 10c. Ask for free gagwriting particulars. Don Frankel, WD, 1508 South Houston, Chicago 23.

BLUE SKIES—poetry with different slant and make-up; good for gifts; one dollar postpaid. Strathmere Writers Bureau, Vineland, New Jersey.

A HEAVEN-ON-EARTH in St. Petersburg, Florida. Writers' Colony invites you to visit St. Petersburg and live on a beautiful estate for two weeks. Two weeks—for two people—only \$95.00 (total) including room and board. Superb year-round amenities. Fishing, swimming, sailing and other sports facilities available. If you are seeking peace and quiet to write, you may buy a 3½, 4½, or 6 room house for \$4700 to \$5900; carrying charge do not exceed one per cent monthly on amortized loan—including fully-equipped kitchens, landscaped grounds, etc. Attractive guest house now accommodating twelve. For information, write **WRITERS' COLONY**, 2921 First Avenue North, St. Petersburg, Florida, OR **McLAREN-ANDERSEN ASSOCIATES**, 1650 Broadway, New York City 19, (Plaza 7-8890).

YOUR HANDWRITING AND YOU. Personal analysis, \$1.00 minimum. Emelyn Petersen, 6044 Dechester, Chicago 37, Illinois.

YOUR LIBRARY RESEARCH in all New York libraries (English and foreign languages accurately comprehensively done.) **PUBLISHER'S SERVICE** expert, reliable indexing, proofreading, copy editing. Reasonable rates; reliable; prompt service. Div. G. Library Research Institute, 475 Fifth Avenue, New York 17, N. Y.

WRITERS! New England summer home offers inspiration, beauty, 14 weeks—\$300. P. O. Box 38, West Palm Beach, Florida.

STENOTYPE MACHINE, perfect condition, completely learned instruction-books, \$50.00. Increase your speed for dictation, composition. **WILLARD RD-1**, Elkton, Md.

EARN EXTRA MONEY. Amazing plastic transparent coating preserves artificial flowers, hospital toys, treasured photos, walletcards, clippings, hat trimmings—Dustproof, everlasting. Easy instructions and formula \$1. Carstensen, Lockbox 110, San Rafael, Calif.

RECONDITIONED TYPEWRITERS, \$10. Midsize Automobiles, two door, leather covered seats. Other Midsize Autos, \$15. Harley Davidson Motor Cycles, \$20. Other Motorcycles, \$12. Custom Motor scooters, \$10. Other Motor scooters, \$7. Scooter board Motors, \$5. Motorbikes, \$5. Send \$2.00 for big bargain bulletin listing these and many other War Surplus Bargains. Barnes Enterprises, P. O. Box 226, Portsmouth, Va.

MY FINISHED CARTOONS drawn to your own price. \$1.00. F. Cunningham, Brookside Rd., Leavittsburg, Ohio.

FOOL-PROOF BOOKLET on punctuation. Problem discussed and illustrated. \$1.00. Mr. Marjorie Davidson, Laceyville, Penna.

100 MARKETS for Jokes, Recipes, and Poems—Helene Miller, 4539 Malden St., Chicago 46.

HERE'S YOUR WRITER'S PARADISE in southern Arkansas hills. One acre, shady lawn, garden, 3-room house, magnificent view, \$1900. Unlike most Edens, this has gas, electricity, daily mail frontage on paved highway, and bus service nearest city, the lovely health resort of Hot Springs. Box A-4.

NEW, different, intriguing, combination film learning device with a future needs development and materials by writers. Information, 25c. N. bits, Estes Park, Colo.

CARTOON GAG WRITER. "Cartoonists \$2.00. Don Ulsh, 123-35 82 Rd., Kew Gardens, N. Y.

MAKE MONEY BY MAIL! Others do! "Progressive Mail Trade Magazine" tells how. Sample and order, 10c. Raymond Hackmann, 2732 Westburn, Cincinnati 6, Ohio.

"BECKY'S CORSET," Ellie Hill, \$2.00. House Pettit, 161 Lexington, New York City.

SHORTHAND IN ONE WEEK! Easy longhand term. Self-instructor, \$1.49. Zinman, 215 West New York City.

LIKE TO WRITE? Earn plenty \$3-\$10 checks writing news items, etc. Enclose stamp. Oaks, 806 Mishawaka Avenue, Mishawaka, Ind.

A Service for Gag Men—Art Lovers

CARTOONS \$1.

DRAWN TO YOUR GAGS

232 GRANT STREET

CINCINNATI 10, OHIO

CARTOONISCRIBE

POETS 101 cash markets for all kinds of poems 25c. Poets Service, Box 1355, Lubbock, Texas.

GAGS, ACTS, SCRIPTS! Catalog, 10c Kleinman, 5146-A, Strohman, North-Hollywood, Calif.

THE PLOT BOOK. Make your own. Create original plots from published stories without plagiarizing. Makes writing simpler, easier. Folio shows how. Price 50c (Suburban to Chicago.) Writcraft Service, Gurnee, Ill.

"YOU'VE GOT IT" "WHO WANTS IT" 100 High Paying Markets 25c. "Eddies" Dept. M — 2818 Peck Ave., San Pedro, California.

WHERE TO SELL MAGAZINE ARTICLES (Allard and Lin) lists and classifies over 1400 magazines regularly buying non-fiction. Order direct from publisher, \$2.50, postpaid, on money-back guarantee. Wm. C. Brown Company, Publishers, Dubuque, Iowa.

YOU CAN'T BEAT THE PONIES without system. My Moore Profit System (copyright 1950) is the best you've ever seen or your money promptly refunded. Complete, only \$2.00 postpaid, sealed. (Yes, two—not twenty!) W. Moore, 40 Broad St., Newark 4, N. J.

WRITER, COLLECTOR SELLING library dealing with psychology of punishment, Discipline, etc. Seeking additional titles same field. I. e. Experiences in Woman's Prison, History of Rod by Cooper, White Women Slaves by Alerta, etc. Will exchange buy or sell. Box A-1.

SPECIAL OFFER: Your Individual Handwriting Analysis \$1.00. Order promptly and receive a Free Surprise Gift. Character Analysis Service, Eatonton 3, Georgia.

EIGHT ISSUES READER'S DIGEST ONLY \$1. New subscribers. Beryl Paschall, Hastings, Nebraska.

EASY EXTRA MONEY! Over twenty-five paying magazine markets that require no writing talent. Complete details given for each market. Send 25c. HOME EARNER, Box 4506, Govans Station, Baltimore, Md.

YOUNG MAN, Californian, embryo novelist, seriously interested in idealistic viewpoints, desires correspondence with unconventional persons. Box A-3.

TELEVISION—NEW WRITERS MEDIUM. Send for sample script, \$1.00. "Eddies"—Dept. C, 2818 Peck Ave., San Pedro, California.

USED COURSES and instruction books on writing bought, sold, rented, exchanged. Free list. Smith Instruction Exchange, 84 Washington, Peabody, Massachusetts.

CARTOON EDITORS! Mats—25c. Cuts—\$1.00. Used by over 1300 publishers. Details free. Knott Cartoon Service, Box 1255-W, Ogden, Utah.

WRITE SONG POEMS? If so, you'll want "Write Your Own Music," complete, simple method of composition. No previous music training necessary. \$1.25. Newmount Publishing Company, Dept. 11, 505 Fifth Avenue, New York, N. Y.

IF YOU LIKE TO INVENT things on paper, you may earn up to \$200 month, supplying ideas for the home, garden, workshop or office. Special markets pay cash for ideas only. Write G. Hendrickson, Argyle 18, Wisconsin.

LEARN REWEAVING? Free details. Frank Harris, 2502 St. Thomas, New Orleans, Louisiana.

"WE'LL PAY YOU \$2 . . ." (see ad page 74).

WENTY POPULAR VERSE FORMS," Booklet—containing specimen examples 50c. George T. Laffner, Overlook Drive, Huntington, N. Y.

SYNDICATE YOUR OWN Columns, Cartoons, Verse, Stories, Articles, Comics—or those of others. That's how O. O. McIntyre and others got started! Up to \$10.00 a day from each paper. More than 12,000 dailies and weeklies in U. S. and Canada alone. New 1950 Folio compiled by our staff, "How To Self-Syndicate Your Own Material," the most complete work of its kind. Includes syndicate operation, Selling Prices Schedule, Model Letters To Editors, Sample Agreement forms, etc. Make the established syndicates notice you! Complete Folio \$2.00 postpaid (refundable). While they last, gift copy of "175 Sources For Newspaper Features" included with Folio. American Features Syndicate, Desk 36, 1990 Como Ave., St. Paul 8, Minn.

ITE OR PAINT AND FARM! Security will improve your work! 51 acre farm for sale, 28 tillable, best woods . . . 5 room furnished house . . . some fruit . . . lovely setting . . . barn 30x40 plus other outbuildings. 160 miles N. Y. C. Full price \$5,500. Ed. Lawless, Agent, Stephentown, N. Y.

REIZE CORRESPONDENCE with other unorthodox non-age beginning writers, either sex. Rex Ward, 105 East Maple, El Segundo, Calif.

GREETING CARD VERSE MARKETS. 25c. Writers Service, Box 1355, Lubbock, Texas.

STIC RETREAT ANYONE CAN BUILD! Simply constructed cabin sleeps four. Standard materials less than \$300! Plans, instructions, material list only two dollars. Wesley Freestone, 1409 Congress, Logansport, Indiana.

MARK PEOPLE GASP AT YOUR AMAZING photographic memory. Invaluable for business, social success. You'll use professional secrets revealed in *Mind* after one hour. Results positively guaranteed. \$1.00. Arcana Press, 274D West 146th Street, New York City 14.

URRENT ISSUE "The Amateur Camera-Journalist & Feature Writer," 25c. Holden, Bookseller, Germantown 1, Tennessee.

HANGE YOUR MANUSCRIPTS TO RADIO SCRIPTS — Sample script shows how \$1.00 — "Eddies" Dept. R-2818 Peck Ave., San Pedro, California.

URED THEATRICAL AND STAGE SHOW PRODUCER will provide authentic show business background to authors. Any reasonable amount for \$1.00. Charles Frost, R2, Dorr, Michigan.

RY for historical writers. 1000 basic facts. New England revealed. Condensed soup-to-nuts coverage. Puritanism. Witchcraft. Hawthorne. "Salem Chronicles" \$1.75. Free descriptive circulars. MacDwiggan, 24 Arbella, Salem, Mass.

ONSIDERING STARTING A LOCAL PAPER? Send \$1.00 for booklet, "STARTING A COMMUNITY PAPER" outlining a plan of procedure. Fred Lumsden, Dept. A, 33 West 16th St., New York 11, New York.

AVE LEARNED THE SECRET of dandruff and itchy scalp control. One dollar brings full details. Print your name and address. C. B. Overman, 403 Lindsay St., High Point, N. C.

STERY FANS AND WRITERS! Cull your libraries—send five mysteries and \$1.00 for five different. Mystery-Trade, No. 9 Granada Apt., Aberdeen, So. Dak.

ONTO. Is there an embryo gagwriter in the person who would personally cooperate with me in magazine cartooning? Box A-5.

RITE CARTOON IDEAS. "Be Funny For Money" shows how to write, where to sell. 25c Don Ulah, 22-35 82 Road, Kew Gardens, N. Y.

ICE MONTHLY DIRECTORY of cameras, equipment, contests, markets, information. Year 50c, sample free. CLASSIFIED SWAP-A-CAM, Box 306, Texas City, Texas.

PERSONALS

The circulation of **WRITER'S DIGEST** is much greater than that of any other writer's magazine. Each issue is read by beginning writers, professional writers, editors, publishers, writers' clubs, publicity men, theatrical producers, advertising agencies and newspaper men throughout the United States, Canada and in a score of foreign countries.

Rate is ten cents a word, including name and address; box numbers, \$1.50.

Copy with money order or check for May issue must reach us by April 1.

The purpose of the "personal" department is to permit readers to swap, trade or sell nominally priced items or services, and to get in touch with other readers with whom they can enjoy literary correspondence.

The following "personals" are not accepted: Professional national matrimonial service, palmistry, numerology, astrology, national friendship clubs, matrimonial or pen-pal, advisors without graduate degrees. (Critics, typists, correspondence courses, and literary agents may use display advertising only.)

VACATION with me in scenic Ozarks at Cabin Hollow Writer's Camp. Personal instructions. Space limited. Zeiger Hay, 1223 W. Kirk, San Antonio, Texas.

PHOTOGRAPHS FOR WRITERS. Reasonable. Paul's Photos, 3702 Lakewood Ave., Chicago 13.

FEELING THE PINCH? Welfare State satisfy? Work half-time for housing, chow and chance to write? Box D, Lake City, Colorado.

POETS! Hand-painted, hand-lettered Mother's Day folders, your verse, 4 1/2 x 6, beautiful, \$1.00 (mailing envelope.) 8 x 12 for framing, \$1.45. Craft Studio, 1107 Linwood Blvd., Kansas City, Mo.

WRITER HAS EXTRA bedroom facing stream in roomy mountain apartment, center of town. Reasonable. Inquiries invited. Published writer preferred. References. P. O. Box 153, Evergreen, Colo.

"GUARANTEED TYPEWRITER Ribbon Renewer," year's supply, 50¢! Hirsch, Spring Valley 25, N. Y.

GETTING YOUR MANUSCRIPT IN SHAPE shows correct formats of 14 different kinds of manuscripts, \$100. Writers Service, Box 665, Parsons, Kansas.

LADY ARTIST, WRITER. Need Old Lady? Can cook. Cora Jones, Sullivan, Ohio.

MORE THAN A STORY A DAY—The 750 anniversaries in **SCHOYER'S VITAL ANNIVERSARIES FOR 1950** provides a wealth of timely subject ideas for free-lancers, newspapermen, radio writers, other literati. Send \$2 (money-back guarantee) to Will Schoyer & Co., 304 Ross St., Pittsburgh, Pa.

ONE "TYPE-WELL" TYPEWRITER RIBBON and 100 Sheets Carbon Paper, size 8 1/2 x 11, \$3.00, postpaid. Gray H. Moody, Box 125, Hyannisport, Mass.

FACTS ON AUSTRALIA—Service to writers—send \$1.00. E. G. King, Box 24, Edgecliff, N.S.W. Australia.

INVENTORS! Fine drawings of your patentable ideas, including toys, game layouts, card games. \$3 to \$15. Write, enclosing stamp. Send rough sketch and/or complete description. Fritz Frey, Beardley, Minnesota.

EMCEE MAGAZINE, containing monologues, parodies, comedy. Copy 10¢. Ask for free gagwriting particulars. Don Frankel, WD, 1508 South Homan, Chicago 23.

BLUE SKIES—poetry with different slant and make-up; good for gifts; one dollar postpaid. Strathmere Writers Bureau, Vineland, New Jersey.

A HEAVEN-ON-EARTH in St. Petersburg, Florida. **Writers' Colony** invites you to visit St. Petersburg and live on a beautiful estate for two weeks. Two weeks—for two people—only \$95.00 (total) including room and board. Superb year-round mate. Fishing, swimming, sailing and other sports facilities available. If you are seeking peace a quiet to write, you may buy a 3 1/2, 4, or 5 room house for \$4700 to \$5900; carrying charge do not exceed one per cent monthly on amortized loan—including fully-equipped kitchens, landscape grounds, etc. Provide guest house now accommodating twelve. For information, write to **WRITERS' COLONY, 2921 First Avenue North, St. Petersburg, Florida, OR McLAREN-ANDERSEN ASSOCIATES, 1650 Broadway, New York City 19, (Plaza 7-8690).**

YOUR HANDWRITING AND YOU. Personal analysis, \$1.00 minimum. Emelyn Petersen, 6044 Dechester, Chicago 37, Illinois.

YOUR LIBRARY RESEARCH in all New York libraries (English and foreign languages accurately comprehensively done.) **PUBLISHER'S SERVICE** expert, reliable indexing, proofreading, copy editing. Reasonable rates; reliable; prompt service. Div. G. Library Research Institute, 475 Fifth Avenue, New York 17, N. Y.

WRITERS! New England summer home offers inspiration, beauty, 14 weeks—\$300. P. O. Box 332 West Palm Beach, Florida.

STENOTYPE MACHINE, perfect condition, completely learned instruction-books, \$50.00. Increase your speed for dictation, composition. **WILLARD RD-1**, Elkton, Md.

EARN EXTRA MONEY. Amazing plastic transparent coating preserves artificial flowers, keepsakes, toys, treasured photos, wallcards, clippings, hats, trimmings—Dustproof, everlasting. Easy instructions and formula \$1. Carstensen, Lockbox 614-K San Rafael, Calif.

RECONDITIONED TYPEWRITERS, \$10. Midget Automobiles, two door, leather covered seats, \$25. Other Midget Autos, \$15. Harley Davidson Motorcycles, \$20. Other Motorcycles, \$12. Cushman Motorscooters, \$10. Other Motorscooters, \$7. Outboard Motors, \$6. Motorbikes, \$5. Send 25¢ coin for big bargain bulletin listing these and many other War Surplus Bargains. Barnes Enterprises, P. O. Box 226, Portsmouth, Va.

MY FINISHED CARTOONS drawn to your own gasp \$1.00. F. Cunningham, Brookside Rd., Leavittsburg, Ohio.

FOOL-PROOF BOOKLET on punctuation. Every problem discussed and illustrated. \$1.00. Mrs. Marjorie Davidson, Laceyville, Penna.

100 MARKETS for Jokes, Recipes, and Poems—Etc. Helene Miller, 4539 Malden St., Chicago 40.

HERE'S YOUR WRITER'S PARADISE in scenic Arkansas hills. One acre, shady lawn, garden, 3-room house, magnificent view, \$1900. Unlike most Edens, this has gas, electricity, daily mail, frontage on paved highway, and bus service to nearest city, the lovely health resort of Hot Springs, Box A-4.

NEW, different, intriguing, combination fun and learning device with a future needs development and materials by writers. Information, 25¢. Nabbits, Estes Park, Colo.

CARTOON GAG WRITER. "Cartoonists Bible" \$2.00. Don Ullsh, 123-35 82 Rd., Kew Gardens, N. Y.

MAKE MONEY BY MAIL! Others do! "Progressive Mail Trade Magazine" tells how. Sample and special offer, 10¢. Raymond Hackmann, 2732 Woodburn, Cincinnati 6, Ohio.

"BECKY'S CORSET" Ellie Hill, \$2.00. House of Pettit, 161 Lexington, New York City.

SHORTHAND IN ONE WEEK! Easy shorthand system. Self-instructor, \$1.49. Zisman, 215 West 91 New York City.

LIKE TO WRITE? Earn plenty \$3-\$10 checks, re writing news items, etc. Enclose stamp. "The Oaks," 806 Mishawaka Avenue, Mishawaka, Ind

burg, Florida
t. Petras
weeks. T
(total)
ar-round
other spe
peace ac
4 1/2, or 5
ying char
on amorti
, landsc
now acco
, write
onus Nort
EN-ANDE
New York
sonal anal
, 6044 Del
New York
accurately
SERVICE
copy edit
apt servic
Fifth Ave
offers in
O. Box 33
a, complete
O. Increase
WILLARD
c transpar
keepsakes,
pings, hats,
y instruct
box 614-
D. Midget
seats, \$5.
son Meir-
Cushman
\$7. Out
d 25c coin
and many
interprints.
own paps
Leavitt
n. Every
00. Mrs.
ems—3c
o 40.
ia scenic
garden.
Unlike
aily mail,
ervice to
of Hot
fun and
velopment
25c. Nes-
Bible",
ns, N. Y.
ogressive
and spe-
2 Wood-
House of
and 91
West 91
cks, re
TT
ia, Ind

SEVENTY POPULAR VERSE FORMS, Booklet—containing specimen examples 50c. George T. Jaffner, Overlook Drive, Huntington, N. Y.

SELF-SYNDICATE YOUR OWN Columns, Cartoons, Fillers, Verse, Stories, Articles, Comics—or those of others. That's how O. O. McIntyre and others got started! Up to \$10.00 a day from each paper. More than 12,000 dailies and weeklies in U. S. and Canada alone. New 1950 Folio compiled by our staff, "How To Self-Syndicate Your Own Material," is the most complete work of its kind. Includes Syndicate Operation, Selling Prices Schedule, Model Sales Letters To Editors, Sample Agreement Forms, etc. Make the established syndicates notice you! Complete Folio \$2.00 postpaid (refundable). While they last, gift copy of "175 Idea-Sources For Newspaper Features" included with Folio. American Features Syndicate, Desk 146, 1890 Como Ave., St. Paul 8, Minn.

WRITE OR PAINT AND FARM! Security will improve your work! 51 acre farm for sale, 28 tillable, rest woods . . . 5 room furnished house . . . some fruit . . . lovely setting . . . barn 30x40 plus other outbuildings. 160 miles N. Y. C. Full price 3,500. Ed. Lawless, Agent, Stephentown, N. Y.

DESIRE CORRESPONDENCE with other unorthodox teen-age beginning writers, either sex. Rex Ward, 305 East Maple, El Segundo, Calif.

7 GREETING CARD VERSE MARKETS. 25c. Writers Service, Box 1355, Lubbock, Texas.

MUSIC RETREAT ANYONE CAN BUILD! Simply constructed cabin sleeps four. Standard materials less than \$300! Plans, instructions, material list only two dollars. Wesley Freestone, 1409 Congress, Lafayette, Indiana.

MAKE PEOPLE GASP AT YOUR AMAZING photographic memory. Invaluable for business, social success. You'll use professional secrets revealed in *Miracle Mind* after one hour. Results positively guaranteed. \$1.00. Arcana Press, 274D West Eleventh Street, New York City 14.

CURRENT ISSUE "The Amateur Camera-Journalist & Feature Writer," 25c. Holden, Bookseller, Germantown 1, Tennessee.

CHANGE YOUR MANUSCRIPTS TO RADIO SCRIPTS — Sample script shows how \$1.00 — "Eddie's" Dept. R-2818 Peck Ave., San Pedro, California.

RETIRED THEATRICAL AND STAGE SHOW PRODUCER will provide authentic show business background to authors. Any reasonable amount for \$1.00. Charles Frost, R2, Dorr, Michigan.

PONY for historical writers. 1000 basic facts. New England revealed. Condensed soup-to-nuts coverage. Puritanism. Witchcraft. Hawthorne. "Salem Chronicles" \$1.75. Free descriptive circulars. MacSwiggan, 24 Arbella, Salem, Mass.

CONSIDERING STARTING A LOCAL PAPER? Send \$1.00 for booklet, "STARTING A COMMUNITY PAPER," outlining a plan of procedure. Fred Lamson, Dept. A, 33 West 16th St., New York 11, New York.

I HAVE LEARNED THE SECRET of dandruff and itchy scalp control. One dollar brings full details. Print your name and address. C. B. Overman, 403 Lindsay St., High Point, N. C.

MYSTERY FANS AND WRITERS! Cull your libraries—send five mysteries and \$1.00 for five different. *Mystery-Trade*, No. 9 Granada Apt., Aberdeen, So. Dak.

TORONTO. Is there an embryo gagwriter in the area who would personally cooperate with me in magazine cartooning? Box A-5.

WRITE CARTOON IDEAS. "Be Funny For Money" shows how to write, where to sell. 25c Don Ulsh, 123-35 82 Road, Kew Gardens, N. Y.

TWICE MONTHLY DIRECTORY of cameras, equipment, contests, markets, information. Year 50c, sample free. **CLASSIFIED SWAP-A-CAM**, Box 960, Texas City, Texas.

A Service for Gag Men—Art Lovers
CARTOONS \$1.
DRAWN TO YOUR GAGS
232 GRANT STREET CINCINNATI 10, OHIO
CARTOONISCRIBE

POETS 101 cash markets for all kinds of poems 25c. Poets Service, Box 1355, Lubbock, Texas.

GAGS, ACTS, SCRIPTS! Catalog, 10c Kleinman, 5146-A, Strohm, North Hollywood, Calif.

THE PLOT BOOK. Make your own. Create original plots from published stories without plagiarizing. Makes writing simpler, easier. Folio shows how. Price 50c (Suburban to Chicago.) Writcraft Service, Gurnee, Ill.

"YOU'VE GOT IT" "WHO WANTS IT" 100 High Paying Markets 25c. "Eddie's" Dept. M — 2818 Peck Ave., San Pedro, California.

WHERE TO SELL MAGAZINE ARTICLES (Allard and Lin) lists and classifies over 1400 magazines regularly buying non-fiction. Order direct from publisher, \$2.50, postpaid, on money-back guarantee. Wm. C. Brown Company, Publishers, Dubuque, Iowa.

YOU CAN'T BEAT THE PONIES without system. My Moore Profit System (copyright 1950) is the best you've ever seen or your money promptly refunded. Complete, only \$2.00 postpaid, sealed. (Yes, two—not twenty!) W. Moore, 40 Broad St., Newark 4, N. J.

WRITER. COLLECTOR SELLING library dealing with psychology of punishment, Discipline, etc. Seeking additional titles same field. i. e. Experiences in Woman's Prison, History of Rod by Cooper, White Women Slaves by Alerta, etc. Will exchange buy or sell. Box A-1.

SPECIAL OFFER: Your Individual Handwriting Analysis \$1.00. Order promptly and receive a Free Surprise Gift. Character Analysis Service, Eatonton 3, Georgia.

EIGHT ISSUES READER'S DIGEST ONLY \$1. New subscribers. Beryl Paschall, Hastings, Nebraska.

EASY EXTRA MONEY! Over twenty-five paying magazine markets that require No writing talent. Complete details given for each market. Send 25c. **HOME EARNER**, Box 4506, Govans Station, Baltimore, Md.

YOUNG MAN, Californian, embryo novelist, seriously interested in idealistic viewpoints, desires correspondence with unconventional persons. Box A-3.

TELEVISION—NEW WRITERS MEDIUM. Send for sample script. \$1.00. "Eddie's"—Dept. C, 2818 Peck Ave., San Pedro, California.

USED COURSES and instruction books on writing bought, sold, rented, exchanged. Free list. Smith Instruction Exchange, 84 Washington, Peabody, Massachusetts.

CARTOON EDITORS! Mats—25c. Cuts—\$1.00. Used by over 1300 publishers. Details free. Knott Cartoon Service, Box 1255-W, Ogden, Utah.

WRITE SONG POEMS? If so, you'll want "Write Your Own Music," complete, simple method of composition. No previous music training necessary. \$1.25. Newmount Publishing Company, Dept. 11, 505 Fifth Avenue, New York, N. Y.

IF YOU LIKE TO INVENT things on paper, you may earn up to \$200 month, supplying ideas for the home, garden, workshop or office. Special markets pay cash for ideas only. Write G. Hendrickson, Argyle 18, Wisconsin.

LEARN REWEAVING? Free details. Frank Harris, 2502 St. Thomas, New Orleans, Louisiana.

"WE'LL PAY YOU \$2 . . ." (see ad page 74).

WE'LL PAY YOU \$2. . .

Yes, you get **DOUBLE YOUR MONEY** BACK if George Williams' amazing new **FORMULA FOR WESTERNERS**

for \$1 doesn't help you sell! Concrete. Concise. Specific. NO "BULL." SEND NO MONEY! Simply drop us a post-card. On delivery pay postman only \$1 plus small C.O.D. charge — or send \$1 and save charge.
"Williams' new and remarkably simple 'COMPLICATIONS' CHART' alone is worth \$10 to me," says D. N. L. of Santa Monica.

"Has helped me tremendously in getting at the roots of writing stories," writes KING STEWARD, Country Campus, Texas.

ABSOLUTE SATISFACTION — OR DOUBLE YOUR MONEY BACK! Also available NOW for only 50c — "EASY MONEY FROM FILLERS"

Tells exactly how to write magazine fillers; where to get ideas for them. Lists 136 markets. Gives detailed requirements. Limited printing. Hurry! Send order today!

Other Williams' books soon off press and priced at only \$1 each: *Formula For Detective Stories* — *Formula For Love Stories* — *Formula For Adventure Stories* — *Formula For Confession Stories*. Send in your reservation NOW for those you will want.

CLOVER PUBLISHING COMPANY, Dept. D-2

1273 Westwood Boulevard, Los Angeles 24, Calif.

BEGINNING WRITERS: A plot to start you off: (love stories): \$5 each. Of considerable length: well-developed. Counselor, P. O. Box 635, Atlantic Beach, Fla.

ADVERTISE in 40 weekly newspapers, \$3.50 total cost for 24 words. M. R. Pennebaker, San Marcos, Texas.

100 "EARN MONEY AT HOME" OFFERS, 25c. Homework News, Desk B, 814 44th Avenue, San Francisco.

WOULD YOU PAY 3% first \$350 made? Booklet "505 Odd, Successful Enterprises" free! Work home. Expect something odd! Pacific, Oceanside, California.

TEACH-YOURSELF WRITING COURSES, books new and used; low prices. Wm. Heideman, New Ulm, Minnesota.

THOUSANDS EARN MONEY AT HOME. Great Lakes Chronicle tells how. Articles—cash prizes—hobbies—stories—poems. Samples 25c. McPlastena, wdco, 1430 Monroe, Chicago, Illinois.

PLOTS UNLIMITED—build a plot system of your own. Price 50c. Write Plotaid, 208 Indiana Ave., Dayton 10, Ohio.

SHORT PARAGRAPHS AND FILLERS sell readily. Details and markets 25c. Writers Service, Box 1355, Lubbock, Texas.

POETRY MARKETS! 290 of them—for all types of poems, \$1.00. George T. Zaffer, Overlook Drive, Huntington, N. Y.

WRITERS! Near San Juan, please invite me too! Thank you. L-9-B, San Patricio, Puerto Rico.

WOMAN, BEGINNING WRITER, would appreciate interesting, sincere, amusing correspondence with others. Box A-2.

SELL YOUR USED CORRESPONDENCE COURSES and educational books for highest prices. Send twenty-five cents for full details. PIONEER, Lect Box 671, Laramie, Wyoming.

COOK'S PLOTTO: This famous \$25 book and "key" available. Group has new copies for sale, \$8 each set. C.O.D. preferred. Address: Betty Isaacs, Room 804, 342 Madison Avenue, New York 17.

BEGINNING WRITERS: "Fifty Paying Markets," 25c! Abramowitz, 1306 Hoo, Bronx 59, N. Y.

"1,000 MONEYMAKING OPPORTUNITIES," 25c. Hirsch, Spring Valley 25, N. Y.

WRITERS—Buy ideal Florida home. Economy—low tax. \$3000. Terms. P. O. Box 333, W. P. Beach, Fla.

IF YOU CAN TRACE OR COPY simple cartoons, you may earn up to \$45.00 weekly, spare time, home office, in a New Duplicating Service for Advertisers. Particulars free. Cartoon-Ad Service, Argyle 18, Wisconsin.

SOMETHING ON YOUR MIND? Your questions answered, thoroughly, confidentially. Health, love, law, finance, science, politics, current events, etc. Any Question Answered—\$1 each. If we can't answer, money refunded IMMEDIATELY! The Clayton Institute, P. O. Box 1847, Waterbury, Conn.

WANT TO WRITE PROFESSIONALLY and thereby sell as quickly as possible? Find answer in my ad, this magazine, Page 70. Natalie Newell, Ghost-writer.

SHORT FEATURES THAT SELL QUICKLY. Where to get, how to write, where to sell. 25c. 3c stamps or coin. Writcraft Service, Gurnee, Illinois.

WRITERS—ARTISTS—New England Colony offers 14 weeks — \$300. For other rates write P. O. Box 333, W. Palm Beach, Fla.

LIST OF HELPFUL folios for writers free. George Murray, 74 Franklin St., Providence, R. I.

WE NEED CORRESPONDENTS. Write Trade News & Feature Service, P. O. Box 371, La Porte, Ind.

EARN MONEY AT HOME! Thousands do! "Home Worker Magazine" tells how. Sample, 25c. Six issues \$1.00. Arthur Sizemore, Pub., Box 29, 4917 Kostner, Chicago 30, Ill.

EDITORS BUY STORIES PRODUCING STRONG "Reader Emotion." Our instant reference "Tools" give you 1,500 words under Basic Emotions with Character Reactions, 1,000 "Said's" correspondingly arranged. Complete "Kit" \$1. Writcraft, Rt. 1, Box 64, Ojai, Calif.

BOARD-ROOM (with sundeck) \$65 month. Lovely, modern home in scenic village three hours from Seattle. Box 881, Randle, Washington.

HOBNO KING; Writes thrilling adventure stories. Yours to publish. \$1.00 per story. Gage, 21 Eldert St., Brooklyn, N. Y.

WRITER'S DIGEST, 22 E. 12th St., Cincinnati 10, Ohio

Please publish the following ad in your next issue. I enclose 10c per word, including the words in my name and address.

Name of advertiser

Address

City

State

Let The Blood Run

(Continued from page 37)

hero and he knows he cannot argue long with the girl; there are too many people after his scalp (Point 3). Sloan, in attempting solution of his problem (point 4), tells the girl that she must pack and get ready to leave by the time he returns with the hundred grand he has stashed away. So the solution (point 5) remains for the moment in doubt as hero leaves, with a last look at his picture which the girl has kept in her apartment.

In the second section of the story, Rick goes down to his car where his friend has been waiting on a dark street. In addition to his friend, however, he finds the new king of crimedom, who have heard a newscast of his escape and have staked out the girl's apartment. They are hungry for the hero's hundred grand and are not quite sure he did not return to plot against them (Point 1, section 2). They have overpowered Rick's friend and he is in their clutches (Point 2). While the gang is taking Rick and his friend across town, the two prisoners make their escape, violently (Point 3).

In the third section, Rick knows that time has run out. News of his escape is all over, and the gang is breathing down his neck. He goes back to the girl's apartment determined to make her go with him while they can still get away (Point 2, third section). He bursts in to find the gas on. In a moment of horror, he remembers with a ache all that she has said to him. Now he knows that she has staked everything on a bright and clean future. Tenderly he takes the girl back down to the car where his friend is waiting, asks his friend to rush her to the hospital, and to tell her, when she recovers, that she should always keep the picture where it is. As the hero turns away, his friend calls to him, and Rick utters the tag line: "And tell her the look on the warden's face was funny as hell."

I've sold eighty-five per cent of all the stories written with this little pattern as a guide, and by cutting murder as a specific force from the background, I've used the

Beginners Only



ON THE 15th of each month, WRITER'S DIGEST enrolls a selected group of students in its Beginner's Individual Course in Short Story Writing. Experienced students or writers with a good record of MS sales are not eligible. A monthly group of sincere students will be accepted and trained.

The purpose of this Beginner's Course in Writing is to show plainly the elements in writing and painstakingly explain how to write short stories. The course lasts four months.

GRADUATES of the Beginner's Course in Writing will not suddenly become professional writers, nor will they be able to do stories offhand for the smooth-paper magazines. They WILL, however, understand a few secrets of professional writing, and be able to compose good readable English in the approved editorial form. Only sincere students desired.

The price of this course is quite reasonable.* You will have opportunity to study under experienced, professional editors, who will take an individual interest in your progress. Complete details and an outline of the Beginner's Course in Writing that will intrigue and inspire you, await sincere inquiries.

We invite you to reply at once.

WRITER'S DIGEST

22 East 12th Street
Cincinnati 10, Ohio

Kindly send details of the Beginner's Course in Writing. This puts me under no obligation.

Name

Address

City State

*We believe this to be the lowest priced short story course sold by a reliable institution. Money back agreement on ALL enrollments.

LITERARY PRIZE CONTESTS NOW OPEN

Closing Date	Name	Sponsored by	Prizes	Conditions
Funds granted in accordance with length of time necessary to finish work.	Guggenheim Fellowship	John and Simon Guggenheim Foundation, 551 Fifth Avenue, New York City 17.	Normally stipend not to exceed \$2,500.	Opportunities to further work for scholars and artists of high ability, regardless of sex, race, color, creed or marital status.
No fixed closing date. Submit any time.	Eugene F. Saxton Memorial Trust	Eugene F. Saxton Memorial Trust, 49 East 33rd Street, New York City 16.	No more than \$2,500 to any applicant in any one year.	To creative writers, who need financial assistance to complete projected books in fields of fiction, poetry, biography, history, essay, journalism, popularization and interpretations of cultural trends.
Open indefinitely and awards will be made whenever judges like one.	George Washington Carver Memorial Award	Dunblady & Co., Inc., 14 W. 40th Street, New York City 20.	\$2,500 (\$1,500 outright, \$1,000 as advance against royalties).	Fiction, non-fiction or poetry which illuminates the Negro's place in American life.
No fixed closing date.	Norton Medical Award	W. W. Norton & Co., Inc., 101 Fifth Ave., New York City 3.	\$3,500 (\$1,000 outright, \$2,500 as advance against royalties).	For unpublished autobiographical, biographical, historical, scientific or theoretical work on subject of medicine, from 60,000 to 175,000 words addressed to laymen. Open to professional workers in field of medicine, or two authors in collaboration with one professional worker.
Annually.	Anisfield Wolf Award	Saturday Review of Literature, 23 W. 43rd Street, New York City 13.	\$2,000 for one or more books.	Books in the technical and creative fields on racial relations.
April 10	Maxwell Anderson Award.	Dramatists' Alliance, Box 200 Z, Stanford University, Calif.	\$100.	Purpose is to give a hearing and if possible production to striving new playwrights, and to draw together writers and community theatres. Open to all persons writing in secure dramatic form, without regard to training, experience, or residence. Award given for verse drama (max. \$100 and 100 lines) or for one act. Request for each entry on form for \$1.00. First entries and 5% for other entries. No limitation to number of plays each contestant may enter.
April 10	Miles Anderson Award.	Dramatists' Alliance, Box 200 Z, Stanford University, Calif.	\$100.	Same conditions as those which apply to the Maxwell Anderson Award, except that this award is given for a full-length comedy or tragedy dealing with characteristic events of American or Canadian life.
April 10	Stephen Vincent Benet Award.	Dramatists' Alliance, Box 200 Z, Stanford University, Calif.	\$50.	Same conditions as those which apply to the Maxwell Anderson Award, except that this award is given for a short play suitable to radio or television, in serious or comic vein.
May 1	Short Story Contest.	Writers' Fund, Inc., P. O. Box 1457, Grand Central Station, New York City 17.	\$150.	Write for detailed information.
May 1	Julia Ellsworth Ford Foundation 1950 Annual Contest for Children's Literature.	The Julia Ellsworth Ford Foundation Contest c/o Julian Messner, Inc., 8 W. 40th Street, New York City 18.	\$1,250 (\$500 outright, \$750 as advance against royalties).	For the book manuscript, written for children, that is selected by a board of judges as a distinguished contribution to current literature for children. After the award, Julian Messner, Inc., acts as publisher and distributor of the prize winning book.
May 31	Ferdinand Fiction Award.	Wm. B. Eerdmans Publishing Co., 225 Jefferson St., Grand Rapids, Mich.	\$5,000.	To encourage the writing of better fiction with a Christian atmosphere and influence. Selection is characterized by high standards of judgment for both spiritual content and literary quality.

Closing Date

Name

Sponsored by

Prizes

Conditions

LITERARY PRIZE CONTESTS - CONTINUED

LITERARY PRIZE CONTESTS - CONDITIONS

Closing Date	Name	Sponsored by	Prizes	Conditions
June 15	Short Play Contest.	Contemporary Theatre, 237 E. Kirby Street, Detroit 2, Mich.	1. \$25. 1. \$25.	For short plays and blackout skits that deal with labor, general trade-union problems, civil liberties, minorities and minority rights, women and children's problems, youth, peace, justice, racial equality, delinquency, the prize will be given for the best act play, regardless of length, and the other prize will be given for the best blackout skit not to exceed 15 minutes playing time. Skits must be funny, satirical and have especially good punch-lines or situations. In addition, prize winning playwrights and all playwrights whose scripts and skits are deemed worthy of performance will receive \$5 for each performance. All prize winners become the property of Contemporary Theatre and may be performed elsewhere only with its permission. Only original scripts and skits will be considered, no adaptations. Enclose self-addressed return envelope and postage.
June 30	The Moncado Military History Award.	American Military Institute, 1115 Seventeenth St., N. W., Washington, D. C.	\$500.	Designed to stimulate the writing of scholarly works on military subjects. Manuscripts in English, treating any phase of American Military history, which makes a definite contribution to the field, are solicited. They may be on such subjects as military administration, armament, personnel, policy, strategy, tactics and theory. The term military includes all forces of the land, sea and air. In making the award, which will include an attractive publishing arrangement, the Committee of Judges will consider subject matter, organization, treatment, quality of research, and literary excellence.
July 1	Poetry Awards Competition.	Poetry Awards, 1420 E. Mountain St., Pasadena 7, Calif.	\$1,000.	To the author of the best long poem of unpublished verse in English, from 600 to 1000 lines, based on individual or international morality or some other significant theme dealing with the dignity of man.
July 1	Poetry Awards Competition.	Poetry Awards, 1420 E. Mountain St., Pasadena 7, Calif.	\$1,250.	To the author of the best book of miscellaneous verse, published between July 1, 1949 and July 1, 1950.
July 1	The Theodore Marburg Prize.	The Johns Hopkins Playshop, Homewood, Baltimore 18, Md.	\$100.	Any playwright in the U. S. is eligible to submit one or more manuscripts, which must be full-length plays, with an estimated playing time of 2 to 2½ hours. A sound vital idea in a decided asset; plays may be comic or tragic, but the typical, superficial Broadway ephemerae have no chance. Manuscripts must not have been published, and must be originals, or adaptations or translations. If a play has been previously produced, a statement must accompany it, giving time and place of presentation. Manuscripts must be typewritten on one side of paper only and be securely bound, with author's name and address on a separate page. A registration fee of \$1.00 must accompany each entry.
July 1	The Victor Frenkil Prize.	Department of Writing, Speech and Drama, Johns Hopkins University, Homewood, Baltimore 18, Md.	\$150.	For best original television script. Any writer in the U. S. is eligible to submit one or more manuscripts which might make between 30 and 50 minutes television time. Preference will be given to original scripts; adaptations of plays, novels, and short stories will be considered provided the author has secured release for all copyrighted material from the publisher or copyright owner. The script must be in English, which may be produced on television or radio. It is desirable that each script be not too large. Authors are free to select any subject, tragic, dramatic, or comic. Manuscripts must be typewritten on one side of paper only and be securely bound, with author's name and address on a separate page.
July 15	Twayne First Book Contest.	Twayne Publishers, Inc., 42 Broadway, New York City 4.	\$100 advance on royalties.	Open to any poet who has not published a book of poems in the United States. Poems that have appeared in magazines are eligible. Manuscripts should contain enough basic information to be printed in 40 to 64 pages, including a title page, and should be approximately 32 lines in length. Manuscripts must be signed with a pseudonym only, and are to be accompanied by an envelope signed with that pseudonym. The envelope must contain a self-addressed envelope bearing the author's real name and postage for return of manuscript.

WILL YOU SEND US YOUR LAST REJECTED MANUSCRIPT?

THE very next time you receive a rejected manuscript send it to us. Find out why your manuscript was rejected. Certainly there was a reason. It wasn't sent back for fun.

We will carefully read your manuscript and tell you point blank why your script was rejected, where its greatest fault lies, where it must be changed, where it may be sold, and how it can be bettered. You will find our criticism constructive, friendly, honest, and eminently satisfactory.

For over a decade the Criticism Department of WRITER'S DIGEST has been our most important division. It's our business to help writers sell. We know the current magazine market trends and we know how to make you understand where your faults are and how to correct them.

If you have never before patronized the Criticism Department of WRITER'S DIGEST, do so this month. Send us your manuscript, and, if you wish, the rejection slip of the last magazine to which you sent it. Our fees are most reasonable. We guarantee satisfaction. Most of our criticism checks are made out for less than ten dollars, a small sum to find out information that may prove invaluable to you.

Possibly we can re-route your talents for you, and direct your literary energies to a different type of work. The commercial literary field is so broad that a talented failure at articles may prove a famous success at novels. We are interested in your own individual problem. Let us help you to a firm literary success. Write TODAY.

The rates for a complete, constructive criticism, revision suggestions and specific market information about your own individual manuscripts are: \$1.25 for each 1000 words. Thus, the fee for criticizing 5,000 words is \$6.25. After 5,000 words, the fee is 75c for each additional thousand words. Above 10,000 words, the fee is 60c for each additional thousand. Minimum, \$1.25. Verse five cents the line; minimum, \$1.00 per poem.

Criticism Department

WRITER'S DIGEST

22 East 12th St.

Cincinnati 10, Ohio

formula in every type of story. For instance, I used it in the western story "Bright Is The Blood," published in *Fifteen Western Tales*.

The formula is no magic carpet to print. But, if your understanding is sincere, the formula will help you guide your story people onto paper. If your understanding reaches the point of compassion, the formula will guide your characters into print.

Comics Are Big-Time!

(Continued from page 19)

western and teen-age stories. The editors work directly with the writer and the rate of pay varies with material submitted. Writers are asked to call in person and see an editor, if possible. Here, they are wide open at present and offer a fine field for writers. Send synopses to Henry Chapman.

Harvey Publications—1860 Broadway, N.Y.C. Scripts written by staff or on special assignment. Query before submitting. Usually works with N.Y. writers since stories require conferences not possible via mail. Send inquiries to Miss Beverly Suser.

Hillman Periodicals—535 Fifth Ave., N. Y. C. Needs crime, adventure, western, and romance stories. Rate of pay is \$7 a page. Contributions are kept less than one week and payment is one week after acceptance. Send synopses to Edward Cronin.

Lev Gleason Publications—114 E. 32nd St., N. Y. C. Needs teen-age romance, western, adventure, crime. Rate of pay is \$7 a page and up. Material is kept about a month and payment is made within two weeks. Send synopses to Bob Wood.

Standard Publications—10 E. 40th St., N. Y. C. Needs teen-age, adventure, and animated material. Rate of pay is \$7 a page and up. Submissions are kept one week and payment is made one week after acceptance. Send synopses to Joe Archibald.

Star Publications—286 Fifth Ave., N. Y. C. Needs teen romance, romance, juvenile, and adventure material. Rate of pay is \$8 a page and up. Contributions are acted on immediately and payment is made twice a month. Send synopses to Leonard B. Cole.

BOOKS

After a conscientious survey of over a score of publishers' book catalogues, **WRITERS' DIGEST** recommends the following books to its readers. All books selected make interesting reading and are authoritative. All are sold on a money-back guarantee.

GRAMMAR AND REFERENCE

Art of Plain Talk.....	\$2.50
<i>Fleisch</i>	
Concise Oxford Dictionary.....	3.50
<i>Fowler</i>	
Dangerous Words.....	5.00
<i>Philip Wittenberg</i>	
Desk Standard Dictionary.....	3.50
Don't Say It.....	3.75
<i>John B. O'Byrck</i>	
English Grammar Simplified.....	1.50
<i>James C. Fernald</i>	
Get It Right.....	3.75
<i>John B. O'Byrck</i>	
Manual of Copyright Practice.....	3.00
<i>Margaret Nicholson</i>	
Protection and Marketing of Literary Property.....	3.75
<i>Philip Wittenberg</i>	
Roget's Thesaurus.....	1.50
The "Said" Book.....	2.50
The "Sophisticated Synonym" Book.....	2.50
The Substitute for "Very".....	2.50
Underworld and Prison Slang.....	1.00
<i>A. D. Freese</i>	
Usage and Abuse.....	3.75
<i>Eric Partridge</i>	
Webster's Dictionary.....	1.50
Western Words.....	3.00
<i>Adam</i>	
Write It Right.....	1.00
<i>Ambrose Bierce</i>	

CARTOONING

The Art of Cartooning.....	1.00
<i>Thorndike</i>	
The Secrets of Cartooning.....	1.00
<i>Thorndike</i>	

DETECTIVE WRITING

Art of the Mystery Story.....	5.00
<i>Howard Haycraft</i>	
Modern Criminal Investigation.....	3.50
<i>Soderman & O'Connell</i>	
Mystery Fiction.....	2.50
<i>Mavis Rodell</i>	
Writing Detective & Mystery Fiction.....	2.75
<i>Burack</i>	

JUVENILE WRITING

Juvenile Success Secrets.....	2.00
<i>Will Herman</i>	
Writing for Children.....	2.50
<i>Berry & Best</i>	
Writing Juvenile Fiction.....	2.50
<i>Whitney</i>	
Writing the Juvenile Story.....	2.00
<i>Hall</i>	

MAGAZINE ARTICLE WRITING

The Magazine Article.....	3.50
<i>Crawford</i>	
Magazine Article Writing.....	3.25
<i>Brennecke</i>	
Technique in Article Writing.....	3.00
<i>Robeson Bailey</i>	
Writing and Selling Special Feature Articles.....	6.35
<i>Helen M. Patterson</i>	

MARKETS

Editor & Publisher Newspaper Syndicate Section.....	50
Photo Almanac.....	1.75
Writer's Market.....	3.50
<i>Mathieu & Jones</i>	

NOVEL WRITING

Craft of Novel Writing.....	2.75
<i>Burack</i>	
Technique of the Novel.....	3.50
<i>Uzzell</i>	
How to Write and Sell a Novel.....	3.00
<i>Woodford</i>	

PLAY WRITING

How to Write a Play.....	2.50
<i>Robert Finck</i>	
Playwriting for Broadway.....	2.00
<i>Leo Shull</i>	
Pointers on Playwriting.....	2.00
<i>Josephine Niggli</i>	
Technique of Screenplay Writing.....	3.50
<i>Vale</i>	
Write That Play.....	3.00
<i>Kenneth T. Rowe</i>	

PLOT CONSTRUCTION

Analysis of the Short Story.....	1.00
<i>Wycliffe Hill</i>	
101 Plots Used and Abused.....	1.25
<i>Young</i>	
Plotting—How to Have a Brain.....	3.00
<i>Child</i>	
Plotto.....	25.00
<i>Wm. Wallace Cook</i>	
Story Plotting Simplified.....	2.50
<i>Heath</i>	
36 Dramatic Situations.....	2.00
<i>Georges Polt</i>	
Writers: Let's Plot.....	2.50
<i>Mildred I. Reid</i>	

POETRY

An Editor Looks at Poetry.....	2.00
<i>Stanton A. Coblenz</i>	
Art and Technique of Writing Poetry.....	2.50
<i>Clement Wood</i>	
Complete Rhyming Dictionary.....	2.00
<i>Clement Wood</i>	
First Principles of Verse.....	2.00
<i>Robert Hilmyer</i>	
How to Revise Your Own Poems.....	1.50
<i>Anne Hamilton</i>	
Seven Principles of Poetry.....	2.50
<i>Anne Hamilton</i>	
Unabridged Rhyming Dictionary.....	3.50
<i>Clement Wood</i>	
Verse Writing Simplified.....	1.50
<i>Robert K. Bull</i>	
Walker's Rhyming Dictionary.....	2.50
Writing and Selling Greeting Card Verse.....	1.00
<i>Tune Barr</i>	
Writing Light Verse.....	2.00
<i>Richard Armour</i>	

RADIO & TELEVISION

Do's and Don'ts of Radio Writing.....	1.00
<i>Ralph Rogers</i>	
More by Corwin.....	3.00
<i>Norman Corwin</i>	
Pointers on Radio Writing.....	2.00
<i>Josephine Niggli</i>	
Radio Comedy: How to Write It—A Vol.....	3.00
<i>Art Henley</i>	
Professional Radio Writing.....	4.00
<i>Albert R. Crews</i>	
Radio News Writing and Editing.....	4.00
<i>Carl Warren</i>	
Radio Writing.....	4.00
<i>Max Wylie</i>	
Writing for Television.....	4.00
<i>Eric Heath</i>	

SHORT STORY WRITING

How to Revise Your Own Stories.....	1.50
<i>Anne Hamilton</i>	
Let's Write Short Shorts.....	2.00
<i>Foy Evans</i>	
Narrative Technique.....	3.00
<i>Thomas Uzzell</i>	
Short Story Writing.....	3.50
<i>F. Orin Tremaine</i>	
Short Story Writing for Profit.....	2.00
<i>Blackiston</i>	
Write the Short Short.....	3.50
<i>Elwood</i>	
Writers: Try Short Shorts.....	3.00
<i>Mildred I. Reid</i>	
Writing Magazine Fiction.....	2.50
<i>Campbell</i>	
Writing the Short Short Story.....	2.50
<i>Kammerman</i>	

MISCELLANEOUS

Art of Useful Writing.....	2.25
<i>W. B. Pitkins</i>	
Best from Yank.....	3.50
Characters Make Your Story.....	3.50
<i>Maren Elwood</i>	
Indirections.....	2.00
<i>Sidney Cox</i>	
I Wanted to Write.....	3.50
<i>Kenneth Roberts</i>	
Making Manuscripts Salable.....	2.00
<i>Walter Des Marais</i>	
The Mind in the Making.....	1.50
<i>J. H. Robinson</i>	
My Last Million Readers.....	3.00
<i>Emile Gauvreau</i>	
111 Don'ts for Writers.....	3.00
<i>Maren Elwood</i>	
The Process of Creative Writing.....	3.00
<i>Pearl Hogefer</i>	
Royalty Road.....	2.00
<i>Louis Dejean</i>	
Stories You Can Sell.....	4.00
<i>L. D'Orsay</i>	
Trial and Error.....	3.00
<i>Jack Woodford</i>	
Words Into Type.....	5.00
<i>Marjorie E. Skilins & Robert M. Gay</i>	
Working With Words.....	1.50
<i>L. Paquette</i>	
Writers: Help Yourselves.....	2.00
<i>Mildred I. Reid</i>	
Writers: Here's How.....	1.00
<i>Mildred I. Reid</i>	
Writers: Learn to Earn.....	2.50
<i>Mildred I. Reid</i>	
Writers: Make It Sell.....	2.00
<i>Mildred I. Reid</i>	
Writer's Notebook.....	4.00
<i>W. Somerset Maugham</i>	
Writing Non-Fiction.....	3.00
<i>Walter S. Campbell</i>	
The Writing of Fiction.....	3.50
<i>A. S. Hoffman</i>	
Writers' Paper Kit.....	6.20
The Writing Trade.....	2.50
<i>Paul R. Reynolds</i>	
Writing—From Idea to Printed Page.....	5.95
<i>Glen Gundell</i>	

WRITER'S DIGEST, 22 E. 12th St., Cincinnati 10, Ohio
Gentlemen: Please send me the following books prepaid.

For which I enclose

Name

Address

City

State

"SPLENDID!" says Leading New York Publisher of Tooker Assignment Two of My Ghosted Books Have Sold Over 10,000 Copies

Outstanding Ghosting; Competent, Sympathetic Revision; Creative Criticism; Sales Offer in Cooperation with New York Agents.

More than Twenty Years' Experience as Magazine Editor, successful free lance, critic and publisher. Author of "The Day of the Brown Horde" and numerous other books, short stories, articles, own and collaborative.

Consideration Reading \$1.00 each for short stories. Covers sales offer if salable, brief criticism, or suggestion of further work, separate fee to be arranged. Books \$5.00.

My technical books: "Writing for a Living" (cloth, 207 pages) \$2.50; "How to Publish Profitably" (paper) \$1.00; "Atomic Short Story Technique" (paper) \$1.00.

RICHARD TOOKER

P. O. Box 148 Phoenix, Arizona

TYPING—ALL KINDS

Accurate—neat—prompt—proof-read. Pica or elite type. Carbon copy, extra first, last page free. Original on Ezerase bond. Punctuation, grammar, spelling, faulty phrases, paragraphing corrected free. Can give names, addresses of satisfied customers. 40c per 1000 words.

OPAL STIREWALT

2559 S. Sprague Tacoma 3, Washington

Work With Actual FICTION WRITERS

We have a limited number of actual authors who are available to you for individual instruction, advice and collaboration.

Professional Supervision for New and Advanced Writers

THE WRITER'S GUILD

509 Fifth Avenue New York 17, N. Y.

WRITERS of POETRY

Send us one of your best poems (any subject) at once, for consideration as song material — we'll send you information on how to convert your poem into a song, also a very useful Rhyming Dictionary.

RICHARD BROTHERS

25 WOODS BUILDING CHICAGO 1, ILLINOIS

I'LL DO IT FOR YOU

Sick of rejections? I have ghost-written millions of words of stories, articles, books, for hundreds of satisfied clients. I may be able to help you see your name in print and make money on your raw material. Reasonable rates. Particulars FREE!

WILL HEIDEMAN

Dept. D 211 S. Valley New Ulm, Minn.



YOUR BEST YEAR YET!

Make 1950 more than "just another year" by learning the laws of your own being. Bring your hidden talents to light; arouse, awaken your creative forces for greater happiness and success NOW! Send name and address for FREE booklet.

WAY TO LIFE, INC. 3227 INDIANA AVE. • DEPT. WD ST. LOUIS 18, MISSOURI

Cleveland Market Letter

(Continued from page 34)

Open market for feature articles, 600 words, which must be illustrated. News features of general interest, photos, etc. No fillers. Material is paid for on publication, and all rights are purchased.

NEA Service, 1200 West Third Street (13). Articles, comics, columns, pictures and serials (24,000 to 30,000) are paid for on acceptance. Some fiction can also be used here, for newspaper purposes. News features should be 500 to 800 words and be accompanied by pictures. Payment for these begins at \$10. Stories which tie in with current news have to hold up for at least one week. All news features should be addressed to NEA, 461 8th Ave., N. Y.

State News Bureau, Hotel Cleveland (1). Will Henderson, editor. Column material, political and legislative news pieces and articles top the required list. Also need correspondents to handle spot news or features from various locations. Pay is usually on acceptance and varies, as does length of material used.

Book Publishers

American Society for Metals, 7301 Euclid Avenue (3). E. E. Thum and Ray T. Bayless, editors. Should be queried before any manuscript is submitted. Technical books on metals (30 to 90 pages) and associated textbooks (200 to 500 pages) are considered by the editorial board. For proper reading, manuscripts should be submitted in triplicate, or at least in duplicate. Outright purchase and royalty arrangements. Address material to Ray T. Bayless.

World Publishing Company, 2231 West 110th Street (2). Lillian Zevin, editor. Along with original fiction, their old requirements of religious books, non-fiction, plays, anthology material, juvenile fiction, and novelty books still stand. An editorial office is maintained in New York City, under the supervision of William Targ, who also considers manuscripts. Both royalty and outright purchase basis here. All manuscripts should be queried on, and sent to Mr. Targ or Mrs. Zevin.

words,
features
fillers.
n, and

Street
ictures
aid for
also be
News
ls and
ent for
tie in
for at
shoul
N. Y.
d (1)
aterial
es and
o need
ws on
Pay
s doc

l Euc-
Ray T.
before
chnical
nd as-
s) are
. For
be sub-
dupli-
ty ar-
Ray T.

West
editor.
old re-
fiction,
fiction,
ditorial
City,
g, who
royalty
manu-
ent to

FR

Y

The
ag-
wh
of
the
In
a n
wit
pou
thi

CR

S
wor
tho
wor

Ma
35,
50,
75,
100
Ov

I
lite
TR
wh
hov
con
des

I
SE
RA
if
so
low

Bo
"T
to
(\$4

FIND OUT WHY EDITORS REJECT YOUR STORIES THEN YOU TOO CAN SUCCEED

The D'ORSAY SERVICE has proven time and time again during 31 years of qualified assistance to writers who have seemed to be floundering around in a morass of confusion—who have only needed someone to guide them in the right direction in order to begin selling. In today's mail is a letter from a client—he discusses a number of sales he has just made through his work with me, and goes on to say, "So apparently you pounded a certain amount of "know-how" into my thick skull!" (*) Name on request.

CRITICISM AND SALES SERVICE TERMS:

\$3.00 for each manuscript not exceeding 2,000 words; and seventy-five cents for each additional thousand words (or fraction) thereafter.

The fee for "short-short stories" of a thousand words or so is \$3.00 each.

Special Terms for Long Manuscripts:

Manuscripts of 25,000 to 35,000 words	\$20.00
35,000 to 50,000 words	25.00
50,000 to 75,000 words	30.00
75,000 to 100,000 words	35.00
100,000 to 125,000 words	40.00
Over 125,000 words	50.00

If you are really sincere in your desire to win literary success, write for the 44-page booklet, "THE TRUTH ABOUT LITERARY ASSISTANCE," which is FREE ON REQUEST. It gives details of how the D'Orsay Service works with writers, and contains vital information, not obtainable elsewhere, designed to protect your pocketbook.

It describes, too, the CRITICISM AND SALES SERVICE, and the PROFESSIONAL COLLABORATION SERVICE, which you should investigate if you really want to learn the "tricks of the trade" so necessary to success. The terms are surprisingly low and convenient.

Ghost Writing . . . Typing Service
Research . . . Revision

Books Available by LAURENCE R. D'ORSAY
"The Profit in Writing" (\$4.00); "Writing Novels to Sell" (\$3.50); "Landing the Editors' Checks" (\$4.00); "Stories You Can Sell" (\$4.00); "Mistress of Spears" (\$3.50); etc.

AUTHORITATIVE HELP WITHIN THE REACH OF ALL

• PLOT CARDS—The Perfect Plotting Device

A deck of cards which supplies plot synopses of at least 150 words each—and supplies them FOREVER AND WITHOUT LIMIT. No two plots can be alike and nothing could be simpler to operate. You simply deal out a hand to yourself, and you have A COMPLETE WORKABLE PRACTICAL PLOT, READY FOR USE, not merely a disconnected skeleton outline, a setting or a jumble of words or sentences.

Beware of Imitations

PRICE \$1.00

• HOW TO MAKE MONEY WRITING

The fundamentals of story technique. A comprehensive workable blueprint of how to build salable stories.

PRICE \$1.00

• COMPLETE WRITER'S REFERENCE LIBRARY

A series of nine brochures, which will help you whatever your writing or selling trouble. Price 25c each, postpaid.

1. The Nature of the Short Story.
 2. Short Story Plots and Their Development.
 3. The Development of the Short Story from the Plot.
 4. Lifelike Characterization, Dialogue, and Description.
 5. The Essential Factors of the Plot Value; Planning; Suspense; Twists; Reader's Doubts; Etc.
 6. Viewpoint and Visualization.
 7. Setting, Atmosphere, Glamour, Transition.
 8. Planning and Writing the Complete Story.
 9. The Science of Selling Manuscripts.
- You may order any one, or the complete series of nine for Two Dollars.

• THE FORMULA IN MODERN WRITING

A series of analyses of the "formulas" used in writing the various types of fiction and non-fiction.

- No. 1—THE LOVE STORY.
 - No. 2—FORMULA FOR FEATURE ARTICLES.
 - No. 3—THE FORMULA OF THE "PULP" ACTION STORY.
- Price—25c each, postpaid.
- No. 4—THE FORMULA OF THE DETECTIVE-MYSTERY STORY.

Price 50c

All the above, forming
"COMPLETE WRITER'S KIT"
\$5.00 postpaid

OTHER FORMULAS NOW AVAILABLE:

No. 5—THE FORMULA OF THE "QUALITY GROUP" STORY.

Including analysis of one of Laurence R. D'Orsay's published "quality" stories. Shows how you must handle your material if you wish to sell to the "quality" markets and gain the prestige which goes with appearance in their pages. Price 50c.

No. 6—THE FORMULA OF THE "SMOOTH PAPER" WOMEN'S MAGAZINE STORY.

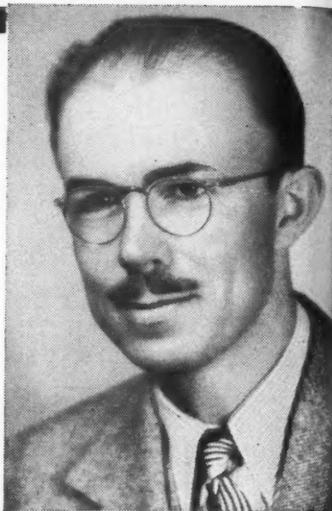
Reprint of a story from the book, "STORIES YOU CAN SELL," originally published in Woman's Home Companion. With step-by-step analysis. Price 25c

WRITING YOUR NOVEL—Price \$1.00

KENNETH E. D'ORSAY

Topanga 1, California

Is This
A GOOD YEAR
For Book Writers?



WHEN DISCUSSIONS ARISE concerning opportunities for new writers, and the inevitable cynic emerges with the statement that conditions in the field are indeed bad, it is always enlightening for the beginner to get hold of some statistics. Opinions are plentiful, but they have value only when supported by facts, and the facts are these: Last year American publishers issued 10,892 new books, which represents a ten percent gain over the year before and 40% over 1945.

It doesn't take an expert to interpret those figures. What they mean is that a greater number of books are being published each year and more writers are needed to produce those books. This year offers unprecedented opportunities for any writer with a quality product to offer. Yet the market is highly selective, and work that is "almost good" is not getting by.

If your book manuscript has been rejected it means one of three things: *viz.*, that (1) your work is hopeless, (2) it is salable but hasn't been submitted to the right publisher, or (3) *it is not salable as it stands but can be made so with certain revisions.* The third category includes many of the manuscripts I read. The publisher readily sees what ails your script but he lacks the time to assist you. That is where I come into the picture, for making ailing manuscripts well is my business. If your work lacks merit I tell you so, but if it can be made salable I let you know how this may be done and for how much.

Write today for my free folder entitled "Literary Help," and tell me about your writing problems.

CHARLES

Interviews by arrangement only

601 SOUTH VERMONT, LOS ANGELES 5

Carson