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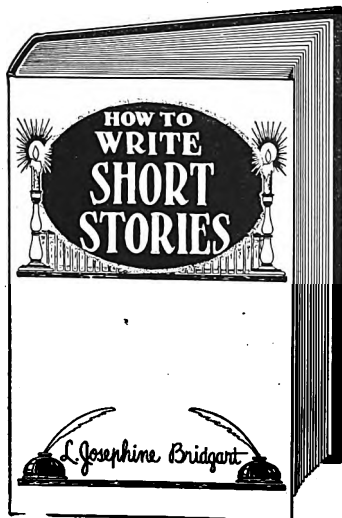
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VOLUME II.

DECEMBER, 1921

NUMBER 1

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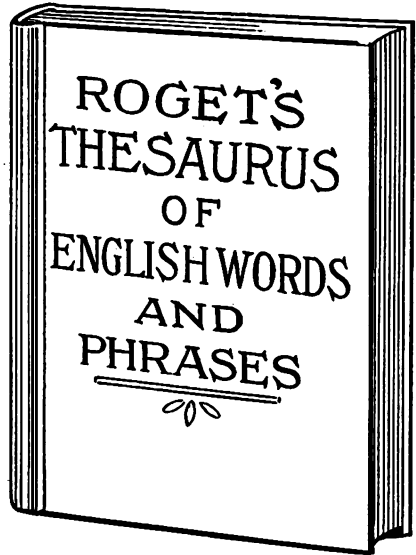
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OLGA PETROVA.

Most people think of Mme. Petrova as the actress, but to those who have read her stories she is a favorite writer as well.

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VOLUME II.

DECEMBER, 1921.

NUMBER 1.

OLGA PETROVA—WRITER

By *W. Adolphe Roberts.*

I FIRST became interested in Olga Petrova as a writer when my attention was called to a short story by her in the *Smart Set*. At the time, I was editor of *Ainslee's Magazine* and on the lookout for new talent. I had a sneaking suspicion that, like many actresses, Mme. Petrova received assistance in her essays at authorship. But the story was a good one. If I could get others equally effective and bearing her signature, I really did not care whether they were strictly her own work.

Then I met Olga Petrova, and was delighted to find that she was a writer of long experience, that she scrupulously avoided collaborations, and that she was actually more ambitious to be a literary star than a theatrical one. This was remarkably interesting in the case of a woman whose genius and energy have carried her to the top both on the legitimate stage and on the screen.

Her career, in consequence, cannot fail to be instructive to members of our craft. Pursuing authorship as an avocation, she has reached a higher degree of excellence than many of those that give all their time to it. She has proved that passion for the work is the main factor.

Mme. Petrova was born in Warsaw, of Polish parentage. She was taken to England as a child, and grew up to the use of the English language, which she speaks, nevertheless, with an attractive accent. Before she was twenty she was earning her living, as a reporter on the *London Tribune*, at one pound a week. Most of the time, she covered station houses and police courts. Few persons know that she was drilled in

the hard school of journalism before she learned to act.

Her stage career has taken her all over the world. She says there has never been a time when she would not have preferred to be writing fiction, plays and poetry. The theatre, however, offered her a short-cut to independence. As soon as this had been attained, she reserved a considerable portion of her time for creative work in literature. The past few years, since she came to live in America, constitute her serious writing period.

A good deal of her early work was done, naturally enough, to meet her own needs as an actress. When she was appearing in moving pictures, she found it very difficult to get stories suited to her exotic personality. So she pitched in and wrote her own scenarios. The majority of her film successes were by herself.

She is also responsible for the words of most of the songs she has sung on the concert stage and in vaudeville.

But the above-mentioned efforts are negligible when compared with her fiction. Olga Petrova has a natural gift for the short story, and the volume she threatens to publish in the near future is bound to excite the interest of the critics. Not all of them will like it; for Petrova is a satirist, and satire is always attacked as furiously in some quarters as it is praised in others. But she will find a large public for it, as she has already found one in magazines of discrimination.

Two of her stories—"Tuberoses" and "The Camel's Back," printed by me in *Ainslee's*, were admirable examples of her ver-



W. ADOLPHE ROBERTS.

READERS of *The Writer's Digest* have expressed great interest in Mr. Roberts' articles which have appeared from time to time.

For several years Mr. Roberts was the editor of *Ainslee's Magazine* and as such, established a wide acquaintanceship among the authors and writers of this country.

Mr. Roberts is now preparing several additional articles which will appear in these columns during the first part of next year.

satirity. Both were ironical tales, but the effect was produced by widely differing methods.

In "Tuberoses," the hero is shown making meticulous preparations for a first visit from a supposed feminine conquest. His fatuous self-satisfaction is emphasized. He does not intend to surrender his heart and, therefore, he will hold the whip hand. Everything between them will be just so and so. But when the woman comes, she takes entire charge of the situation. She is not an enamored victim. She has been leading him on to make a fool of himself, and now she is merely satisfying her curiosity. After it has been satisfied, she goes smiling, announcing that she will never return. The thwarted man, by this time, is hopelessly in love with her. A story that rests upon subtle delineation of character and fine writing.

In "The Camel's Back," the irony is brought out by means of action. The reader is introduced to a financier who has just learned of the collapse of his business. He is prepared to take the disaster philosophically and shoulders his way through one humiliation after another. His mistress hounds him for a check, knowing that if it is forthcoming it will be the last. The stenographers, the elevator men, his own chauffeur, snub him because he is ruined. His wife and daughters who, the day before, had behaved as if nothing were too good for him, upbraid him mercilessly. The recital moves with extraordinary speed. He smiles urbanely at each new thrust, and one gets the sense of a man of power who will surely find a way to recoup his fortunes. Then he picks up a pen that a secretary has been instructed always to keep filled. It is dry. Exploding in cataclysmic fury, the man shoots himself. The last straw had been too much for the camel's back.

As a dramatist Olga Petrova is the author of a number of one-act plays and of "The White Peacock," a three-act comedy in which she is at present touring the United States. I published "The Ghoul," from which I quote the following to illustrate the brilliant manner in which she handles dialogue. A man and a woman have decided to commit suicide together.

"THE WOMAN: If I were to—kiss you—would you still want—to go?"

"THE MAN: If there were any doubt as to my determination to go, your kiss would be the deciding factor.

"THE WOMAN: Why?"

"THE MAN: Because, as you said a few minutes ago, the moon is so much more merciful than the sun. Tonight you might be moved to be kind. Tomorrow you would inevitably laugh. I should like to have your kindness the last thing in my consciousness.

"THE WOMAN: Why have you changed so since we came here? At the Royal Palm you needed only a companion.

"THE MAN: I thought so too. But then I had not touched you! I had not held you in my arms! I had—not kissed you—at the Royal Palm.

"THE WOMAN: And you are determined?"

"THE MAN: Quite determined.

"THE WOMAN (glancing at the watch on her wrist): There are only five minutes left."

The man goes through with the suicide pact. Apparently, the woman also is dead. But the telephone begins to ring and the woman nonchalantly rises, collects all the man's jewels, then answers the telephone:

"THE WOMAN: Hello, hello.... No trouble at all! Quite the contrary. The easiest job I ever pulled! He committed suicide.... Yes, right here.... Came straight to the table. Hadn't been there two minutes before he told me he had come to eat his last supper before killing himself. I saw the mood he was in and fell in with it at once. Told him I had come for the same purpose. He wasn't even surprised. Invited me to come here and, as he put it, 'do it beautifully' with him.... Yes, the whole collection.... No one knew they were here.... Safe as a church.... Say it again! Say it again!.... I don't need to say it.... Then, listen. I love you! I love you! *I adore you!*" (Curtain.)

The scene of "The White Peacock" is laid in Spain. It is a play of strong situations and a marked bent toward feminism. It has been so extensively discussed in the newspapers, however, that I shall not touch further upon it here.

Journalism still attracts Mme. Petrova. She enjoys interviewing her contemporaries for the moving picture magazines. I got a great deal of pleasure out of a clever pen portrait by her of Theda Bara, the original "vamp." I believe she has also interpreted Mary Pickford to the reading public. She conducts a department in *Photoplay*, in which she discusses almost every imaginable topic from her own highly original viewpoint.

She is a great believer in persistency and her philosophy of work may be boiled down to the motto: "All success is built upon failure." She told me that her early appearances on the music hall stage in London were greeted with tomatoes and other unpleasing missiles. But she refused to let the gallery gods discourage her and in a short while she was their idol. "One must have the skin of a rhinoceros," she says, "

to stand the blows one receives before success is attained."

I have known her to rewrite a story several times in order to make some subtle point more telling. An artist, of course, deserves no special praise for doing this; it is merely a matter of honest craftsmanship. But nowadays, when so many magazine writers take the commercial stand that a

manuscript that has to be worked over too long is not profitable, it is worth remarking that a busy woman like Petrova spares no pains.

Her play, "The White Peacock," was constructed and reconstructed, written and rewritten, time and again before she was willing to show it to a producer.

MARKET REQUIREMENTS OF THE "HEARST" GROUP OF MAGAZINES

By Arthur Leeds.

THE International Magazine Company, 119 West 40th Street, New York City, are the publishers of *Cosmopolitan*, *Hearst's International Magazine*, *Harper's Bazar*, *Good Housekeeping*, *Motor*, and *Motor Boating*. These six periodicals constitute what is known as the "Hearst group" of magazines; their combined circulation easily runs into millions of copies monthly; and the variety of material handled in the six publications covers, as can readily be seen, a really tremendous scope.

All of them are essentially "big" magazines. If you leave aside (which I shall do, for the purposes of this article) the two last-named technical periodicals, it may be said of the four remaining magazines that they circulate regularly among practically every class of fiction and special article readers, though, as might be supposed, they are all four aimed at, and consequently cater to, what is commonly called "a sophisticated audience." Now, some of the cheaper, the more strictly "popular," fiction magazines have, in announcing their editorial requirements, rather abused that word "sophisticated," with the result that certain of the younger writers have gradually come to read into it (taking it as descriptive of the kind of material wanted by the magazine), every shade of meaning from *outré* to *risqué*. What is really meant, when that word is applied to the readers of what I may roughly call the "fiction magazines" in the Hearst group, is that they are intended to be read by intelligent and discriminating Americans, who have learned to think for themselves, who are quite capable of judg-

ing between the good, the bad and the mediocre in both fiction and special articles, and who are satisfied—whether it be fiction or more solid mental food that they are seeking—with nothing less than the best, written by authors who know, illustrated by the best obtainable artists and last, but by no means least, edited by men whose years of experience in the magazine-making game have fitted them to produce periodicals which approximate, in a sense, the admirably balanced programs of our larger and best-managed motion picture theatres, which offer at least two or three features which will appeal to everyone, without for a moment dropping below a certain set, invariably high standard.

One word more in this respect before taking up the matter of market requirements and general policies of these four representatively high-class American publications. The *National Geographic Magazine* very properly appends to all its advertising pages the request: "Mention the *Geographic*—It Identifies You." The same thing might be said, with equal truth, of every high-class American magazine. With advertising rates for page-space invariably starting with four-figure quotations, in the leading magazines, it stands to reason that, next to the editor himself, it is the big advertiser who most fully understands into whose hands his carefully prepared advertising "copy" will fall. It has always seemed to me that the connection between the advertiser and the author should be so clear as to call for no explanation; and it should constantly affect the writer in offering his

stuff to the editor. If you fail to catch my exact meaning, it is simply this: If the advertiser did not *know* that the *majority* of readers of a certain magazine or group of magazines were ready buyers of high-class motor cars, talking machines, furniture, jewelry, and toilet articles, or if he were not certain that seven out of every ten readers of these magazines were likely to be interested in the announcements of our leading schools and colleges, of ocean cruises "de luxe," of prominent financial concerns, and so forth, it is, to drop into the vernacular, a "cinch" that he would "pass up" these magazines or groups of magazines as prospective advertising mediums. And since this rule so forcefully applies to advertising why, in the name of common sense, do so many young writers deliberately aim manuscripts of the kind that could only interest the class of fiction readers who are also interested in dandruff remedies, tobacco habit cures, "Lovers' Guide" pamphlets, and patent medicine "ads," to periodicals that are known as the selling mediums of the country's greatest manufacturers and institutions? In a word, it is my belief that one sure way to decrease the number of rejection slips received annually, is to look upon each magazine to which you send out a manuscript as an individual human, and not to offer a dime novel variety of story to a man who is planning a winter cruise to the Mediterranean. To be still more outspoken, and to make a statement that will directly apply to the magazines under discussion, bear in mind that, in aiming a manuscript at any of the four magazines in the Hearst "fiction" group, you are offering it to people who, regardless of their occupation or social status are, nine times out of ten, of that superior mental equipment which will not tolerate the cheap, the lacking-in-purpose, and the poorly-written in current magazine literature.

Because it is what I might call the least "wide-open" market of the four magazines here touched upon, let us first consider *Hearst's International Magazine*. This widely-circulated monthly is founded upon the idea that "in the last five years the whole world has crowded itself into our front yard, and a merely well-informed American of the 1922 model must approach in world knowledge and breadth of sympathy the most enthusiastic cosmopolitan of —say, ten years ago. So that *Hearst's*

International moves as logically into the world field of today as the *Saturday Evening Post* moved into the all-American field of a quarter of a century ago. First and last, *Hearst's International* is primarily a magazine of enlightenment. A count of its serious "departments"—"The Art of the Month," "The Play of the Month," "The Book of the Month," "The Politics of the Month," and "The World Today," comes always as a surprise to those who do not know the publication at all or who fail to distinguish between a popular magazine and a serious magazine popularly presented.

True. *Hearst's International* has fiction—lots of fiction—the very best short stories and the greatest novels that we can find in all America or Europe. But well-chosen fiction is the real foundation of the world's literature. "Let me publish the 'Pilgrim's Progresses,' the 'Vanity Fairs,' the 'Uncle Tom's Cabins,' and you are welcome to the rest," says Mr. K. M. Goode, the editor. "But, note one thing: In the pages of this magazine there are no alterations of hot-and-colds as the reader turns from fiction to essay, and article to story. Art, literature, science, drama, all receive exactly the same treatment. If a story isn't worth the same dignity as the most important article, if an article isn't interesting enough to be treated as 'popularly' as a story, neither belongs in *Hearst's International*."

Just how, then, does this admirable policy affect the "average writer?" The answer is summed up in Mr. Goode's own statement, and in what was told to me by my old friend, William C. Lengel, who is the managing-editor of *Hearst's International*.

"The magazine's policy, from now on, as regards the purchase of manuscripts," explained Mr. Lengel, "is bound to be guided by the fact that this is, so to speak, a highly specialized publication. When Mr. Goode says, in his outline of policy, that we do not want to follow the example of the old-time editor who sat like a fat, good-natured whale swallowing such manuscripts as flowed in, does not mean that we are not anxious to talk to any writer with an idea that he feels is *peculiarly* suited to *Hearst's International*, nor that we will not look at any manuscript that any competent person recommends as being *peculiarly* fitted to our needs. But it does mean that we wish within reason and courtesy, to discourage the necessity of handling a vast, miscel-

laneous array of manuscripts not particularly intended for our magazine. A constant study of what we have on hand shows us what we will need a few months hence to keep the magazine balanced, and we shall deliberately go to the best writers of the particular kind of material we require. The economy in energy alone in this method of buying requires no exposition to anyone who has seen bundles of dusty manuscripts waiting month after month to find a place. Furthermore, in our opinion, it represents a policy of much greater fairness to the authors themselves."

Exactly what Mr. Lengel meant by this last statement, I can perhaps best explain in my own words. There is at all times a first-class market with this magazine for the kind of manuscript that is exactly suited to its highly specialized needs; every effort is made to encourage the younger writers, and to help them in bringing their work up to this standard, as well as to give them full recognition when they have attained it. (Indeed, it may be said of the whole group of Hearst magazines that, once a new author has "landed" with them, everything is done to play up his work and bring his name before the reading public. It is a part of the Hearst policy to do everything possible for all those whose work proves them to be deserving of exploitation.) But both young and old writers are asked to bear in mind that what one author recently termed the "circuit method" of marketing material, has very serious drawbacks. It is neither wise nor profitable to send a manuscript out to one magazine after another merely because these magazines appear to the writer to be in a certain group of "generally similar" policy. For example: *Travel*, *World Traveler*, *National Geographic* and *Asia* may all properly be classed as "travel" periodicals, yet a perfectly fine article that might be snapped up by one of the first three magazines, would necessarily have to be rejected by *Asia* unless it came within its specialized needs. And this comparison applies to *Hearst's International* and certain other high-class periodicals selling at about the same price which seem to have the same general policy.

As for the present and future needs of Mr. Goode's magazine, he gave me to understand that he had on hand sufficient serial-story material to last for some time to come. On the other hand, they are glad to consider short stories, provided they run be-

tween 1,000 and 4,000 words in length, and are up to their usual fiction standard. There are no bars up against the younger writers, but a point to be kept in mind when submitting to *Hearst's International* is, that to win acceptance, the story must give the reader something to think about; the mere entertainment value of the narrative is not the only consideration. This magazine uses one poem a month, and this must not be in excess of sonnet length. Verse, like fiction, must have a purpose, carry a message. As for special articles, readers of this magazine will find that the editors of *Hearst's International*, like those of all other well-managed, carefully-planned magazines, either in or outside of the Hearst group, prefer, as a rule, to discuss the subject to be treated in advance. Personally, my opinion is that, leaving aside the fact that this plan, again, really benefits the writer, in the long run (since he is not using up valuable time writing material for which there may not be an immediate sale), one great reason for magazine editors being so conservative in the matter of soliciting special articles, is explained in a remark of Mr. W. F. Bigelow, editor of *Good Housekeeping*, which will presently be discussed.

Referring, next, to *Cosmopolitan*. It is, I feel, a real tribute to the popularity of this great American magazine, and genuine recognition of its tremendous monthly circulation, for me to be able to "cover" its editorial policy and requirements in comparatively few words. It is unnecessary to say that everyone in the writing game is familiar with *Cosmopolitan's* rich monthly array of short and long fiction, verse, essays, and special articles. What a few writers do not quite understand, is that there has always been a very decided inclination shown by the magazine's able and genial editor, Mr. Verne Hardin Porter, to discover and encourage the more or less "unknown" writer. I recently went into this matter very fully, in another magazine. But it may be said here that, while the editors are all compelled to recognize the drawing power of certain well-known names, backed up by first-class work, it is the first-class work that counts, in the long run. It is like saying that two and two make four, to say that the celebrated author of today was the unknown writer of yesterday. Every good editor knows that, and Verne Hardin Porter is exactly the type of editor who can, and who does, prove the statement that

merit wins, regardless of the author's name. *Cosmopolitan* is the biggest user of long and short fiction in the Hearst group of magazines; and fiction, at present, barring a few specially timely articles, is almost its only need, since the monthly essay and poem it uses are specially contracted for. But Mr. Porter is constantly on the watch for the well-balanced, carefully-plotted mystery short story (or serials running from 80,000 to 100,000 words, in installments of about 10,000 words, with carefully planned "curtains"); the true-to-life "small town" story, such as those written by William Dudley Pelley; the James Oliver Curwood type of yarn (if you can do it with anything approaching Mr. Curwood's inimitable style); in fact, the supremely well-written story of any kind—the West, the theater, the world of business. Mere "fine writing" is not desired by the average fiction editor, but if you could have heard the enthusiastic praise recently handed out by Mr. Arthur E. Scott, assistant editor of Street & Smith's *Top-Notch Magazine*, to Mr. Curwood's "The Flaming Forest," it would have helped you to understand why Verne Hardin Porter, like every other discriminating fiction editor, is satisfied with nothing less than what might be called a graceful and forceful English style, and why he also insists upon correct and convincing local color, careful plotting, and convincing characterization. Short stories for *Cosmopolitan* should run between 6,000 and 10,000 words; and there is no better way of gauging the exact requirements of this widely-circulated periodical than by carefully reading—by making an exact study—of its monthly offering of the best in high-class, yet truly popular, American fiction.

And now, what Mr. W. F. Bigelow, editor of *Good Housekeeping*, recently said to me was this: "Why is it," he asked, "that we editors find it next to impossible to reach out and readily lay hands upon the thoroughly competent, ready-for-special-assignment writer of clearly-written, convincing, interesting special articles, among the great body of present-day authors? Is it that our younger writers are convinced that fiction alone pays? That fiction alone is read by the majority of magazine readers? What would some of us do if Frazier Hunt, William G. Shepherd, and one or two others were suddenly, for one or another reason, rendered unavailable? There seems to me

to be a very promising future for any young writer who can so develop himself—by study, travel, contact with our daily life and knowledge of the great international problems of the hour—as to be able to write the kind of special article material I have in mind, the kind you will find in *Good Housekeeping*—in fact, from month to month, whenever he is called upon." Mr. Bigelow said a good many other interesting things on this occasion, but this remark—this query—made a special impression upon me, because I, too, have often wondered the same thing. Few exclusively fiction authors realize the demand there is among editors for the work of really *dependable* writers of special articles of a certain type. And *Good Housekeeping* is only one Hearst magazine that will welcome such writers when they make themselves and their work known. Along other lines, *Good Housekeeping* is always interested in exceptionally well-written short stories of from 3,000 to 6,000 words, preferably not of the "woman's magazine" type. Serials should run from 80,000 to 100,000 words, to break up into seven or eight installments of from 9,000 to 10,000 words each. *Good Housekeeping* also uses quite a bit of the best verse it can possibly obtain, and its poems (like those of all the magazines in the Hearst group) are always beautifully illustrated. I believe that a careful study of the December issue of this fine magazine, which is much more widely read by people of both sexes than its name might lead some writers to believe, will best demonstrate the breadth of its story interest, the high literary quality of its serial stories, and the exceptional appeal of its carefully chosen special articles.

Harper's Bazar, the fourth in the Hearst group of fiction-using magazines, also enjoys a very wide circulation, and in addition to its fashion and other departments, and articles of interest to women, prints regularly a goodly amount of short and serial fiction by the cleverer writers of the younger school, as well as by the "big names" in American and European literature. The editor, Mr. Henry Blackman Sell, stated lately that *Harper's Bazar* "has published and is planning to publish a great deal of the so-called 'new' fiction, because its readers like it better than the available run of 'old' fiction. The younger men and women often put more 'life' into their work,

(Continued on page 16.)

HOW TO WRITE FOR THE MOVIES

By *Jeanie Macpherson*

Special scenario writer for Cecil B. DeMille.

SEE pictures and more pictures and still more pictures!

Study them. Analyze them. Find out for yourself what it is that these stories have that carries an appeal to the public.

That's the way to learn to write directly for the screen.

If you aspire to write, don't go to a photoplay just to be amused. Go with the definite purpose of learning something. See for yourself why the author of that particular story succeeded. See to it that you distinguish the quality which all successful pictures have and that all successful screen stories must have.

In studying the stories, study also the characterizations and the titles. Learn for yourself, by observation, just how the screen writer sketches a character and why it is necessary to do this. Note the purpose of each and every little title that flashes on the screen. Study the wording and the thought in them.

Don't content yourself with a visual study alone. Use your ears as well. Listen to the comments of the people around you. Note how the audience is affected by the picture.

By this means you will soon learn to separate the successful pictures from the failures. The public is the final and absolute judge of merit. By their comments and their attendance the people determine the rank of a photoplay.

Listening to the com-

ments of the people who form the audience of a picture is the surest way to gauge the actual value of the story. Watching the picture will teach you how and what to write. Listening to the spectator will teach you what the public likes—the most important thing that must be learned in screen writing.

The screen drama is the democrat of the arts. To be truly great it must appeal* to all ages and both sexes. There is no surer way of determining the qualities that make for this universality than by following current productions of successful producers.

All motion pictures have something to tell the student writer. The successful ones

tell you how and what to write. The failures point out the things to avoid. It is just as important to know what not to write as it is to know what to write.

The great mass of beginners who attempt to write for the screen give the impression, through their work, of never having seen a motion picture. They seem to have little or no idea of what is required by the screen. Their stories might furnish material for a magazine; some of it might be developed into a novel. But none of it possesses the qualities demanded of a play.

If these same writers would devote as much time to the study of masters of the craft they aspire to learn as the student musician does to the work of the great composers, the results would be grati-

JEANIE MACPHERSON.

There was a time, a few years ago, when visitors were directed to Miss Jeanie Macpherson's dressing room; now they are ushered into her office. All of which merely emphasizes that Miss Macpherson was once an actress and is now a scenario writer.

Miss Macpherson's mother was a French woman and the daughter was educated at the school of Mlle. Defacques in Paris. After her graduation, Miss Macpherson turned to the stage for her career, appearing with Forbes-Robertson and later under Henry B. Harris in "Strongheart." As Tita with James T. Powers in "Havana," she appeared on Broadway for a year.

From the beginning, motion pictures attracted the talented young actress. So it was not surprising that she turned to the cinema at the earliest opportunity. She appeared in a number of the early Biograph productions, deserting this organization in time to play leads with the Universal. Here she secured an opportunity to write and direct as well as play in her own productions.

Miss Macpherson appeared in a number of Lasky studio productions, but it is as a scenario writer that she has won her greatest fame, both in and out of the studio. She is the author of the majority of Cecil B. de Mille's productions of the past few years and is devoting her talents exclusively to his pictures. The list of her screen successes includes "Joan the Woman," "A Romance of the Redwoods," "The Woman God Forgot," "The Whispering Chorus," "Don't Change Your Husband," "For Better, For Worse," and "Male and Female." She also did the scenario for "The Affairs of Anatol."

Miss Macpherson is an enthusiastic aviator and spends the major portion of her out-of-the-studio time sailing over Hollywood in her aeroplane.

fyngly different. Unfortunately for both the writers and the screen, this does not happen.

So I say again: See pictures and more pictures and still more pictures. Study them. Analyze them. Get all you can from them. But don't copy!

Therein lies another grave danger. Copies can never hope to equal the originals. Furthermore, there is no market for second-hand stories. Yet the inexperienced writer, not infrequently, unconsciously borrows ideas from successful stories and weaves them into his or her work.

Study the produced screen stories for the generalities. Learn for yourself how and why things are done. Then, using this knowledge as a tool of your craft, construct your own story.

But it must be your own story. It must have an idea all your own as its theme. You can learn what kind of ideas are required by the screen from a study of it, but you cannot get ideas by this means. The idea must come from within. Only the general outlines may be acquired from other sources.

The screen needs writers. But it needs writers who know its requirements. It is not interested in that large class of would-be scenarists who will not take the time and the trouble to study and work before attempting to sell their stories.

Learn the rules of your craft by studying the efforts of successful craftsmen. In other words: Learn about pictures from pictures!

Market Requirements of the "Hearst" Group of Magazines.

(Continued from page 14.)

and it is 'life' in fiction that appeals to a large majority of our American readers." In line with this statement, Mr. Blackman says that good, *short* short stories are always given careful attention; the story of from 1,000 to 3,000 words is especially desired if it is up to the magazine's standards. Serials, novelettes, and special articles are also used, and all these should strongly reflect the feminine note, and the atmosphere should be that of gentle and quiet breeding, combined with the spirit of youth and optimism. *Harper's Bazar* is an especially good market for the young writer who really can write; but here, again, a study of the magazine itself will be the greatest help in guiding you toward a certain and well-paid-for acceptance.

In conclusion, make yourself familiar with all four of these ably-edited American periodicals; ascertain from their contents the particular "slant" of each of their editors; then set yourself to write the various kinds of material that they use, according to your personal medium of expression, and remember always that high-class work is not only its own reward, but that it brings a substantial financial reward when sold to such magazines as these of which I have been writing.

HUMAN INTEREST IN PHOTOS

BY WILL DOLEN.

THOSE who click cameras with the dual purpose of selling their best prints and retaining others for their own edification and amusement, are beginning to observe the increasing demand, by editors, for the human interest element in pictures.

Prints are frequently returned as unavailable for no apparent reason at all; the print submitted was, we thought, particularly suited to the magazine selected as a bulls-eye. But there is a reason for everything, so the next best step is an examination of our efforts as to why the editor rejected them.

In a photo of farming, sporting or similar activities and vocations, a person appropriate to the atmosphere is of great help in selling the print; but, if one accentuates the person posing too prominently the human interest has been overdone—fully as detrimental to sale as no human interest. Remember, therefore, not to present too much of the human element. Here are a few suggestions, intended to help the worker formulate others which will really assist immensely in selling:

If photographing farming scenes, have some one appearing in the picture dressed appropriately as if working, examining something or fixing some object, *never* looking directly at the camera. In sporting snapshots, a camper bending over the campfire on the trail, or holding game while registering a pleased, humorous or contented expression. Novel ways of hanging captured animals are very desirable in sporting snapshots.

In general photos, the main object is of most importance; yet a photo of the Grand Canon sells quicker if a person is nearby, gazing upon it raptly, and showing the appalling size in comparison to the person, as will also a print of the ocean with a ship in the distance.

VERSE PATTERNS IN ENGLISH POETRY

By Robert Lee Straus, M. A.

Instructor in the University of Cincinnati.

EVERY work of art may be said to possess two distinct phases—inspiration and technique. One appeals to the feeling; the other to the intellect. One awakens emotional satisfaction; the other impresses by its mastery of form. Poetry, like art in general, has this double obligation to sentiment and intelligence.

The poet, therefore, must unite two faculties—the inspirational and the “perspirational;” and in proportion to the excellencies of both will the poet’s work be judged. But there is no power under heaven that can create the divine afflatus where it does not exist. All that the critic can hope to accomplish is to explain the essentials of the poet’s *craft*, and to distinguish between the worthless and the worthy in matters of workmanship.

Such analysis of the province of the poet need not discourage the young writer, but should encourage him in striving for mastery of the principles of poetic craftsmanship and for perfection of poetic form. Out of a highly developed technique grow the ease, the charm, and the artistry of many an immortal poem. The beginner, then, should give his days and nights to the study of verse and verse patterns, remembering Leigh Hunt’s pertinent statement that every poet is a versifier, every fine poet an excellent one.

The first problem of the poet who has an idea or an emotion to express is to select a suitable meter and verse form. Fortunately, this choice is often determined for the poet by the very nature of the idea or the emotion that seeks expression. The subject matter of an elegy will hardly allow light tripping octosyllabics, nor will the content of a convivial lyric permit long, stately Alexandrines. Usually, therefore, the good poem finds its own organic unity of thought and form. The pulse of the emotion and the pulse of the rhythm are one; the union of spirit and body is inevitable.

There are times, however, when the poet must deliberately and consciously select the verse pattern most appropriate to the par-

ticular idea or feeling he desires to voice in poetic form. Here, again, he has the choice of inventing a new pattern or of utilizing one of the standard types employed by poets of the past. Though such invention offers much fascinating experiment, it is wiser for the young writer to adopt one of the tried and accepted forms. These verse patterns woven by the great masters reveal potentialities which can be put to ever new and noble usage.

There should be no quarrel with the conventions of poetry, for it is by its conventions that poetry lives and moves and has its being. The poet should delight in mastering complexities as they present themselves, and he should find inspiration in overcoming difficulties that prove him worthy of his craft. The beginner, moreover, must be scrupulous in the matter of regularity. He should never allow external irregularities to creep into his verse unless they are insistently demanded by internal changes of thought and feeling. The poet must give evidence that he understands and abides by metrical laws before he presumes to break them. Indeed, the only true and ultimate liberty, in poetry as in life itself, comes from obedience to law.

It is well, therefore, for the poet by experiment to familiarize himself with all the standard verse patterns. Only by long and conscientious apprenticeship can he prove himself competent to employ his art skilfully and worthily. Accordingly, the poet who takes pains to serve that apprenticeship, to perfect his knowledge of metrical forms, and to master the various difficulties of his craft, will find himself happily prepared to give utterance, wisely and well, to the urgent thoughts and feelings of his soul.

In beginning, it is essential that every writer become thoroughly acquainted with the grouping of verses, both the non-stanzaic and the stanzaic groups. In these groups the single line, or the verse, is the primary structural unit of composition. Often verses are not grouped together to form

larger structural units, in which instance they are called "stichic." More often, however, verses are arranged in groups to form stanzaic patterns or complete poems of specific length and structure.

By far the most important example of stichic verse, or unrhymed lines not grouped in stanzaic form, is unrhymed iambic pentameter, or *blank verse*. Since this medium has no definite structural pattern, it tends to follow the same principles that regulate paragraph structure in prose. That following paragraph of blank verse from Tennyson's *The Passing of Arthur* serves as an effective conclusion in the final scene between Arthur and Sir Bedivere:

So said he, and the barge with oar and sail
Moved from the brink, like some full-breasted
swan

That, fluting a wild carol ere her death,
Ruffles her pure cold plume, and takes the flood
With swarthy webs. Long stood Sir Bedivere
Revolving many memories, till the hull
Look'd one black dot against the verge of dawn,
And on the mere the wailing died away.

Such metrical paragraphs may be used as introductions, as completely developed topics and subtopics, as transitions, or as endings in a poem. Moreover, a grouping of stichic verses may serve, as in prose, to form a separate paragraph for each speech in dramatic dialogue or conversation:

Then spoke King Arthur, breathing heavily:
"What is it thou hast seen? or what hast heard?"

And answer made the bold Sir Bedivere:
"I heard the water lapping on the crag,
And the long ripple washing in the reeds."

Ibid.

Much of the variety and flexibility of stichic verse groups comes from the freedom of division which may begin at any point in the line:

"He will repay you: money can be repaid;
Not kindness such as yours."

And Philip ask'd,

"Then will you let me, Annie?"

There she turn'd,

She rose, and fixt her swimming eyes upon him.
Tennyson, Enoch Arden.

Blank verse seems to attain to the freedom of prose and is furthermore unencumbered with rhyme. In reality, however, it is the most difficult of meters. The origin, growth, and perfection of this form is synchronous with the development of modern English poetry. Imitated from the Italian, and first used notably by the Earl of Surrey, it evolved to the "mighty line," of Marlowe. Shakespeare perfected its ease and stateliness and gave new music to the

rhythmical flow familiar in his plays. It was the sonorous roll of Milton's epic blank verse that stirred Arnold to say: "To this metre, as used in the *Paradise Lost*, our country owes the glory of having produced one of the only two poetical works in the grand style which are to be found in the modern languages; the *Divine Comedy* of Dante is the other." Milton made strange charges against rhyme as "the invention of a barbarous age to set off wretched matter and lame meter," and as "a thing of itself, to all judicious ears, trivial and of no true musical delight;" he thus defines meter as "consisting in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another." Blank verse, fulfilling these requirements, is characterized by a wide range of varying cadences, resulting from the changes of stress and the shifting position of the cesura. Run-on lines are so frequent that the single line in blank verse becomes less a unit of meter than in any other verse form. In addition, tone-color or verbal melody has been developed more extensively here than in any other meter, and this effect somewhat compensates for the loss of rhyme. Symonds has said that: "English blank verse is perhaps more various and plastic than any other national meter. It is capable of being used for the most commonplace, and the most sublime utterances. . . . Originally instituted for the drama, it received in Milton's hands an epical treatment, and has by authors of our own day been used for idyllic and even for lyrical compositions. Plato mentions a Greek musical instrument called *panharmonion*, which was adapted to express the different modes and systems of melodious utterance. This name might be applied to our blank verse; there is no harmony of sound, no dignity of movement, no swiftness, no subtlety of languid sweetness, no brevity, no force of emphasis, beyond its scope."

The introduction of rhyme tends usually to unite verses into definite stanzaic patterns; but it is possible to employ rhymed verses for a continuous movement closely resembling that of stichic verse. Such a continuous movement characterizes the Italian *terza rima*, which so interlaces its rhyme that throughout groups of three the middle rhyme of one group becomes the initial rhyme of the next group; thus: *a b a b c - b c d c d e d*. These groups of three may run on indefinitely, but there must always

be a concluding verse which closes the rhyme sequence by repeating the middle rhyme of the final group. Such an ending suggests that *terza rima* constitutes a series of quatrains which overlap by the fourth line serving both as the last line of the first and as the first line of the second quatrain. The most notable example of *terza rima* in any literature is Dante's *Divina Commedia*:

We read one day for pastime, seated nigh,
Of Lancelot, how love enchained him too.
We were alone, quite unsuspectiously.
But oft our eyes met, and our cheeks in hue
All o'er discolored by that reading were;
But one point only wholly us o'erthrew;
When we read the long-sighed-for smile of her,
To be thus kissed by such devoted lover,
He who from me can be divided ne'er
Kissed my mouth, trembling in the act all over.
Accursed was the book and he who wrote!
That day no further leaf did we uncover.

Byron, *Francesca of Rimini from Dante's Inferno*.

The most usual form of continuous rhymed verse in English poetry is the couplet, composed of a pair of verses joined together by a common rhyme. This medium is well adapted for the grouping of verses into paragraphs, analogous to, and obeying the same general principles as stichic verse.

The *octosyllabic couplet*, composed of four-stress iambic verses, is a time-honored meter for lyrical and lighter narrative poems. Where the last verse completes the sense of the couplet, it is called *strict* or *closed*:

They chain'd us each to a column stone,
And we were three—yet, each alone;
We could not move a single pace,
We could not see each other's face,
But with that pale and livid light
That made us strangers in our sight:
And thus together—yet apart,
Fetter'd in hand, but joined in heart,
'Twas still some solace, in the dearth
Of the pure elements of earth,
To hearken to each other's speech,
And each turn comforter to each,
With some new hope, or legend old,
Or song heroically bold.

Byron, *The Prisoner of Chillon*.

Where the sense finds its completion within the couplet or is carried over into the following couplet, it is called *free* or *broken*:

For folk were wont within that land
To cast the ball from hand to hand,
Dancing meanwhile full orderly;
So now the bridegroom with a sigh,
Struggling with love's quick-gathering yoke,
Turned round unto that joyous folk,
And gat him ready for the play.
William Morris, *The Ring Given to Venus*.

For variety and special effects, trochaic verses, or verses with direct attack, may often be successfully introduced:

To hear the lark begin his flight,
And singing, startle the dull night,
From his watch-tower in the skies,
Till the dappled dawn doth rise;
Then to come, in spite of sorrow,
And at my window bid good-morrow,
Through the sweet-briar or the vine,
Or the twisted eglantine;
While the cock, with lively din,
Scatters the rear of darkness thin,
And to the stack, or the barn-door,
Stoutly struts his dames before.

Milton, *L'Allegro*.

The *decasyllabic*, or *heroic couplet*, composed of five-stress iambic verses, is the most common form of the continuous couplet in our poetry. This couplet in its *strict* or *closed* form was the typical measure of the so-called eighteenth century classicists: 'Twas then great Marlboro's mighty soul was prov'd,

That, in the shock of charging hosts unmov'd,
Amidst confusion, horror, and despair,
Examined all the dreadful scenes of war.....
So, when an angel by divine command
With rising tempests shakes a guilty land;
Such as of late o'er pale Britannia past,
Calm and serene he drives the furious blast;
And pleas'd th' Almighty's orders to perform,
Rides in the whirlwind, and directs the storm.

Addison, *The Campaign*.

For purposes of variety the classical couplet was sometimes expanded into a *triplet* by adding a third line with the same rhyme:

Unlucky, as Fungoso in the play,
These sparks with awkward vanity display
What the fine gentleman wore yesterday.

Pope, *Essay on Criticism*.

Again, the second verse was sometimes expanded into an Alexandrine:

A needless Alexandrine ends the song.
That, like a wounded snake, drags its slow length
along.

Ibid.

The *free*, or *broken*, form of this couplet offers a marked difference from the "heroic couplet" proper. Here the individual line and the couplet alike lose their prominence as verse units. The general effect is similar to that of blank verse, the rhymes tending to make musical the lines rather than to divide them. Such couplets, therefore, follow the laws of blank verse, and add rhyme. Their periods and pauses, accordingly are determined entirely by the sense:

A thing of beauty is a joy forever;
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet
breathing.

Digitized by Keats, *Endymion*.

The *Alexandrine couplet*, composed of six-stress iambic verses, is little used in English poetry. Its tendency to break up into smaller parts makes it unfit for long, continuous flights:

The dew was falling fast, the stars began to blink;
I heard a voice; it said, "Drink, pretty creature, drink!"
And looking o'er the hedge, before me I espied
A snow-white mountain-lamb with a Maiden at its side.

Wordsworth, The Pet Lamb.

By all odds the longest poem in modern English in this measure is Drayton's *Polyalbion*. The *septenary couplet*, composed of seven-stress iambic or trochaic verses, is now rarely used:

Rejoice, oh, English hearts, rejoice! rejoice, oh,
lovers dear!
Rejoice, oh, city, town, and country! rejoice, eke
every shire!
For now the fragrant flowers do spring and
sprout in seemly sort,
The little birds do sit and sing, the lambs do
make fine sport;
And now the birchen-tree doth bud, that makes
the schoolboy cry:
The morris rings, while hobby-horse doth foot it
feateously;
The lords and ladies now abroad, for their dis-
port and play,
Do kiss sometimes upon the grass, and sometimes
in the hay.

Beaumont, The Knight of the Burning Pestle.

The measure tends to resolve itself naturally into four-stress and three-stress lines, resembling the "common-meter" of modern hymns, thus:

I tell of things done long ago,
Of many things in few:
And chiefly of this clime of ours
The accidents pursue.
Thou high director of the same,
Assist mine artless pen,
To write the gests of Britons stout
And acts of English men.

William Warner, Albion's England.

The *poulter's measure*, a meter unfamiliar to modern readers, is a couplet composed of a six-stress and a seven-stress verse, or an Alexandrine and a septenary:

Her forehead jacinth like, her cheeks of opal hue,
Her twinkling eyes bedeck'd with pearl, her lips
as sapphire blue;
Her hair like crapol stone, her mouth O heavenly
wide;
Her skin like burnish'd gold, her hands like
silver ore untried.

Sir Philip Sidney, Mopsa, in the Arcadia.

The name of the measure comes from the poulterers of Queen Elizabeth's day who gave twelve eggs for the first dozen and

fourteen for the second. Unfortunately, both the meter and the custom seem now to have disappeared.

(To be continued.)

ODE TO AN OFT REJECTED MANUSCRIPT

Welcome home, old veteran! Although 'tis but a few days since last I saw thee thou dost prove to me, I trow, thy great love for thy creator! Ah, I would that I might journey as thou dost; I would that I might gaze into the faces of so many great and mighty editors. Verily, thou art, indeed, fortunate. Far more so than I, thou varlet! who must e'en pay thy travelling expenses, and give thee each time a new jacket in which to hide thyself. Ha! I will send thee off once more, but list! returnest thou but once again, numskull, and I will burn thee alive, and thus end thy worthless career!

WILLIAM SANFORD.

CHARLES KENYON SPEAKS

Those persons who believe all a writer of screen plays has to do is grab an inspiration on the wing, dash off a scenario, drop it in a mail box and then wait for a check from a grateful motion-picture company, might contract a nervous chill by listening to the ideas of Charles Kenyon.

Mr. Kenyon, author of the stage success, "Kindling," and of many screen dramas, including "Beating the Game" and "The Invisible Power," is at the Goldwyn Studio now doing everything in the making of his pictures except the directing and cutting.

He thinks the day is coming—should be here now, in fact—when screen writers will first prepare their scenarios, next will write their continuities, then will go to the lot and direct, and after that will go to the cutting room and slice off half of the film they've evolved. Mr. Kenyon, who it may be deduced, never broke any sprinting records running away from hard work, said:

"Only when the author becomes thoroughly familiar with screen technique can he impress his own personality on the production. On the screen the best laid plan of the author may be entirely changed if some one else is allowed to write the continuity. Because of this photoplaywrights will be an established group of writers within the next ten years—absolutely different from other authors."

COLLEGE PROFESSOR BECOMES SHORT STORY WRITER

It is not often that you hear of a college professor becoming a writer of popular fiction, and especially fiction of the adventure type. That, however, is just what Kenneth Perkins has done.

KENNETH PERKINS, the young short story writer, who has within the last two years won a high place for himself, among the writers of warm-blooded adventure, tells why he abandoned the tranquil and secure business of instructing young college students for the most hazardous of all careers, authorship.

"My parents were missionaries," he explains, "and perhaps that accounts for the germ of wanderlust that is in my blood. Ever since I was born, a little over thirty years ago, at a hill station in British India, I have been moving on to some place new and to me unexplored. School teaching is a poor profession for a confirmed vagabond. Then, too, I've lots of stories, real bits of life as it is lived in the out-of-the-way corners of the earth, that I want to write."

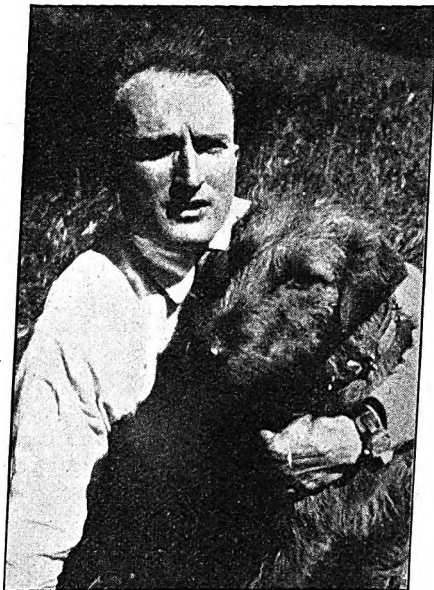
Mr. Perkins insists that he has had no adventure since nursery days, when he used to find centipedes in the toes of his shoes and go to sleep listening to the gaily-colored lizards that ran around the picture moulding, clucking to each other, but to those of us who have never sailed through a typhoon in southern seas or encountered Chinese pirate junks, his life would seem a series of adventures. After going to school in a hill station in the eastern ghats, Mr. Perkins shipped as an able-bodied sea-

man and beat about the ports of the Pacific, Japan, the Philippines and the islands of the South Seas. Then he revisited India to see the Taj Mahal again by moonlight and sleep under the familiar mosquito netting with his bedposts in cans of water to

keep off the centipedes and scorpions. Later he came to the United States, took his Master's Degree at the University of California, and taught two years in a Western college. But the war broke out, and Mr. Perkins left school to enter the army, became an artillery officer and taught equitation which, to the uninitiated, means horseback riding, at a training camp in Kentucky. After the war he returned to teaching, but soon writing occupied so much of his time that he devoted himself to it altogether.

"The fascinating thing about writing as a business, aside from the pleasure that one experiences when he has finished a story that he feels is as good a piece of work as he can make it, is the fact that one can live anywhere, in California today and New York tomorrow, and his work will be all the richer for it."

Mr. Perkins is especially interested in dealing with the superstitious, the unwritten laws and queer codes that govern the men who beat about the blue waters of the Southern Pacific.



Kenneth Perkins

PHOTODRAMA

A Series of Articles Taking Up Every Phase of Studying, Writing and Selling the Photoplay

By Henry Albert Phillips

Formerly Lecturer and Instructor in Photodrama in the Brooklyn Institute of Arts and Sciences; Author of more than 50 Produced Photoplays; Author of "The Photodrama," "The Feature Photoplay," "The Plot of the Short Story," "The Universal Plot Catalogue."

XII. BUILDING THE SYNOPSIS.

(Continued.)

IN an earlier chapter, on the technique and purpose of delineating our characters to great length in the Caste of Characters, we pointed out that in such a caste we came to meet and know the characters so well that it would be unnecessary to further explain their characteristics or give reasons for all of their subsequent actions. Granted that the caste does reveal the nature of the character fully, so that we are quite aware of what each principal character will do under a given crisis, we are now prepared to reap another benefit from such a thorough method. For in the synopsis there is no place for description of any kind. It is narration under constant pressure of immediate action or emotional intensity. The characters are already what we know them to be and the action follows logically upon that foreknowledge.

Thus, when we say in a caption that the Captain says: "I'll run the first lubber through that lays to foul me!", all know that it is actually what the Captain would say under those circumstances, for he is that kind of a man. Again, when "the Captain tears the dress off of her in his rage and throws it into the sea and then puts her in irons in the 'brig' for three days on bread and water," we do not wonder at all or need explanation for such conduct for it is the Captain all over.

But we shall have a stern corollary to fulfill under this method. For when we have gone to some length to give a personality and "character" to our people they must forever after be consistent to their own prototype, even when they are inconsistent, because we prepare for these inconsistencies by including a weak link in the chain of their character. In our caste we have portrayed the Captain, among other things, "an old salt of the old school . . . he believes in keeping women below decks . . . thinks a sailor's oath the most sacred

thing on sea or land . . . adheres to all the customs and habits as though he were a thousand miles at sea . . . is crusty, stubborn, and taciturn as one can be." Now turn him loose on land in a gathering of polite folk with his arch enemy in their midst, and the reactions are quite obvious.

Our synopsis then, literally must be charged with emotion and replete with action! Every sentence must concern one or the other. Every sequence must begin with one and terminate with the other. There is no room for independent action not concerned with the dramatic necessities of our photoplay. As when a baby is introduced—babies should not be allowed to leave their mothers and appear in plays unless the struggle hangs on and about them!—some companies and directors are wont to squeeze all the cunning out of the precious little nuisances for the edification of the gushers in the audience, regardless of the exigencies of the play. "Anything for a laugh," is an age-old policy among ignorant producers who think that what they are really trying to do is to spellbind an audience fifty cents worth—or whatever the price of admission happens to be. Writers fall into this same pitfall. They stumble upon "a good side line" and they proceed to "milk it" for all it is worth. Of course, if the side line is the only good thing about it, well and good. But a photoplay is a composition, so finely and closely knit together that no part may be taken from it, or added to it, without *distorting* it.

Therefore, it must follow that everything that appears in our synopsis must be significant and vital. Every line is the history of an action that is bound to cause a reaction, or is itself a reaction of an action. Everything that occurs in some measure affects the ultimate climax of the whole play. Every gesture is a pebble thrown into the mirroring pool that disturbs the whole surface!

Let us take, for example, the opening sequence in the synopsis, "The Mate of the Sally Ann." "We find Sally sitting on the back porch of the wrecked hulk of the 'Sally Ann,' her father's old schooner named after his dead daughter (our Sally's mother). She gazes longingly toward the distant watering village and especially at a fine summering place which she calls 'The Castle By The Sea,' imagining fine pictures of the lives of the people who live there." Thus we must endeavor in the first stroke to hit the *keynote* of our play. For what follows in Sally's dramatic case is the result of this longing to get away from her grandfather-Captain's restraint. "The Castle By The Sea" is none other than her own father's house that shall in the climax become her home! There is the contrasting fire struck at once between pictures of her lonely self and the happy social life of those people; her poverty and their wealth; her hardship and their luxury. We are made to sense what is to come, but in no wise to see it—yet.

Read the paragraphic sequences and note how they are interdependent. Each one is the result of what preceded and the cause of what is to follow. Thus we enchain interest and suspense. The conflict never slackens, rather it becomes more and more intense.

It becomes self-evident that a synopsis, to be successful, cannot be the result of slipshod work, which brings us face to face with the subject of process of procedure. As we have already emphasized, works of art do not just happen. They are the result of the power of vision supplemented by the vision itself; a story skillfully ensnared by a plot; a segment of life artfully pruned and plumed until it becomes more intense than life itself!

A photoplay demands *thought* first, last, and all the time. But thought positively must be preceded by *study*. One must learn what a photoplay is and how it is made. Going back a step farther, one must have had sufficient *education* to be able to put together the elementary forms of the English language in composition form, at least. And, finally and foremost, one must be gifted with creative *intuition* that will enable him to read human nature and interpret it.

Granted the possession and application of these qualifications, we are ready to proceed with the mere rules for writing a

synopsis. Learn the rules, by all means, but once learned through exercise it is best to forget them. Do your preliminary studies and exercises by rule, but rules will only hamper you if you have not assimilated and mastered them when you are ready to get down to the practical profession of photoplay writing. Immutable *laws* must govern and guide you then.

I have made it a rule, for instance, to think out every possible action, reaction and contingency of the play before I think of putting it on paper. I wrestle with the complications for days—maybe weeks—before I take my typewriter in hand. Make notes by all means, but bear in mind that once in the synopsis you must forever after hold your dramatic peace! Of course, valuable changes may occur to you and you are always at liberty to incorporate them in your play as long as it is in your possession. But remember one of the laws of drama is that of casting a pebble in the pool—the slightest disturbance will be felt through the entire body and reach the uttermost boundaries.

A plan is apparent, a plot is sensed, and a purpose is felt and the effect is *cumulative* in the well-made synopsis.

My next article will discuss *Parts, Captions, and Title*.

Henry Albert Phillips

THE MATE OF THE SALLY ANN

A Comedy Drama With Ingenue Lead
in five Parts

By Henry Albert Phillips

SYNOPSIS

Part III.

THE LANDLUBBER'S CAROUSAL

(Continued.)

The Captain has had a desperate time fighting his way through the servants, but has dashed aside every barrier by the liberal use of his cutlass. Pandemonium follows, women faint, and men vainly try to defend them. The Captain stands them all off, shouting: "I'll Run The First Lubber Through That Lays To Foul Me!" Then he takes Sally by the arm and marches her out.

The Judge has been visioning where he has seen this man before. Then he remembers while he was courting a pretty

girl on the shore of the sea, it seemed that this same wild man drove him away. Then he had learned that this Captain had sailed away and he secretly married the girl. He left her promising to return next day. But his rich parents got hold of him and on learning the truth threatened him. And so a month passed while he parleyed and delayed. He made his decision finally and returned—she was GONE! So the Judge sits till gray dawn trying to gather the embers and build the old fire anew.

The Captain tears the dress off of Sally in his rage and throws it into the sea and then puts her in irons in the "brig" for three days on bread and water.

Schuyler thinks he has lost Sally. Even the Judge cannot tell him where she came from. Schuyler, now lonely, too, takes his painting kit and climbs high among the rocks when who should he come upon but

his little Sally. She is a charming and perfect type in her quaint costume and he begins to paint her portrait as "The Fisher Maid." They are resting and chatting when the Captain, always listening for trade winds, detects a man's voice and appears, this time without his cutlass.

He recognizes Schuyler and without warning rushes on him like a mad bull and he and his painting are tumbled over the ledge into the sea.

Sally is now furious in turn and defiantly goes to Schuyler's rescue in her boat, since he can't swim, and rescues him. When he does not at first open his eyes she is frantic, and in despair reveals her true feelings for him by kissing him. He opens his eyes and smiles and she angrily puts him ashore. He goes limping off, still grasping his picture.

(To be continued in our next.)

SYNDICATING TO THE SUNDAY SUPPLEMENTS

A series of articles taking up every phase of securing, writing and marketing stories for the Sunday Newspaper Supplement—a most interesting and profitable phase of the writing profession—and one that offers unlimited opportunity.

By Felix J. Koch,

Contributor to the Leading Papers of the Country.

THE POSSIBILITIES FOR SYNDICATING MATERIAL

A TOWER clock in near distance struck the half-hour, accompanying the stroke with soft, musical chimes.

"Back in college," the man began, his voice strangely gentle now, "we learned that this is an age of division of function. It's an age of specialization. The butcher, the baker, the electrolier maker, each have their specific lines to follow, and so they cannot take time, even if they know how to proceed, and have the inclination to ferret so far into sources, to discover the answers to questions of the sort I have asked.

"Instead, they are willing to buy their daily papers—especially the 'Sunday papers,' as we call them—read the results of some other man's investigations into timely subjects, and so become familiar with matters to the extent that the average layman desires.

"Innumerable newspapers find that their Sunday circulations are double, often treble,

that of any week day. This is due to the fact that in communities boasting several morning papers, most families have the time to read just one of these each week day. News is pretty much the same in all of them—each gets its 'scoop' or 'beat' over all the others on some 'story' now and then; they differ in the manner of presenting that news, they differ in politics and so in editorials, but so far as keeping abreast with the times along news lines, read one paper, and you have practically read them all.

"On Sunday, however, people do not stop with one paper. Sunday is leisure day—the day when when many folk find most time to read.

"Whether right or wrong, from the standpoint of church doctrines which we cannot stop to discuss here, we know that a very large proportion of our population reads its newspapers on the Sabbath even more than on other days.

"The newspaper publishers, not slow to realize this fact, have long seen to it that each and every buyer of their paper shall be given just as much reading matter as they can afford to give for the cost of one copy, and usually as much as any one reader might desire. Competition between papers in a city often centers largely on these Sunday supplements, or 'magazines,' and since the cost of a copy of each paper is so small,—five cents, and in some cases now ten cents,—many people purchase, or subscribe for a copy of each of the Sunday papers appearing in their city, in order that they may take their pick of the reading material in the supplements very much as they would take their pick among the indices to so many other, more familiar forms of magazines.

"'Competition,' and he laughed, as he pointed to a huge budget of newspapers on a stool in the corner, 'is the life of trade,' in newspaperdom, as elsewhere. Competition forces each and every one of the papers in a given city to give its readers as up-to-the-moment, bright, interesting, sparkling Sunday supplement as its publishers can afford.

"Papers in a given city vie with each other principally on the entertainment and on the educational value of their Sunday supplements.

"It follows, therefore," and he flung open the doors to his safe cabinet, to reveal shelves of books filled with notes taken first hand, and with packets of envelopes filled with films to illustrate the data, "that the material for these papers must be prepared.

"The Sunday supplements and the Saturday supplements issued by some of the evening papers must have timely, trustworthy, informative material.

"Preparing such material," and he held up a small packet of envelopes containing perhaps two hundred films, "is expensive in these days.

"Here are some pictures taken in Labrador. They can be used for articles on the cod-industry of the North, on furring, on the knob-end of the continent, on the Gulf Stream, on ice-bergs, and on whaling and sealing, at any time.

"It involved a trip from here to Toronto; thence by rail to the east coast of Canada; by water to Newfoundland; a day and a half by rail across the Island to St. John's, the capital; then ten days by boat up the Labrador coast to Nain, to secure this little

collection, and the notes in the diary behind the packet as it rests on the shelf there. Then, very obviously, there was the journey home. You can figure out the cost of the trip for yourself. Remember a man must live and be clothed, *en route*; and that meanwhile he is not producing articles,—not earning."

He turned to another budget, or film-pack.

"Texas and the Mexican border,—the latter always apt to creep into the limelight," he said.

"Remember the big flood at San Antonio recently? You can readily see that papers all over the eastern half of the United States couldn't send writers to San Antonio to see the city, and tell of its interesting features, of the places harmed,—and have the accounts ready for publication while the flood was still the paramount subject in the public mind.

"Instead,—well, *there* are the notes and *there* are the negatives. In no less time than it would take to write an article on 'THE WALK TO TOWN,' we can turn out an article on: 'QUEER CORNERS OF STRICKEN SAN ANTONIO.'

"That article," he explained, demonstrating from his scrap-books with articles on other places,—Dayton, notably,—when they were stricken by some great holocaust, "is interesting to readers everywhere.

"The number of persons in any one city who read the papers of other cities,—with the exception of the New York and Chicago papers, which are almost national,—is so slight that they are not considered in the syndicating business, as we term this selling of the same work to many papers.

"The man in Cincinnati does not read the Columbus papers, nor the man in Columbus the Cleveland or Toledo prints.

"Except in the case of travelling men, the circulations of city papers do not overlap, or 'compete.'

"This being true, it is perfectly legitimate to sell the same material to one paper,—but to only one paper, then,—in each of a number of cities.

"That, in brief, is syndicating,—selling one copy of your material in as many different cities as you care to,—taking care that circulations do not overlap, and seeing to it that every article is dated, at the top or at the bottom, with the earliest date on which it may be published; or as correspondents put it, a 'release date.'

He turned to his card—file and, under the general subject of: **NEWSPAPERS—SUNDAY OR SATURDAY SUPPLEMENTS**, exposed to his caller's eye an almost endless list of names.

"When you've exhausted that list of American newspapers, there are the papers of Canada, of the British Isles, and then of Australia, too," he said.

"I believe you will admit that there's a pretty big market,—and, to be frank, a very profitable one,—open to whosoever can master the really simple knack of syndicating,—or, as it's often put, 'getting into the Sunday magazines.'"

He then went into details,—the whys, and wherefores of what is one of the most thoroughly delightful and probably the most profitable field of Anglo-Saxon journalism as practised today,—the syndicating of material to the Sunday and Saturday afternoon magazines.

NOTE: The next article of these series will appear next month.

GET IT DOWN ON PAPER IN BLACK AND WHITE

BY FRANK H. WILLIAMS.

ONE of the things that has been the greatest kind of a help to me in producing enough copy, since engaging in free lance work, to bring in a satisfactory income is to get everything connected with my business down on paper in black and white.

This means that I not only make notes of all ideas, suggestions and references which will be of help to me in framing articles and stories, and in securing photos, but that I also visualize the things to be done in the same way.

One of the easiest things to do in writing literature, near-literature, and pot boilers is to put off until tomorrow what should be done today, and to "kid" one's self into a belief that there is really nothing to be done.

Positively the best way to cure one's self of this sort of thing is to make out a schedule of work and to place this schedule on the wall in front of the desk where it can be seen at all times.

Each month I try to prepare and send articles and stories and skits to a certain list of publications which have proven to be especially favorable to my brand of copy. At the start of each month I make out a fresh list, based on the previous month's ex-

periences, and hang this on the wall. This list I divide according to the kinds of publications included. For instance the present month's list includes publications classified under the following headings:

Advertising, Drugs, Dry Goods, Electric, Business, Furniture, Grocery, Hardware, Hotels, Printing, Shoes, Painters, Music, Stationery, Tobacco, Confectionery, Jewelry, Men's Wear, Insurance, Humor, Stories, and Miscellaneous.

As an article or a skit or story is complete and mailed to anyone of the periodicals whose name appears on the list, that particular magazine is scratched off the list for the month.

At the top I write the date upon which I start work on the list, and also make a note of the total number of articles, skits, and stories to be prepared during the month, and the number that must be written each day, figuring full working days for five days in the week, and a half day on Saturday. Then each day opposite this heading, "Total Articles Written to Date," I make a mark for each article as it is finished, crossing off each four marks with the fifth mark. In this way I can see at a glance just what progress I am making, and whether or not I am working at a schedule which will turn out the required number of articles by the end of the month.

There's no getting away from a black and white statement of business needs like this. There's no chance of making one's self believe that there is nothing to do, and that one might just as well go fishing as not, when such a list as this is staring one in the face. There's always something definite and specific to be done, and a definite, specific time for doing it when the writer gets his job down on paper in black and white in this business-like manner.

This little list has been the greatest sort of a spur to me in getting things done, and in doing worth-while things. It has enabled me to work at free lancing like I would any other regular job, and it has enabled me to get results which have made it possible for me to continue free lancing.

And there ought to be a suggestion in all this for all other writers, whether free lance or part-time writers.

Get the things you want to do down in black and white, if you really want to produce, and get ahead in the writing game. Know where you are, what you want to do, and when to do it! It's a plan worth trying.

script records. It will be the first entry on the Statement of Profit.

The Statement of Profit shown (Figure 2) is self-explanatory. Total receipts less total expense gives the net gain.

This is quite accurate enough for most. However, if you wish to be very exact, part of the expense might go over to the next year. For instance, a beginner's typewriter might cost more than his total profit the first year, and he might wish to spread its cost over the several years he will probably be using the machine. Or a man might pay a quarter's rent in advance or buy a lot of stationery just before closing his books for the year. Or—to take a small item—the subscription to your favorite trade journal may run on for the first six months of the next period.

If some expense is carried over, the net

gain will be more than the \$211.49 shown. Below the items already on our Statement of Profit will appear something like this:

Inventory (add 1921 expense).....	\$211.49
Stationery	\$5.60
Magazines (to run).....	2.50
	8.10
NET GAIN.....	\$219.59

In this case, of course, the items "Stationery, Inv. \$5.60" and "Magazines" (to run) \$2.50" will be the first to appear on the expense card for the next period.

To tell the truth, one's statement is not always a joyous surprise. Yet it is worth while if it suggests more canny purchasing of supplies, or leads one to study the market instead of trying to endow the Post-Office Department by sending manuscripts flying about the country on the hit-or-miss plan.

S A N C T U M T A L K S

A series of articles on Short Story Writing, intended as a guide for those who want to know more about this interesting and profitable phase of the writing profession

By James Knapp Reeve

Founder and Former Editor of The Editor Magazine

IN discussing short-story work I have so far confined myself wholly to stories for adult readers. It is perhaps not amiss to say that ninety per cent of all beginning writers attempt these as their first step in literary endeavor.

There is, however, another wide field for story work—the writing of fiction for youths. It has been said that the writing of children's stories is good practice for more important and larger work in fiction, and should be done as a preliminary exercise. I do not agree with this wholly, as the *motifs* for the two classes of stories must be so entirely different; but it is true that juvenile work may be good practice work in helping toward facility of expression, because such stories can be expressed in more simple style and form.

But whether juvenile writing is taken up as a preliminary step, or for its own sake, it would be well for writers to realize that there is for it a wide field. We have a number of juvenile publishing houses that are giving earnest effort toward producing periodicals of sterling value, for young

readers, and others that are ready to put on the market any thoroughly good juvenile book.

There has been in recent years a very marked change in the class of material offered for younger readers. The dime novel of our boyhood has passed into innocuous desuetude, together with the cheap and trashy weekly devoted to wild and impossible stories of adventure and derring-do.

In their place has come the juvenile story—still of action, it is true—but of action that leads definitely toward one purpose, that of inculcating lessons of manliness, courage, fidelity, honor, honesty, consideration, loyalty and self-sacrifice. These are the qualities that we all admit are desirable to be developed in our developing youth; and while, with the exception of some of the avowedly religious publications, the too self-evident moral or sermon is not desired, editors earnestly are seeking for the story that brings home the lesson.

An illustration of the above was brought out in some of my recent correspondence. I had read an excellent boys' adventure story,

but the writer had missed a fine opportunity to teach a lesson of self-sacrifice. I pointed out the omission, and the story was re-written. A little later my correspondent wrote that it had been accepted by the David C. Cook Company, which had previously, with nine others, refused the tale.

In connection with this incident I would like to go out of my way a bit to speak again of the David C. Cook Company. They are publishers of a large number of juvenile journals—various ones that meet the needs of children from very tender years up to youths verging upon manhood or womanhood. In all the material published by them the moral and uplifting purpose, as I have instanced it above, can always be discerned. But the story never must be preachy, the writer never must indulge in sermonizing, and above all, he must be vital and *interesting*. Writers who are cultivating the juvenile field can not do better than carefully to study the publications of this excellent house.

As I have now begun to talk about particular classes of stories, or rather about special fields for the story writer, I may as well go a step further. I have previously spoken of the necessity for setting, atmosphere and characterization as concomitants of the finished short story. There are, however, certain magazines which specialize upon stories which are purely those of action. All else is subordinate. Just enough characterization is needed to enable the reader to sense the personality of the individual, and his or her relations to the others in the story. Only the most brief and essential setting is required; no description, no "fine writing" for a background is permitted, and "atmosphere" is shown only by the speech and action of the characters.

A considerable number of magazines have become popular by confining themselves almost entirely to stories of this type. To write such requires imagination and invention and the ability to discard to a certain extent purely literary impulses; in these, most emphatically, "the story's the thing!" Nothing else counts. Many writers who find difficulty in sensing atmospheric values or in making a setting for a story without drifting into a mere prosy description of landscape, might do well to study the stories of this class. As I have intimated, such do not reach the literary levels of the psychological story or the story of intense emotional or dramatic force; but

these are the stories that appeal to the man in the street, and consequently many discerning editors avidously are searching for such.

It must be borne in mind that in work of this character a certain happy medium is to be reached; some who attempt these stories completely confine themselves to dialogue, and in that way lose the greater portion of the fictional value; it requires a master hand such as shown by Anthony Hope in *Dolly Dialogues*, to develop a story entirely in this manner. But I am instancing such stories, as I did the juvenile stories above, to show that the fiction writer need not confine himself to a single field or method or class of work.

Aside from the writing of juvenile stories, two other classes of fiction work often serve as preparatory steps toward the larger field of story writing in general—these are: stories for the agricultural publications, and for religious journals. To speak of the latter first, I would say, without disparagement to the literary standing or quality of these, it is obvious that their short stories must be confined within certain bounds. The intensely emotional or dramatic story has no place with them. Neither has the "triangle" story, nor the rough and ready story of adventure, the humorous story, or the deeply psychological story.

While all their stories are not necessarily of a strictly religious trend, they must be wholesome, often carry some distinct moral, and depict the better and quieter aspects of life. Consequently their range is largely limited to household and domestic stories, and to love stories of a not very violent character. As the religious journals as a rule are not over-burdened with wealth, the rates of payment, except for a few notable exceptions, are rather low. But these publications as a whole furnish a considerable field for the beginning writer who is not yet sure enough of himself to attempt the more fully developed short story.

The agricultural journals are similar in one respect to the above; that is, the stories must be wholesome, and often it is desirable through them to teach a lesson or inculcate a moral. But here the lessons are such as should deal with the better aspects of farm life, and if lessons regarding progressive cultural practices can be woven in without too evident effort it is well to do this. Stories for the agricultural journals may have a decidedly wider range than those for the

religious journals. It is particularly desirable to give them an out-door flavor, and stories of adventure may be used, as well as the good old-fashioned love story.

I could cite several notable examples of men prominent in the short-story field today whose first work was in agricultural writing *per se*, who then drifted into the writing of fiction stories for agricultural journals, and from that into the general field. It perhaps is not generally known that these are the steps by which the late E. P. Roe "arrived." His first literary work was done at the instance of the late Dr. Fred Hexamer, of the old American Agriculturist, when that was an illustrated monthly, and consisted of reports of the garden work done by the men of Roe's regiment when the latter was chaplain in McClellan's Army of the Potomac during its long period of enforced inaction. With this beginning Roe went on until he had accomplished that juvenile gardening classic, "Driven Back to Eden," and his name had become a household word through "Barriers Burned Away."

It is not my purpose in these articles to tell *how* to write a short story; but rather, to point out methods of work by which the story, having been developed in the mind of the reader, may be brought to a proper form so that it will meet editorial approval; and to make evident, errors to be avoided, the knowledge of which often comes to a writer only after long and discouraging experience.

A long list of "don'ts" for writers easily may be made by anyone who once seriously has begun the collection of rejection slips. Without the purpose to make any such complete list, I am leafing over my note book to bring to mind some of the things that I have commented upon from time to time in my routine work.

To one writer I find that I said, "Your story is so wholly unreal and fanciful that I cannot imagine its acceptance by any discriminating publication." Here was a writer with fancy and imagination, who had let himself go beyond the realms of the possible; and while this might have been permissible had he been equipped with the imagination of a Jules Verne, or with sufficient scientific knowledge to give his flights of fancy a tinge of realism, his method was so unconvincing that the story was absolutely a failure.

To another who had written a story of wild and startling adventure, only to tell

at the bottom of the fifteenth page, in a single paragraph, that this was only a dream, I wrote: "Almost without exception editors dislike dream stories."

To another I wrote, "Editors as a rule dislike ghost stories; exceptions to this are in cases where there is a deep psychological twist, or where the ghost is an accessory to the solving of some mystery or crime, and where the ghost itself is not explained away by any commonplace solution, as of a sheet waving in the wind, or an untenanted garment seeming to have human form."

To another, "Keep your characters true to form throughout. You have a criminal, hunted for some desperate and heinous crime, and you picture his physical characteristics in keeping with this; yet three times in his flight you have him stop and "Utter a prayer." Desperate criminals are not much given to praying, and we lose our interest in this chap when we find that he is praying instead of fighting."

To another: "Your story has one great element of success; in the climax it contains a very great surprise, one that justifies all that has gone before; yet through the reading of the first dozen pages my opinion was entirely unfavorable; now, having read to the finish, I must admit that you have a good story, but the chances are all against its acceptance, as I doubt if any editor will read far enough to discover the crux of the story—the thing that makes it all right and plausible." Here is evidence of something that I have said before—that you must strive always to get an opening that will attract. Few editors are going to read through two or three thousand words merely in the hope of coming to something worth while in a story that in all will not be more than twice that length.

NOTE: Don't fail to read Mr. Reeve's next article in the January number.

MRS. EVELYN SNEAD BARNETT

Mrs. Evelyn Snead Barnett, Louisville author, lecturer and club woman, died recently. She was born in Louisville sixty years ago and was a direct descendant of Francis Scott Key. "The Dragnet," "Jerry's Reward" and "Miss Delire's Euchre Party" were among the books written by Mrs. Barnett.

DOES JUVENILE FICTION PAY?

By A. H. Dreher.

THE question frequently is asked: "Does the writing of juvenile fiction pay?"

Some writers are inclined to look down upon the writing of juvenile fiction as not worthy of serious effort. To those I would say: By all means, pass up this branch of authorship and continue to devote your attention to the production of best-seller novels and scenarios for first-magnitude screen stars; it pays better—if you can do it!

Most writers expect to be paid for what they write, in cold cash or crisp checks, and the higher forms of literature (if, at the same time, they are the most popular) bring the greatest returns. Writers of juvenile fiction are no exception, but to them comes compensation over and above the monetary consideration.

A child learns to speak in monosyllables before it learns to form words and sentences; creeps before it walks, and walks before it runs.

The writer, or would-be writer, who can sit down at his typing machine and dash off a story of the Satevepost calibre may well ignore the lesser forms, but the beginning writer can do worse than choose juvenile fiction as a starting point from which to grow up.

"The way to learn to write is to WRITE," is the advice most frequently given by those who have "arrived." It is good advice but writing for practice is about as interesting as practicing a piano lesson when the rest of the kids are out playing. True, it is that practice sometimes makes perfect, but the process may be hastened by the adoption of the most efficient methods.

Writing for publication (and pay) is more interesting than writing reams of stuff that never sees print. Furthermore, after a manuscript has been converted into a printed page, defects are more noticeable; it behooves the beginning writer, therefore, to write for publication the simpler forms of composition, and by a process of observation, improvement and experience, gradually to work up to more polished forms of expression.

The intimation that careless work is con-

doned or that "anything goes" with the publishers of juvenile fiction is not intended; on the contrary, great care must be exercised because youngsters are the most critical of all readers.

The writing of juvenile fiction should not be difficult for one who has the knack of story-telling. Perhaps the biggest mistake made by the tyro is that of trying to write about something of which he knows nothing; as, for instance, depicting a "high society" character when he is not of it, or writing a "wild west" story, although he never has been west of the Alleghenies. (Parenthetically, it may be stated that these things have been done in a manner that had made them acceptable to publishers of mediocre material, and so that their stories were more or less interesting to "outsiders" but not so to those "in the know.")

To write a detective story requires a knowledge of crime, criminals, psychology and detective methods. A convincing seafaring story cannot be written by one who has never been outside the state of Arizona.

A juvenile adventure story is something that is within the ken of every would-be writer because he or she has had experience at being a boy or a girl, and all boys and girls have had adventures.

There is a never-ending demand for clean, interesting juvenile stories; not namby-pamby stuff—even the Sunday-school periodicals don't want that. The stories can, and should, convey a lesson without making it too obvious. You can show the reader through the action and developments of your story that "honesty is the best policy" without saying it in those words. Boys and girls don't like to be "taught," but they do like to find things out for themselves. There's nothing to prevent the writer from occasionally making it a bit easier for them to learn, but he should remember that the average youngster cannot be fooled into thinking it is something else by sprinkling a few grains of sugar into a spoonful of medicine.

Perhaps the most common mistake of writers is that of attempting to "write

(Concluded on page 40.)

The Writer's Digest

A Monthly Journal on Writing Photoplays
Short Stories, Poems, Popular Songs, Etc.,

J. P. GARLOUGH Editor

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May this Christmas season be a most happy and enjoyable one! This is our greeting for every reader of THE WRITER'S DIGEST.

And as a Christmas wish for each and every one, may we say: **Christmas Greetings.** "Here's hoping for better results—more acceptances, and less rejections during the months to come!" Nor is this an idle thought, for behind it is the earnest hope that to every one may come a determination to "carry on" through early reverses—working—studying—persevering until your work is on a level that will cause it to be sought by readers everywhere.

And so, with this thought in mind, we heartily say: "Merry Christmas!"

It is a pretty story indeed—that of the high school lass whose first manuscript—a simple little narration of school life—took the editorial office by storm, and wafted the author in one grand sweep to a pinnacle of fame.

It is a pretty story—a very pretty story—but it is only a story. It is the romance of the writing profession—not always taking just that form—but that infinite something which places in all of us a desire to see our story in print.

It is a sad story—that of the high school lass now matured by years—whose manuscripts have returned, one after one, time after time, some of them bearing no comment, others a curt rejection, and once in a while one bit of advice, a bright ray of hope—a kindly comment or a suggestion for improvement and another trial.

It is a sad story—sometimes a very sad story, and usually it is a grim fact. It is the realism of the writing profession—that struggle against odds that broadens vision—increases skill—makes of the novice a master.

Romance or Realism? No! Romance and Realism. We cannot take away the romance. It is the crown of success—the joy in a task well done—the approval of others on a finished product. It is the incentive to continued effort and to renewed activity when the way becomes hard. But, with eyes on the goal, we must not neglect to give attention to the way in which we are to go. The trials and discouragements—rejection slips, and adverse comments—must be taken into consideration. Preparation must be made to meet them and there must ever be a determination to "go through" no matter what the odds.

Romance first—the incentive to become a writer—the desire to achieve. Then Realism—the hard work and constant effort that is required. And finally Realization of the ideals toward which we have been struggling.

And thus the writer must always look upon his profession. It is not all romance, nor is it all hard work, but through a judicious blending of the two there comes a realization which can be translated into satisfaction and profit.

THE DIFFICULT FEAT

Writing poems is not hard

'Tis very easy—let me tell 'um!

But join the hard part up with this:

After written—try to sell 'um!

THE NEWSWRITER'S CORNER

A Department for Those Interested in All Phases of Newspaper Work.

WHY THE NEWSPAPERS ARE FACING A SHORTAGE OF COPY-READERS

By Harry V. Martin

THE newspaper reporter is one of the most romantic figures of fiction. In the movies, in the magazines, everywhere but in the newspapers, he has been pictured as a modern Sir Galahad, who always foils the villain and carries off the beautiful dream-girl in the exquisite form of some old millionaire's daughter.

Volplaning (or rather Volsteading) down from the clouds, this opening paragraph gives one of the reasons why there is such an alarming shortage in the newspaper offices today.

The copy-reader isn't a romantic guy. When he appears in the movies, it is only for a few moments and he is nothing but a part of the scenery. He is the pale party, with the high forehead and the hoot-owl specs, who occupies the desk with the paste-pot and the shears and is just as important.

If you are a romantic boy, you won't hanker to be a poor old copy-reader, because when the reporter gallops back with the story about the millionaire's kiddo, the copy-reader just edits it and groans curses under his cigaretty breath at the gifted young reporter, that gummed-up typewriter, and the Hunt and Peck writing system in general.

When the reporter marries the million-dollar doll, the copy-reader puts a head on the yarn, takes three swings at himself with his right foot, and goes out for a ten-minute banquet on a ham sandwich and a cup of coffee.

It is this drab, hemmed-in existence that

makes copy-readers such a scarcity. Reporters get to see things; the copy-reader only hears about them. The copy-reader doesn't know what the millionaire's daughter looks like, until he sees her photo in the paper alongside the grinning countenance of the ignorant reporter-bridegroom. That's what he gets for being a copy-reader!

For some years young men, fresh from college and high school, applied for employment at the newspapers and "consented" to become reporters. The copy-readers were the ancient birds who had once been reporters and had worn out their legs on the job.

Nothing short of electrocution was considered so horrible as a sentence at long confinement on the copy-desk, at eight hours'

hard labor every night. Nobody ever wrote a poem about the copy-reader; never was he the hero of any movie, any novel, any anything. He was as romantic as a wart on an old maid's nose.

Well, time went on, as time will do, and the copy-readers bordering onto second childhood got such violent attacks of teething that they had to be wheeled home. Others just curled up and died. Younger men reluctantly took their places.

Then came the demand for advertising writers, press agents and sub-title writers at the motion picture studios. It didn't take much vamping on the part of Dame Fortune to lure the copy-readers into new fields—just an upward twitch of an eyebrow!

Newspaper publishers began to realize

Perhaps, at first reading, this third article from Harry Martin's pen (I should say typewriter) appeals to you as merely a bit of comedy. Down underneath the happy-go-lucky style, however, there is a hint for those of you who want to break into the newspaper game. No, not an idea for a new form of thriller and a high dive into the "star" reporter's job; that sounds nice, but doesn't happen so easily. There is a way to break in; a job that can be landed, from which by dint of steady application and hard work you can pull yourself up hand over hand to practically any position on the "staff" that you may desire.

the seriousness of the problem. They decided that the solution of the whole darned thing was to break in bright young men as copy-readers, instead of as reporters.

Walk into the editorial room of the average big-town newspaper today and you will see a group of youngsters at the copy-desk, as happy as chickens roosting in a tree during a snowstorm. They are learning the newspaper business in a new way. They've simply *got* to be copy-readers, if they intend to stick in the game that has turned cub-reporters into a Kipling, an O. Henry, and an Irv. Cobb. And even copy-readers have hopes of being great writers, some day!

Those of you who are newspaper people, do not have to be informed that, notwithstanding this clever move on the part of the publishers to keep their copy-desks fully occupied, there is a national lack of copy-readers at present. Conditions are better than they were a year ago, but are bad enough at that. Had it not been for the slump in the movie industry, which sent scenario writers, sub-title men and women, press agents—yes, and actors, back into the newspaper game, temporarily, the dailies would be in bad shape indeed. The addition of a small army of advertising writers and salesmen of all kinds, come home for the time being, to smell again the blessed perfume of printer's ink, helped considerably also.

Some newspapers adopted baseball tactics, sending out "scouts" to nearby cities, who offered work to desk-men employed on other sheets. Until very recently, a copy-reader who was dissatisfied with his job could wire almost any six metropolitan newspapers and receive four or five favorable replies. A few of the more desperate publications would even advance train-fare, if they knew the applicant's reputation was good. (That, better than anything else, shows you how badly men were needed.)

Those of us who have put in long and usually unprofitable years at helping get out a newspaper, realize that most of the movie stuff about the romance of a reporter's life is just—*Bunk!* This doesn't mean that the *Golden Girl* has never been known to come into the intimate life of a fellow-writer—sure, reporters *have* married millionaire's and multi-millionaire's daughters! And why not? Don't we reporters help their dads make the millions?

But the most of us marry—or want to marry—some honest workingman's sweet-

facéd little girl. Furthermore, we have been known to marry and live happily ever after—some of us!

"Money doesn't mean everything." Don't laugh. It's an old gag, but a mighty true one. If we didn't believe it, how could we be newspapermen and women?

A FEW MARKETS FOR AGRICULTURAL ARTICLES

THE KANSAS CITY WEEKLY JOURNAL, Kansas City, Mo., uses farm stories, human interest, and farm features—all articles of general interest to the farmer are included in the editorial needs of The Kansas City Journal. The Weekly Journal is a weekly newspaper with agricultural interests; hence we require only articles that would be of interest to farmers. All mail should be addressed for the attention of G. W. Rhine. Payment is made on publication, and manuscripts are reported on immediately.

THE JOURNAL OF FARM ECONOMICS, Lancaster, Pa., "is the official organ of the American Farm Economic Association. Practically all of the articles which are published in the Journal from time to time are supplied by members of their organization. They do not pay outside contributors." L. A. Moorehouse is the Editor.

AMERICAN SEEDSMAN, 332 South La Salle St., Chicago, Ill., is issued monthly; \$1.00 per year, and 15 cents per copy. The Editor, Newton C. Evans, writes: Thanksgiving and Christmas articles are the present special needs, and as many photographs as can be obtained can be used. Growing and Harvesting of Seeds (not grain or farm products). In other words, the seed grower, not the farmer. Retail store methods (applicable to seed stores). This includes window displays, advertising, credit plans, promotion of new business, handling of help, arrangement of interior, etc. Side lines—articles on sidelines that can be carried by seed stores: Poultry supplies, insecticides, sprayers, etc." Payment is usually made on publication, unless author submits especially valuable manuscript which is paid for immediately. The rates are from one-half cent to two cents a word.

THE AMERICAN AGRICULTURIST has moved from 315 Fourth Avenue, New York City to 461 Fourth Avenue, New York City.

THE SONGWRITER'S DEN

A Department Devoted to Song Writing and Song Writers

FINDING A MARKET

By Lee Ice

YOU have probably been told that it is easy to write a song. Frequently, I see advertisements that contain this statement. Of course, it's easy to write what some concerns and studios call a song. But is it? Here is a statement that may seem ridiculous but nevertheless, it is a fact.

I have picked out three hundred songs, from amateur writers, that I have examined. Twenty-five were as good as the average published. Only two I picked as hits. These were both waltzes: The other two hundred and seventy-three contained merit, of course, but were lacking in something, mostly originality and imagination.

Can you imagine yourself pawing over this mess of manuscripts to find only two that had the ear marks of hits. Then let's magnify this situation and place ourselves by the side of some large publisher's desk, where the professional manuscript reader has to paw over thousands of songs. Now is it any wonder to you why your song doesn't get very much consideration from the publisher? Just think of that reader having to look over one hundred and fifty songs before he finds one that looks good, and then ninety-nine times out of a hundred that particular song would have to be revised or re-written to make it available.

In a large publisher's catalog one song in every ten averages a hit. That goes to say that the professionals average one hit in every ten they write. Well, well—some of you may think you can do better, but believe me you have the goods if you can. And as my average shows, one song in one hundred and fifty will average a hit. That is, according to my own fancy and with proper revision, of the amateur's song.

Now stop for a minute and draw a good deep breath. See if you can put yourself on the inside of the music publishing business. Seat yourself in the manager's chair. How would you feel to be there? Why, you wouldn't know how to act. That's it. The music publishing business was founded long before you or I ever thought of writing a song, and how are we going to change

it? We cannot. We must write to suit the publishers.

Every publisher has to pay enormous sums each year for readers to examine manuscripts. It is estimated that a writer has one chance in a thousand of getting his work accepted. Why? Because, there are several reasons. The biggest reason is that these writers submit ordinary material. They do not realize that the publisher's own staff can turn out all the ordinary material that the publisher desires. A prominent publisher explained to me one day. "We can turn out all the ordinary material we want inside our organization. We want hits and are willing to pay for them. We keep a regular manuscript department working all the time where writers may submit their songs for consideration. It costs us enormous sums every year to keep this division going. Yet we cannot get what we want—hits."

Finding a market is a different task, and you must not expect me or anyone else to tell you how to do it. It seems that every writer must have an individual way to get into the game. One of the best ways to get your work considered is to pick out a few of the smaller publishers, whose publications you know, and who use the type of material with which you are familiar, and then write with a view of placing your work with them. Keep writing and submitting your work. But be sure it is in its best form before you attempt to let a publisher see it. A bunk song knocks the bottom out of your chance of placing it.

If a publisher hears from you regularly and often, and your work shows improvement all the while, would it not be encouraging to him and would he not naturally begin to give your work closer consideration? Ofttimes we get our manuscripts rejected, and then we blow up. It doesn't pay to act this way. Song writing is a game that takes years of study and work, and we must be patient, good humored, and endure it till we are capable of producing something really worth while. It is that little invisible

something that keeps urging us on and on, that really puts pep into a song. We must really desire to write a big hit song with all our heart and soul, before we can ever produce one.

Flashy, fake advertisements of gold dollars, thousands of them, offered to writers for songs, have done more toward retarding and discouraging the American song writer than all the rejection slips the publishers could possibly mail. If you are going to learn to write real songs, you must be patient, take your time and work your way to the front. Nothing comes unless we work. Don't write one song and stop. Keep on writing. Remember the amateur's average, a hit in every hundred and fifty songs. If you have written one hundred and fifty songs, I assure you you must have a hit among them.

You may have to submit a manuscript every week for a year before you get one accepted, but keep up the good work and success will find you sometime, sure.

With the Song Editor

If you have a question for *The Song Editor*, please observe the following rules:

Address all inquiries to *The Song Editor*, care THE WRITER'S DIGEST, Butler Building, Cincinnati, Ohio.

If you wish a personal answer enclose a self-addressed stamped envelope. Inquiries not accompanied by return postage will be answered through these columns only.

Mrs. M. McC., Norwalk—Evidently you are entertaining one of the propositions advanced by the ever-active song shark. Contracts issued by reputable publishing concerns usually do not contain clauses relative to the amount of "payment" due them at stated intervals. Rather, they stipulate "dates" and "payments" applicable to the season royalties which will be due you. Bona fide publishers do not request financial assistance from writers, and this fact should aid you in determining the honesty of any future proposition submitted to you.

D. L. M., New York City—The concern you mention does not accept outside numbers except in rare instances, securing the bulk of their material from writers who are stockholders in the company. Ordinarily it is a loss of time and postage to submit manuscripts to them.

L. P. K., Hammond—This Department is maintained expressly for the benefit of song-writing subscribers, and it is our earnest wish to lend assistance whenever possible. However, for obvious reasons we

cannot undertake to advise in the matter of purchasing stock in music concerns. We would suggest that you take up financial matters of this nature with your local banker. In all probability he can secure much valuable information for you relative to the stock.

H. W., Chelsea—The Otto Zimmerman & Co., Cincinnati, Ohio; John Worley Co., 48 Stanhope St., Boston, Mass., and Rayner, Dalheim & Co., 2054 W. Lake St., Chicago, Ill., are all large music printers and thoroughly equipped to handle any phase of music printing. They also prepare and print title pages from every process, and are very fair-dealing.

T. H., Chicago—Your song-poem is absolutely valueless. Generally the title lends some hint of the story theme to follow, but your effort entirely overlooks this important detail. In brief, your subject, title, and development, are so poorly chosen and finished as to warrant exclusion from review.

Note—In the future only those lyrics possessing some especial feature of subject, title, or development will be afforded review space in this Department. Lyrics so poor as to preclude any possibility of enhancing their value by a short review will be returned at once. I trust the fairness of this decision appeals to everyone. However, if possible, we shall gladly make suggestions tending to improve lyrics of promise, and if need be, recommend competent revisers.

J. H., Kansas City—Your song is excellently done and I assure you, of a type publishers do not hesitate to catalog. The idea is pleasantly presented, and possesses a very fine melody. Would advise you to submit to C. C. Church & Co., or Jack Mills Music Co., for consideration. These concerns are thoroughly reliable.

T. O. L., Memphis—The concern you mention is a long-established house and enjoys an excellent reputation among writers. The contract clauses you speak of are not unusual; in fact, are a part of every acceptable contract. The reference to "new issues" applies to copies given away for advertising purposes. These generally amount to a thousand or so copies and as this is a total loss to the publisher, are not subject to the royalty basis. A royalty of one cent is considered very good. Yes, the contract forwarded for your signature is the original. Simply sign and return and the publisher will forward a duplicate for your use.

U. H., Accord—Technical questions will not be discussed in these pages. The technicalities of musical composition possess but limited, if any, appeal to the average reader and, therefore, are excluded. Space limitations also prohibit the lengthy discussions such questions necessitate.

R. E. S., Union City—The lyric you submit is most excellently constructed in every detail, and possesses also a very striking title. The idea, however, has been used scores of times, and unless the lyric is set to an exceptional melody, you will find difficulty in interesting publishers. Young writers should endeavor to present old ideas in new dresses, or find new subjects altogether.

H. H., Atlanta—Do not countenance that sort of a proposition for a minute. The Federal prison in your town now harbors quite a sprinkling of former songsharks detained therein because of activities along this line. Every dollar of the seventy-five these unscrupulous persons require of you will probably be a total loss if you entertain

their proposition, albeit they promise the sun, moon, and twinkling stars. As a matter of fact, they probably haven't the slightest intention of going through the process of publishing and marketing the song as they lead you to believe they will. True, they secure a copyright in your name, prepare a more or less indifferent musical setting, and supply a certain number of extremely cheaply printed copies of the song, but that is all. They make but little effort to market the song through the regular channels, and consequently your only hope to realize a profit on the transaction is to dispose of the copies allotted you. In fact, they have sold you "printing," which was their first intention, and incidentally, "printing" you could duplicate at one-third the cost.

G. H. M., Hamburg—This Department is in touch with competent composers and arrangers and will undertake to assist readers in securing musical settings, harmonizations, band arrangements, and orchestrations. This is a service we believe will prove highly advantageous to readers in need of such services.

WHAT WRITERS ARE DOING

A little news corner to chronicle the doings of those in the profession. Items for this department are requested. If you don't care to mention yourself there is always something concerning your friends that will be interesting to others who read The Writer's Digest.

MRS. ANNIE CROSS ELLIS, a Boston newspaper writer, has been awarded the first prize of \$500 for the best story of human interest, in the contest conducted by the Physical Culture Publishing Company. The story points a moral to the girl who steps aside from the conventional path. The prize-winning story is entitled "To the Man I Once Loved."

June Olcott, famous stage star, has turned to writing as a pastime. Between stories and song lyrics her time is well occupied. She has just written three songs which will appear soon in The Song Foundry Music Co., South Bend, Ind., new fall catalog.

The prize of \$150 offered by the Birmingham Writers' Club for the best poem submitted to its Semi-Centennial Poetic Contest has been awarded to Mr. Wallace M. Sloan, Fort Payne, Alabama.

Clarence H. de Goveia, of Bloomington,

Ill., whose book, "Personality Plus," has run into a hundred thousand edition in less than three months, has definitely left the newspaper field, in which he has been connected as an editor for the last five years, and will take up creative work entirely. Mr. de Goveia plans, as soon as business conditions are stabilized, to start a Middle West magazine of fiction and opinion, with offices at St. Louis.

Ada Mae Hoffrek, of Rutherford, N. J., has an article, "Making Your Music a Joy to Others," in the October issue of *The Musical Observer*, New York City. "Self-Training" appears in the August number of *Vaughn's Family Visitor*, Lawrenceburg, Tenn., and "Early Influences" in the September issue. She is a regular contributor to the above magazine.

"Under Western Skies," a new waltz ballad by G. Jerome Long and Fred W. Link, described as a number of original,

delightful melody and wonderful harmony, is now listed by the Forster Music Co., Chicago, Ill., as one of their best sellers.

Sylvester DePasture, of the Avalon Music Co. (Suite 304), 309-11 Fifth Ave., New York City, announces the release of a charming fox trot number, entitled "Charming." Professional copies and orchestrations are now ready.

One hundred and sixty-four books an hour since the year 1913. That is the sales record of Gene Stratton Porter's books, according to calculations recently made by the publishers.

"The First Person Singular" is the title of William Rose Benet's first novel, soon to be published. Although a success as a poet, it does not necessarily follow that this venture into other fields will fare as well. The reception to be accorded this forthcoming volume is, therefore, furnishing some interesting speculations for the friends and followers of the author.

Now that Mr. Tumulty's story of the Wilsonian administration is in print, attention is being turned to the story of President Wilson's association with the peace treaty, which is to be published by Doubleday, Page & Company early in the new year. This volume is being compiled from Mr. Wilson's personal material by Ray Stannard Baker, who was one of the leading journalists with the President throughout the peace conference.

Robert W. Service, the "Poet of the Yukon," who for several years has made his home in Paris, arrived recently to spend the winter with his family in California. Mr. Service will have a new novel next year which centers about the Casino at Monte Carlo. The title chosen for this work is "The Purple Paradise."

A most interesting feature of the recent semi-centennial celebration in Birmingham, Ala., was an exhibit of the works of Birmingham authors. Eighty-four names appear on the list, some of them with several volumes to their credit. The oldest volume is "Marston Hall," by Mrs. Ella Byrd; the newest, "The Book of Birmingham," by John R. Hornaday. To Mary Johnson goes credit for the largest number, sixteen

in all, while Octavus Roy Cohen has contributed six.

The following, from an editorial in a recent issue of *The Literary Review*, is of much interest:

"Now that those American writers whom it is convenient to call 'younger' are being read in England, it is interesting to observe the results as reflected by the views of English critics. Within recent months, London publishers have issued the works of such authors as H. L. Mencken, Evelyn Scott, Sherwood Anderson, Sinclair Lewis, Edgar Lee Masters and Henry G. Aikman. The vehemence of some of the comment indicates that—they are, at least, a challenge. As might be expected, H. L. Mencken is the main object of attack. He is accused of every conceivable offense, from vulgarity to ignorance. Sherwood Anderson is accused of poking a stick into an ant heap. Miss Dorothy Canfield is dull, and Sinclair Lewis has been described as writing a half-baked book about half-baked people, or words to that effect."

Rudyard Kipling's second screen story is now in the course of production. The title of the new story is "The Gate of the Hundred Sorrows," and it is said to be a worthy successor to "Without Benefit of Clergy." The famous novelist's consent to enter the motion picture field caused a great stir in literary circles, but the filming of his first story has allayed all fears as to the possibilities of a translating literary refinement to the screen. It is said that Kipling is highly pleased with the rendition of "Without Benefit of Clergy" and that he is deeply interested now in writing additional stories for the screen.

The coming of H. G. Wells to the Disarmament Conference is being hailed with much enthusiasm by the press of the country, and especially by those papers fortunate enough to secure the privilege of printing the reports of the conference from the pen of the famous writer.

A most interesting test was made by *The Publisher's Weekly* recently in asking booksellers to vote on whom they considered the most significant American writers. The method of estimating the vote was to give 40 points every time an author was placed in the first position and one point less for each position below that. The list of 40

(Continued on page 44.)

WINNERS IN RECENT "COSMOPOLITAN" CONTEST

FIRST PRIZE

HUGO HAMILTON,

635 E. 19th St., North Portland, Oregon

Lanyard's first act was to examine Popinot. The last bullet has penetrated the *apache's* brain. Lanyard assured Liane that Popinot was dead, and she permitted him to assist her to her stateroom.

"*Co va bien*," thought Lanyard. Popinot dead and Monk, who might frustrate his plans, incapacitated for some hours, as useless as the ruined compass.

Mr. Swain appeared on the run, immediately took charge. Hastening to the bridge, he took the abandoned wheel, and put the yacht on what the compass indicated as the course.

Lanyard returned to his chair near the taffrail. From now on he did not wish to be very far away from the stern of the yacht. Events were due to happen, and he had but one thing to do, to be ready. Under cover of the fog he glided to where the small power tender swung from her davits, and did something to the falls which would, to a sailor, have been significant. Again in his chair, Lanyard waited. The yacht was proceeding under slow bell and soundings were being taken as rapidly as was possible.

Then came a violent clang of the engine telegraph, a hoarse shout from the bridge, a shock followed by the crash of falling masts, the bow of the yacht rose perceptibly into the air, and amidst the sounds of splintering wood, breaking glass, ruptured steel, escape of steam, and shouts varying from fear to rage, the Sybarite piled herself upon the rocks of the Long Island shore.

Phinuit and Monk rushed for Liane's stateroom.

"The jewels!" Monk gasped.

"I have them," answered Liane.

"Then for a boat!" he cried. "The power tender!"

But they found that tender gone.

"That damned Lanyard!" cried Monk.

"To hell with him!" said Phinuit. "We have the jewels. Get to another boat."

Hidden by the fog, Lanyard, about to start the motor of the tender, curiously enough almost duplicated Phinuit's remark.

"To hell with them! I have the jewels, and they have my answer," he muttered.

They had not hoodwinked him with the set of paste jewels they had shown him. This set had been made prior to the robbery, and menaced by Popinot and Lanyard they had placed them in the safe as a blind. The real jewels had been

placed in a shoebox in Liane's stateroom. Lanyard had located them, and had substituted for them an equivalent weight. The jewels hidden in a locker in the tender, he had nonchalantly awaited the crucial moment.

Lanyard grinned as he pictured the consternation of the trio, when, if they succeeded in getting to safety with the box, they should discover the nature of its contents.

"And now," muttered Lanyard, as the motor answered his efforts, "to creep up this coast, find a harbor, and a train to New York. Then a cablegram to Madame, arrange with the French consul to get me, with these jewels, on board a steamer for France, and after that—who knows?"

Some months ago in the Writer's Market Department an announcement of a contest being conducted by *Cosmopolitan Magazine* was printed.

Four capital prizes totaling five thousand dollars were offered for the best ending to the plot of "*Alias the Lone Wolf*," a novel by Louis Joseph Vance, which recently concluded in *Cosmopolitan*.

Much interest was shown in this contest by readers of *The Writer's Digest*, several of whom submitted solutions.

Knowing, therefore, that our readers are interested in the result of this contest, we take pleasure in publishing the first two prize-winning solutions.

SECOND PRIZE

H. H. BIRNEY, JR.

4016 Chestnut St., Philadelphia, Pa.

Gradually Liane's hysterical screams ceased and her tense position relaxed. She had seen, though never inflicted, death before. Lanyard and Phinuit were bending over Monk, and Liane noticed what they had, as yet, failed to observe—the Montalais jewel-case protruding from the waist of the apache's baggy trousers. She secured it, concealing it beneath her cloak, and passed to her cabin.

Lanyard started in amazement as he entered his cabin and saw Liane. Her raised hand stilled his protest. "I had to see you again, Michael; and what, to me, are the opinions of Monk and Phinuit. I am either above or beyond the tongue of calumny. Ah, Michael, drop the cloak of irony and cynicism for a moment and tell me in your heart you believe my avowal to you this morning was but acting." Rising she stood by him. He could see her bosom throbbing beneath the chiffon and detect the faint, subtle perfume of her hair. A wave of pity for this woman, in spite of all she had been and was, swept over him. There was no question. For once in her harlequin life she was sincere, her passion was genuine. Gently he took her hands. "Look at me, Liane. I apologize. I know it was not acting. But, my dear, *'en ceste foy je veul vivre et mourir?'* Desiring the pure gold could you accept the dross of an imitation?"

Her eyes dropped and a tear glistened on her cheek. "No, *mon ami*, you are right. I could not—in this. But, Michael Lanyard, wherever you may go and whoever your companion may be, you will never forget Helene Brissac whom you know as Liane Delorme. Viola!" And on the table she threw the jewel-case. "Take them. They are yours, yours from Liane Delorme. Return them to Madame and vindicate the honor of the Lone Wolf."

As she spoke the *Sybarite* scraped, bumped, and grounded, listing to starboard. They rushed above as the lights died, and then, clearly, though at some distance, Lanyard heard the harsh shriek of an automobile siren. Hurrying back to his cabin he thrust the jewel-case and some clothes into a bag and lashed it to a life-preserver. Again on deck, shielded by the all-enveloping fog, he lowered himself over the rail. Sculling quietly, he drifted away from the yacht and struck out for the mile-distant

shore, pushing his precious cargo before him.

Eve de Montalis thrust the jewels aside and seized Lanyard's hands. In her eyes he read the reply to his unasked question. "Ah, my dear," she murmured, "what need is there of words? I knew you would return to me." But tell me, dear one," asked Lanyard some minutes—or centuries—later, "have you no fear, during the years to come, of—the Lone Wolf?" "No, my Michael," was the clear reply, "the wolf has hunted for the last time. He has found his mate."

Does Juvenile Fiction Pay?

(Continued from page 31.)

down" to the youngsters. In reality, the writing of juvenile fiction is not a matter of "writing down" but of "writing up" to the junior's expectations and still keeping within the realm of plausibility.

Does the writing of juvenile fiction pay? Whether or not it pays writers to give young folks clean, wholesome fiction that helps mold their characters as they should be molded, the individual writer must answer for himself. As for the monetary compensation: the average return is about half a cent a word—from \$8 to \$12 for a single-page story in the average eight or sixteen-page story paper—and stories of this kind can be written at one sitting, with little or no revision, after the writer has had a little experience.

HAROLD BELL WRIGHT

Harold Bell Wright has talked to so many thousands or millions of citizens of this land through his novels that it was decided finally to have him talk voice to them man to man, as it were. Consequently, his actual voice is being heard in 1,500 and more book stores hereabouts and throughout the country by crowds that fill the shops. A phonograph record is the medium, of course, which the great and only H. B. W. has made and which the shopkeepers are inviting their patrons to come in and hear. While the novelist was in New York in July and August, he spent a lot of time in one of our biggest talking machine company's laboratories and made the record there. In it he reads one of the big, smashing scenes from "Helen of Old House," his new book, and honestly, he did as good a job of reading it as he did of writing it.

BETTER ENGLISH

This department is intended as an aid to the writer who is striving to improve his English. From month to month it will include correct synonyms—rhyming words—correct spelling—rules on correct usage, etc., etc. Communications to this department will be welcome.

SOME MISHANDLED WORDS

By GUY M. CHASE.

THERE are a number of words, used every day by all who write, others used less commonly, which are mishandled by a large part of those who write them. The writer's observation is that of a newspaper editor and that of a general and rather wide reader of newspapers and magazines. Let it be said here, as a guard against too quick criticism, that the writer believes the best English usage is that of the greatest inherent purity which also has the greatest every-day support. The English language is constantly changing, as it has been since the dawn of history and as it will continue to until that time, if it ever comes, when the English speaking race sinks into oblivion. The language must keep pace with the racial progress, as it constantly mirrors that progress. Keeping these explanations in mind, let us take up a few words.

For example. How much higher is "very" high than just plain high? How expensive is a "very costly" house? What does "very" mean today, anyway? It's used "very" often, but it means "very" little. It once had a legitimate place in English, but today it has been debauched until it seems discredited.

"Claim" is another word. You can "claim" the book found on the table, but you cannot, properly, "claim" that you left it there.

Every street is lined with houses. A great many of them are residences, but only a small part of them are homes in the real sense of the word. "Home" is an intangible something which, when it exists, in hovel or palace, makes life worth living. A house may burn, but home cannot be destroyed by so puny an element.

Newspapers and magazines refer to "scholars" in kindergarten, Sunday school and college, without regard to much of anything. "Scholars" are few and far between. Real students are far from common, but pupils are found in all institutions of learning.

Next time you are about to speak of a lurid light or a lurid sunset, consult Noah Webster, or other equally good authority. Ten to one you won't use the word in that sense after looking it up.

"He had 'over' a dozen apples," is a common way of saying it. Seems like it would be better thus: "He had 'more than' a dozen apples."

The writer believes that more than half the times "that" is used, "which" would be the better word. One of the most common expressions is like this: "He took the one 'that' she left." It would be better to say simply: "He took the one she left," but "which" is, in the writer's opinion, the best word in nine out of ten cases like the above.

Often it is written that an auto "collided" with a pole. Both parties to a "collision" must be in motion.

"Sumptuary" is a word often heard in these days of discussion of laws regarding the use of liquor. Consultation with the dictionary will hardly support the use of the word in a sense which means the forbidding of liquor drinking.

Caliber is a matter of diameter when applied to firearms. It may be large or small, but not high or low.

These are only a few of a long list compiled during several years of newspaper work. It could be made well-nigh endless. Perhaps the ideas here set forth will seem dogmatic, but they have the authority of Webster in most cases and, it is believed, the support of good usage in all.

They are passed along to other writers, not so much as dicta, but as the basis for a little study which may prove beneficial and help to make copy please the editors who tell the business office to send checks.

Rhyming Words

ARD.

Ward, award, reward, etc. Allowable rhymes, hard, card, hoard, lord, bird, curd, and the preterits and participles of verbs in ar, or, and ur, as barr'd, abhorr'd, incurr'd, etc.

ARE.

Bare, care, dare, fare, hare, mare, pare, rare, tare, ware, flare, glare, scare, share, snare, spare, square, stare, sware, prepare, aware, beware, compare, declare, ensare. Perfect rhymes, air, fair,

hair, lair, pair, chair, stair, affair, debonnair, despair, impair, repair, etc., bear, pear, swear, tear, wear, forbear, forswear, etc., there, were, where, ere, e'er, ne'er, elsewhere, whate'er, howe'er, howsoe'er, whene'er, wher'er, etc., heir, coheir, their. Allowable rhymes, bar, car, etc., err, prefer, and here, hear, etc., regular, singular, war, etc.

Who haunt Parnassus but to please their ear,
Not mend their minds; as some to church repair,
Not for the doctrine, but the music there.—*Pope*.

No monstrous height, or breadth, or length appear,
The whole at once is bold and regular.—*Pope*.

Late as I rang'd the crystal field of air,
In the clear mirror of thy ruling star.—*Pope*.

To sing those honors you deserve to wear,
And add new lustre to her silver star.—*Pope*.

When love was all an easy monarch's care,
Seldom at council, never in a war.—*Pope*.

Fame I foresee will make reprisals there,
And the translator's palm to me transfer.
—*Fenton*.

Submit—in this or any other sphere,
Secure to be as blest as thou canst bear.—*Pope*.

ARES.

Unawares rhymes theirs; and the plurals of nouns and third persons singular of verbs in are, air, eir, ear; as care, he cares; pair, he pairs; heirs; bear, he bears, etc. The allowable rhymes are the plurals of nouns and third persons singular of verbs, which are allowed to rhyme with the termination are, as bars, cars, errs, prefers, etc.

ARF.

Scarf. Allowable rhymes, dwarf, wharf.

ARGE.

Barge, charge, large, targe, discharge, o'ercharge, surcharge, enlarge. Allowable rhymes, verge, emerge, gorge, forge, urge, etc.

ARK.

Bark, cark, clark, dark, lark, mark, park, shark, spark, stark, embark, remark, etc. Allowable rhymes, cork, fork, etc.

ARL.

Snarl, marl, parl. Allowable rhymes, curl, furl, etc.

ARM.

Arm, barm, charm, farm, harm, alarm, disarm. Allowable rhymes, warn, swarm, storm, etc.

ARN.

Barn, yarn, etc. Allowable rhymes, warn, forewarn. Perfect rhymes, horn, morn, etc. Allowable rhymes, barn, yarn, etc.

ARP.

Carp, harp, sharp, counterscarp, etc. Allowable warp.

ARSH.

Harsh, marsh, etc.

ART.

Art, cart, dart, hart, mart, part, smart, tart, start, apart, depart, impart, dispart, counterpart. Perfect rhymes, heart, etc. Allowable rhymes, wart, thwart, etc., hurt, etc., dirt, flirt, etc., pert, etc.

To failings mild but zealous for desert,
The clearest head and the sincerest heart.—*Pope*.

ART, sounded ORT.

Wart, thwart, etc. Perfect rhymes, short, ré-tort, etc. Allowable rhymes, art, sport, court, etc.

Hither the heroes and the nymphs resort,
To taste awhile the pleasures of a court.—*Pope*.

ARVE.

Carve, starve, etc. Allowable rhymes, nerve, deserve, etc.

But how unequal it bestows, observe,
'T is thus we riot; while who sow it starve.—*Pope*.

AS.

Was. Allowable rhymes, has, as.

ASS.

Ass, brass, class, grass, lass, mass, pass, alas, amass, cuirass, repass, surpass, morass, etc. Allowable rhymes, base, face, deface, etc., loss, toss, etc.

Synonyms

eager, v.—animated, anxious, ardent, burning desirous, earnest, enthusiastic, fervent, glowing, hot, impatient, impetuous, importunate, intense, intent, keen, longing, vehement, yearning, zealous.

economy, n.—administration, arrangement, dispensation, distribution, frugality, husbanding, law, management, rule.

effrontery, n.—assurance, audacity, boldness, brass, hardihood, impudence, insolence, shamelessness.

embarrass, v.—abash, clog, confuse, disconcert, distress, encumber, entangle, hamper, hinder, involve, obstruct, perplex, puzzle, trouble.

employ, v.—call, engage, engross, hire, make use of, use, use up.

empty, adj.—clear, deficient, destitute, devoid, evacuated, idle, senseless, silly, unencumbered, unfilled, unfrequented, unfurnished, uninhabited, unobstructed, unoccupied, untenanted, vacant, vacuous, vain, void, waste, weak.

encumbrance, n.—bar, barrier, clog, difficulty, hindrance, impediment, load, obstacle, obstruction.

end, v.—break off, cease, close, complete, conclude, desist, expire, finish, quit, stop, terminate, wind up.

endure, v.—abide, afford, allow, bear, bear up under, bear with brook, permit, put up with, submit to, suffer, support, sustain, tolerate, undergo.

engross, v.—absorb, consume, drink in, drown, employ, engulf, exhaust, imbibe, monopolize, suck up, swallow.

enmity, n.—acrimony, animosity, antagonism, bitterness, hatred, hostility, ill will, malevolence, malice, malignity, rancor, spite.

entertain, v.—amuse, beguile, cheer, delight, disport, divert, enliven, gratify, interest, occupy, please, recreate.

enthusiasm, n.—ardor, devotion, eagerness, earnestness, ecstasy, excitement, extravagance, fanaticism, fervency, fervor, frenzy, inspiration, intensity, passion, rapture, transport, vehemence, warmth, zeal.

entrance, n.—access, accession, adit, admission, admittance, approach, door, doorway, entrées, entry, gate, gateway, ingress, inlet, introduction, opening, penetration, portal.

enunciate, v.—announce, pronounce, propound, speak, state, syllable.

WINS \$500.00 PRIZE

A NNIE CROSS ELLIS loves Boston so very much, that she always calls herself a Bostonian, although she was born, some forty-odd years ago, in a city ten miles north of the gilded dome of the State House.

Mrs. Ellis has always loved to write ever since she first wielded the pen. She was noted in her girlhood for being an exceptionally interesting correspondent. When in her teens she was writing editorials and agricultural advice for country papers and farm journals.

She has been connected with the Boston Sunday newspapers for the past 18 years, as department editor and feature story writer. For 16 years she has been correspondent and writer of special articles for a New Hampshire newspaper.



Recently Mrs. Ellis was the winner of the first prize of \$500, offered by Physical Culture Publishing Co., for the best story of human interest. This story, entitled "To the Man I Once Loved," has been published in one of their magazines, and is now being filmed.

Mrs. Ellis' hobby is the restoration of abandoned farms, and for many years most of her earnings from her writings were devoted to the object of making cozy, comfortable homes out of almost hopeless, deserted ruins.

Having been so successful in her first venture in the magazine field, Mrs. Ellis is now devoting all of her time to the short story, as already several editors have invited her to write for their magazines.

- equivalent*, adj.—alike, commensurate, equal, equipollent, interchangeable, of the same meaning or import, synonymous, tantamount.
- eradicate*, v.—abolish, destroy, excise, exterminate, extinguish, extirpate, root out, uproot.
- eternal*, adj.—deathless, endless, eonian, everlasting, everliving, fadeless, immortal, imperishable, interminable, never-ending, never-failing, perennial, perpetual, timeless, unceasing, undying, unending, unfading, unailing, without end.
- evidence*, n.—appearance, attraction, averment, declaration, demonstration, deposition, exemplification, illustration, indication, manifestation, proof, sign, testimony, token.
- excite*, v.—aggravate, fan, impassion, incite, influence, kindle, promote, provoke, rouse, stir.
- exercise*, n.—act, action, activity; application, drill, employment, exertion, occupation, operation, performance, practice, use.
- expel*, v.—banish, cast, cast out, discharge, dislodge, eject, emit, exterminate, extrude, evert, oust, throw, thrust out.
- expert*, n.—able, adroit, dexterous, clever, gifted, ingenious, quick, quick-witted, ready, skilful, talented, well-contrived.
- extemporaneous*, adj.—extemporary, extempore, impromptu, improvised, off-hand, unpremeditated.
- extraordinary*, adj.—marvelous, monstrous, peculiar, preposterous, prodigious, queer, rare, remarkable, strange, uncommon, unprecedented, unusual, unwonted.

Words Often Misspelled

- earring—two r's
- eavesdropper
- ecstasy
- edible
- effervescence
- either
- elasticity
- elementary
- elusory
- embarrass
- embonpoint
- embryo
- employe. This is the French spelling; the English form is employee.
- emission
- emphasize
- empyreal
- encase
- encyclopedia
- en masse
- enquire. "Both forms, enquire and inquire are used, but the preference is given to inquire in most of the dictionaries."—S. & W. "This word, and its derivatives, are indifferently written with in or en; the former being conformed to the Latin origin, the latter to the French. Inquire is more countenanced than enquire by lexicographers, and perhaps also by usage; though usage is much divided."—*Wor.*
- enroll
- ensnare
- enterprise. S. not z.
- epicure
- epilepsy
- epilogue
- episode
- epitaph
- epoch
- erasable
- erroneous
- erysipelas
- eschew. "A word somewhat antiquated, but not obsolete."—*Wor.*
- etiquette
- euphony
- evaporate
- ewe
- excerpt
- exchequer
- excusable
- executor. Written also executor.
- exhale
- exhilarate
- expatiate
- exponent
- extraordinary
- eying
- Eyre (Jane)
- eyrie
- eyry

HABIT IN WRITING

BY ETTA WEBB.

I HAVE often been asked to tell something about my method in writing. I am afraid I have no method. The story seems to flow off the point of my pencil. Sometimes the only preparation I make for it is the title, and often the characters, once created, run away from that title and demand another one.

Spiritualists tell me that I have a control. This amuses me. Not that I do not believe the spiritualists have some right to their arguments. It is only that in my case the motive power comes from the habit of work.

I always meant to write, even before I knew one letter from another, and no matter what came to prevent I clung to my determination. At first it was not easy to express my thoughts on paper; I had to "toil terribly" over every sentence. But partly from practice, partly from studying the way other writers put their words together, I gained facility. I found though, for a long time that I had to guard against imitation. If I was reading Dickens I caught myself trying to write like Dickens, unconsciously, and with very poor result.

One of the first lessons I learned was that my mind was not like Baucis' pitcher—to be filled miraculously, with no effort on my part. Every day must bring fresh study of good books and of human nature. I must confess that human nature is the harder study of the two. But there is a lot of it always available. The best known member of one's family may have unexplored regions. And there is oneself. "Look into your own heart and write what you find there."

Every day I write from fifteen hundred to three thousand words, and every day I read what I can from three or four different books. I don't read current novels; most of them are purely ephemeral, but one can hardly get too much of the old masters—of plot, dialogue and characterization. At present I am reading a book of travel, a book on American literature, a play by Aeschylus, and "The Moonstone," which is considered the finest detective story ever written. There is a wide variety in such reading, and one learns much from the comparisons which necessarily must be drawn. Just how much the subconscious has to do with production no one can rightly say,

but that it has much to do with it is certain. The subconscious is a good deal like the bank into which we put our extra earnings; if one persistently puts something in one can as persistently draw something out. Equipping the subconscious is a good habit to form.

Sometimes I feel that if I stopped writing and reading for six months I should never produce another word. The habit would be definitely broken. So I keep on working every day. And every day I hope that this time I shall write something really worth while—the Big Story, perhaps, which we are all of us longing to write.

What Writers are Doing.

(Continued from page 38.)

is as follows: 1, Booth Tarkington; 2, Edith Wharton; 3, Joseph Hergesheimer; 4, Henry Van Dyke; 5, Gertrude Atherton; 6, Winston Churchill; 7, Amy Lowell; 8, Edgar Lee Masters; 9, James Branch Cabell; 10, Sinclair Lewis; 11, Joseph Lincoln; 12, Owen Wister; 13, Robert Frost; 14, Theodore Dreiser; 15, Dorothy Canfield; 16, Edward Arlington Robinson; 17, Christopher Morley; 18, Margaret Deland; 19, Zona Gale; 20, Willa S. Cather; 21, Vachel Lindsay; 22, Mary Roberts Rinehart; 23, Irving Bacheller; 24, Henry L. Mencken; 25, Agnes Repplier; 26, Eugene O'Neill; 27, Irvin S. Cobb; 28, William Roscoe Thayer; 29, Frederick O'Brien; 30, Zane Grey; 31, Woodrow Wilson; 32, Stewart Edward White; 33, Kathleen Norris; 34, Gene Stratton Porter; 35, Thomas Nelson Page; 36, Alice Brown; 37, Brander Matthews; 38, Mary Watts; 39, Carl Sandburg; 40, Kate Douglas Wiggin.

M. V. Simko, of Bridgeport, Conn., has published the following during 1921: "The Guarding Skeleton," and a story, "Thirty-eight Hours," in *The Boys' Magazine*, Southport, Pa.; "Positive Proof," "Miracle Rain," "Progressive Partner," in the *Messenger of the Sacred Heart*, New York; "The Essential Non-essential" and "Craf-ton's Benefactor," in *The Antidote*, Garrison, N. Y.; "The Unexpected Competition" and "The Useful Toad," in the *Youth's Comrade*, Kansas City, Mo.; "The Secret Button," in *Junior Joys*, Kansas City, Mo., and "The Toggling Divinity," in *Wayside Tales and Cartoons Magazine*, Chicago, Ill.



BOOK REVIEW



"NEWS HUNTING ON THREE CONTINENTS." By JULIUS CHAMBERS. (Kennerley.) 1921. \$3.50.

This is a posthumous book. Mr. Chambers died as he was revising its pages for the press. He was one of the "big fellows" of the modern American newspaper world, but he dropped out of active newspaper work before the latter-day "yellows" had succeeded in making gutter gossip respectable and petty back-door snooping a science. He took his profession seriously and by sleepless industry, initiative, and resourcefulness added to its prestige. Chambers was one of the earliest of the high-grade reporters who brought home great news stories and searched out, regardless of pains or cost, the facts at the roots of mysteries and evil conditions. He exposed the extortion, which amounted to piracy, practiced on the incoming ocean shipping at the port of New York; he was voluntarily committed *incognito* to Bloomingdale Asylum and, after ten days of horror that nearly made him actually insane, emerged, and made public the frightfulness of the place and brought about substantial reforms.

In 1872 he fitted out "on his own" an expedition, and while primarily in search of health, discovered in Elk Lake, north of Itaska, what is now recognized as the real source of the Mississippi River.

Coming to New York fresh from college (Cornell, '70), he was brusquely turned down by Horace Greeley when he sought a job on the *Tribune*, but promptly got one from Whitelaw Reid in spite of Mr. Greeley, who, of course, instantly forgot the boy. He worked on the New York *Herald* in the old days when "Commodore" Bennett was in his prime and came to understand very well the eccentricities and idiosyncrasies of that extraordinary man. He managed the *Herald* as nearly to Mr. Bennett's satisfaction as was humanly possible, and that is why he was called abroad to start and be first editor of the Paris *Herald*. He served with distinguished success as managing editor of the *World* under Joseph Pulitzer.

In this volume are gathered anecdotes from a newspaper man's memory of famous news stories, widely known persons, and individual experiences large and trivial. They are told with the simplicity and vividness that made Chambers a great reporter. It would be ungracious to compare the book with such a work as the memoirs of De Blowitz; Chambers was not and did not pretend or aspire to be a politician or a diplomat. He did not sit behind anybody's throne. Crowned heads and seekers after thrones all looked alike to him. He was a newspaper man, a reporter, in the American sense of the word. He did not meddle in great affairs; he reported them as he saw them—which is a very different thing.—*The Literary Review*.

"THE CHARMED CIRCLE," By EDWARD ALDEN JEWELL (*Kopf*), is a sort of half-novel and half-tale. Told in a sprightly manner and with kindly humor, it is saved from being called garrulous. For it must be admitted that the thread of the story is lightly spun. The author makes no pretense of wishing to shatter the world to bits and then re-mold it nearer to his heart's desire. He has written a book for light reading and has succeeded in making it pleasing.

The principal characters are by many chance happenings all brought within a Paris pension where a 15-year-old American boy toys with their fates. If you are not in a mood to be serious you will like "The Charmed Circle."

"UNSEEN RESOURCES," By ELIZABETH C. TWIGGS (*Christopher Publishing House*), is a work of serious import written in an interesting style. It is intended, quite evidently, to clear the pathway of the doubter, and bring new light to those who stumble in darkness. It isn't a sermonizing book, however, but has a real story to tell and a plot to unravel. The author is a Cleveland woman.

"THE CRAFT OF FICTION," By PERCY LUBBOCK, the British critic, is an analysis

of the art of making novels. It is one of the forthcoming publications of *Charles Scribner's Sons*. Illustrations for the analysis of the various processes of the craft are drawn from the novels of Tolstoy, Flaubert, Meredith, Balzac, Dickens and others.

"THE BEGGAR'S VISION," By BROOKES MORE. (*Cornhill Publishing Company*.)

This book, which contains seven narratives, has attached to it an element of that mystery, interwoven symbolically, which is associated with the mystery of numbers. Mr. More, in this book, has idealized religion as the deepest human need, and has made it visible through the various conceptions of it among the human race. This book is illustrated with nine beautiful photographs.

New Books

"A Shepherd's Life," by W. H. Hudson. (*E. P. Dutton & Co.*)

"A Daughter of the Middle Border," by Hamlin Garland. (*MacMillan*.)

"The Lover's Rosary," by Brookes More. (*Cornhill Publishing Company*.)

"My Dear Wells," by Henry Arthur Jones. (*E. P. Dutton & Co.*)

"A Bill of Divorcement," by Clemence Dane. (*MacMillan*.)

"The Complete Yachtsman," by B. Heckstall Smith. (*E. P. Dutton & Co.*)

"Invention the Master Key to Progress," by Rear-Admiral Bradley A. Fiske. (*E. P. Dutton & Co.*)

Books Received During the Past Month.

"Gargoyles and Other Poems," by Howard Mumford Jones. (*Cornhill Publishing Company*.) Price, \$1.50.

"Highland Light and Other Poems," by Henry Adams Bellows. (*MacMillan Company*.) Price, \$1.75.

TO YOUNG AUTHORS

Rejection slips to the right of him, rejection slips to the left of him, rejection slips in front of him piled by the hundred. His was to reason why, his was to do or die, into the very next mail, into the mail following went better manuscripts! (P. S. The meter isn't exactly right, but you get the idea? Well, go to it!)

WILLIAM SANFORD.

CONGRATULATIONS TO THE WINNERS

SOME months ago The Writer's Market department carried a notice announcing that *Telling Tales Magazine* would give a cash prize for the best lyric poem submitted prior to a given date. At the close of the contest much trouble was experienced by the judges in picking the prize winner, due to the quality of all the poems submitted. Finally two were selected, and as the judges could not determine which showed greater merit, the prize was divided equally between the authors.

In publishing the winning poems, THE WRITER'S DIGEST takes pleasure in congratulating the winners upon their work, and *Telling Tales* for the excellent contest and the manner in which it was conducted.

TO AN OLD MAN.

By AMANDA B. HALL.

'Tis you I ask, since you are reckoned old,
And live but by the pension of the sun—
Is silver hair less warm than gold,
And does not your strange vigil pall
Who watch dead days drop, one by one,
Like little withered leaves in Fall?

Is there an ending to the call;
A limit to adventure's scope?
Is there a hope
For hearts bewitched? Do years bring peace
From waywardness and wild, bright scheming,
A death to childishness and dreaming,
A rest-time and release?

And when the white-froked daisies sway
And when the river's winding way
Becomes a pavement of the skies,
And shadows move in minuet,
Do feet that followed once, forget,
Too worn for dancing or too wise?

How is it you can sit inert,
With dullness blanketing your knees,
Immune to such dear ecstasies,
Incapable of being hurt
Or thrilled by sweetness God has sung
Into the singing veins of men—
. Or is life even richer then?

Tell me, for I am young.

THE SONG OF THE PLOW.

By HARRY KEMP.

It was I who raised from famine all the hordes
and tribes of Man;
I have never ceased nor faltered since the tilth
of fields began.
Since the first poor crooked stick was drawn
across the wandering earth
While upon the man who used it all his tribesmen
gazed in mirth—
But the wild seeds sprang in blossom more
abundant than before

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Tomorrow You Worried About Yesterday

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And the fool who toiled all summer had the
wise man's winter store!
It was I who built Chaldea and the cities on the
plain;
I was Greece and Rome and Carthage and the
opulence of Spain.
When their courtiers walked in scarlet and their
queens wore chains of gold
And forgot 'twas I that made them, growing
Godless folk and bold,
I went over them in judgment and again my
cornfields stood
Where their empty courts bowed homage in ob-
sequious multitude. . . .
For the nation that forgets me, in that hour her
doom is sealed
By a judgment as from heaven that can never
be repealed.

QUANTITY PRODUCTION

BY O. H. BARNHILL.

"ALMOST everything I produce finds
ready sale at regular space rates,"
asserts a young writer. "Editors are gen-
erally glad to examine my compositions,
most of which find a market, sooner or
later, at going prices. Plenty of subjects
are found to write about and I keep busy
collecting material and working it up into
readable stories and articles. Nevertheless
and notwithstanding, my monthly earnings
are less than that of a common day laborer.
What is the trouble?"

One thing thou lackest: quantity produc-
tion. Merely to be able to write and sell is
not enough. You must work with the
necessary speed to produce a sufficient vol-
ume of manuscripts if you are going to stay
in the writing game and make a living at it.

Just how many thousand words per week
or day this will be depends upon the price
your work commands. Prices range from
less than a quarter of a cent a word to ten
cents per orthographical unit. Since the
highest priced writers receive more than
forty times as much as those most poorly
paid, it follows that the latter must turn out
a much greater volume of work than the
former in order to earn the same salary.

The writer of these luminous lines re-
cently visited two popular authors and
found just what they were doing along the
line of quantity production. One was Edi-
son Marshall, the new writer of western
stories of adventure.

"It took me just nineteen days to write
"The Voice of the Pack," confessed Mar-
shall. "It has been out eight months and
has already paid me a five-figure income.
My last book, "Strength of the Pines," came

off the press in February. Another is sched-
uled to appear in August and still another
next winter.

"Haven't written anything for several
months. What's the use? The public won't
buy more than two books a year from any
one author. When I am working on a story
I generally pound out about 6,000 words
per day of six hours. Have written as high
as 12,000 words per day."

Dennis Stovall, writer of children's stor-
ies, receives an average of about five dol-
lars per thousand words for his composi-
tions. By working five or six hours a day he
produces in that time one story of about fif-
teen hundred words, or a serial chapter of
similar length. At the end of each month a
three- or four-day vacation is taken to rest
up.

By a little figuring it will be seen that this
writer is earning an annual salary of around
\$2,000—about \$1.50 per hour for time ac-
tually devoted to literary work. This in-
cludes research labor, most of which is done
in the office of the writer, who finds it un-
necessary to go away from home to obtain
material.

After a writer has struck his gait he can
figure out the average price received for his
work, and then estimate just about the
quantity he will have to turn out to earn a
living wage. This may seem like placing
literature on a coldly commercial basis and
denying the privilege of waiting until inspi-
ration stirs the creative faculty. Even the
most successful writers, however, admit
that if they always waited for suitable
moods they would do very little writing. It
is often necessary to force oneself to write,
depending on perspiration rather than in-
spiration.

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M. Hutchinson, Kathleen Norris, Ethel M.
Dell, Owen Johnson and Peter B. Kyne;
and there are yet to come new novels by
Winston Churchill, E. Phillips Oppenheim,
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THE WRITER'S MARKET

All up-to-date and accurate information regarding suspended or discontinued publications, the needs of various publications and publishing houses as stated in communications from editors and announcements of prize contests in any way involving the literary profession will be found in this column.

MARKET QUERIES

A department devoted to suggesting possible markets for your manuscripts. In writing to this department PLEASE OBSERVE THE FOLLOWING RULES: (1) Address all questions to *The Query Man*, c/o *The Writer's Digest*. (2) DO NOT SEND YOUR MANUSCRIPTS. (3) Describe your manuscript in not more than fifty words. Questions of greater length will not be printed. (4) Enclose a stamped self-addressed envelope if you wish a direct reply. (5) Remember, there is no attempt to guarantee a sale of your manuscript. The Query Man will suggest a list of possible markets and he will conscientiously try to list the best possible markets.

M. H. B., St. Bernice, Ind. Is it lawful for any one to write a scenario from any book without author's permission?

Answer. The motion picture rights to any book have a separate value from the book itself, and belongs either to the author or to the publishers if the author has assigned all rights to them. It would not, therefore, be lawful to adapt a book into the scenario form without making some arrangement with either the author or the publisher.

B. S., Meriden, Conn. Kindly advise where I can sell the photoplay outlined below: A young society fellow meets a poor girl under romantic circumstances. He likes her, but is engaged to a society girl. He leaves town to get out of a scrape. Not knowing the trouble, his aunt adopts the poor girl, who has a wonderful voice. Aunt sends girl to Germany to study. At girl's debut, the young fellow meets her and falls violently in love with her, not knowing who she is. Girl punishes him, but in the end they are happy.

Answer. As it is quite hard to keep in touch with the rapidly changing needs of the motion picture producers, we will not attempt to suggest a definite list of markets for the synopsis that you describe. We are listing, however, a number of the large film-producing companies and giving their addresses: Christie Film Co. (Inc.), Sunset Blvd. and Gower St., Los Angeles, Calif.; Fox Film Corp., 10th Ave. and 55th St., New York City; Frank Keenan Productions (Inc.), 5341 Melrose Ave., Los Angeles, Calif.; Metro Pictures Corp., 1476

Broadway, New York City; Famous Players-Lasky Corp., 485 Fifth Ave., New York City; Goldwyn Film Corp., 469 Fifth Ave., New York City; Mack Sennett Film Corp., 1712 Allessandra St., Los Angeles, Calif.; Triangle Film Corp., Los Angeles, Calif.

W. R. R., Brooklyn, N. Y. What periodicals would be a market for psychic experiences illustrated with sample of slate writing, spirit photographs, writings, etc.?

Answer. *Hearst's Magazine*, New York, is now the authority in this field. Try also *The Spiritualist*, New York, or *Two Worlds*, Manchester, England. Many of the big New York papers—*World*, *Herald*, and *Times*—carry this matter. The trouble with articles of this sort, from the selling end, is that many editors doubt the veracity of the writer—class the article as imagination pure and simple, and so send it home almost unread. *Progressive Thinker*, Chicago, and if the material is in fiction setting, *The Black Mask*, New York, consider psychic material.

J. M., Arthur, Ill. Kindly give me the name of a reliable syndicate that handles poetry, and oblige.

Answer. Few syndicates buy poetry, because few newspapers buy it, unless big names are attached. Try Adams Newspaper Service, Chicago; Literary Digest Newspaper Service, New York; McClure Newspaper Service, New York; International Feature Service, New York; Philadelphia Ledger Syndicate, Philadelphia; and News Enterprise Association, San Francisco, Calif.

F. D. H., New York City. I have an article of 2,000 words which gives a description of the Trinidad Asphalt Lake—one of the wonders of the world. To go with this I have a dozen or more well-taken photographs. Can you advise me where such an article would find sale?

Answer. Try *Travel*, New York; *Wide World*, London, England; *National Geo-*

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My copy of 1001 Places to Sell Manuscripts came today. I am much pleased with it. It is far and away better than the old book, of which I have a copy. It is certainly a book that every writer should have. I wish you success with your good work.—L. T. C., Oshkosh, Wis.

"1001 Places" came safely to hand as promised. Thank you. It seems comprehensive enough to prove helpful to "all sorts and conditions" of

writers. I expect to refer to it often.—I. T. J., Lansing, Mich.

"1001" arrived, and it is entirely satisfactory.—E. R., Peterboro, N. H.

I acknowledge with thanks copy of 1001 Places to Sell Manuscripts. I find it full of valuable suggestions.—J. N. K., Wasington, D. C.

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graphic Magazine, Washington, or if the article is in form of account of tour to the lake, *Los Angeles Times*, *Philadelphia Record*. If you want a quicker sale, and article takes up the matter of the asphalt and its relation to cement products (often mis-called asphalt), try *Concrete-Cement Age*, Detroit, Mich.; *American Stone Trade*, Chicago; *Rock Products*, Chicago; *Mining World*, Chicago; *Cement and Engineering News*, Chicago; *Le Cement*, Paris France. Travel articles, as such, are bad sellers; the manuscript should concentrate on the lake, its product, how obtained and the like. This is the interesting feature. If adapted to younger readers, make the story one of a series and syndicate to Baptist, Lutheran, Methodist, Catholic, Jewish and Christian Church. (D. of C.) Sunday-school papers.

W. A. S., Denver, Colo. I have five short stories (mystery stories) which I desire to have published in book form. To what publisher would you suggest that I offer them? Three of the stories have already been published, one in *Grit*, one in the *Los Angeles Times Magazine*, and one in the *Chicago Ledger*. Is it necessary that I should secure permission from these publications before offering the stories to a book publisher? Is a royalty the usual manner of paying an author—and unknown author—for such stories?

Answer. The *Chicago Ledger* may have copyrighted the story. Write them and ask permission for "book rights," to make sure. Others did not. There are innumerable book publishers. It wouldn't be a bad idea to have some Denver bookstore man run through the manuscript and then suggest which publisher seems most likely to want that sort of stories. It is impossible to suggest a market otherwise. Fiction, unread, is a guess. Try making an arrangement with *Outdoor Life*, Publishers, Denver, on the spot with you. They bring out books. A royalty of two to ten per cent is paid.

J. C. S., Zebulon, N. C. An article of 2,000 words, entitled "The Law of Sacrifice." It is not orthodox, neither is it universalistic. Love is the Law of Sacrifice, not Blood. Where can I sell it?

Answer. All articles on love should be tried first on "Lakoma" (Love-Courtship-Marriage), Farmington, Mich. We do not

encourage you to write this type of story, however, as it is very hard to sell this sort of story unless a recognized name is attached. But do not let this discourage you in your endeavors. It just means that you are tackling a field that will require perseverance and continuous effort.

E. W. I have been a telephone operator and supervisor, and in an article "Voice with the Smile Wins," I tell of my experiences and also of the operator's side of the telephone system. Could you suggest any markets? Also, please advise me where I could sell a series of short articles of interest to children, such as: Making rope on a spool; making fancy things from burdock; paper furniture for doll houses, and chains, etc., for Christmas decorations. I think these would be good in daily papers, but don't know where to send them.

Answer. Telephone manuscript—Try: *Telephony*, Chicago; *Chicago Tribune—Workers' Page*; *Business*, c/o Burroughs Co., Detroit; *Saturday Evening Post* is a possibility. The D. Cook Company, Elgin, Ill., publishers of many children's publications, are just now advertising for exactly that sort of material. Also, try the American Baptist Pub. Society, Philadelphia; Standard Pub. Society, Cincinnati; John Martin's Book, Boston. Try also *Holland's Magazine*, Dallas, Texas; *Ladies' Home Journal*, Philadelphia; *Delineator*, New York; or any big home magazine.

E. W. C., Philadelphia, Pa. What market or markets would you suggest for this type of story: Written in first person—author relates trip Southern France—hears tradition rock called "Lovers' Leap." Story mainly of tradition, a sad love story. Perhaps title is suggestive, "The Legend of Roses by the Sea." Its length is 2,500 words.

Answer. There is an infinite market for such stories. *Wayside Tales*, Chicago; *Adventure*, New York, might be interested in this one. Selling fiction, however, is almost wholly guesswork until the manuscript has been thoroughly reviewed. Try also *McCall's*, New York; *Holland's Magazine*, Dallas, Texas. A glance over any magazine stall, handling fiction magazines, would answer this query—i. e., of story unseen.

M. A. C., Minneapolis, Minn. I have a series of articles on bird life—winter birds

Christmas Suggestions

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Prize Contests

The *Wampus Cat* Publishing Company is offering eight cash prizes; the first prize is \$100; the second, \$50; the third, \$25; and \$5 each for five next best, for short, snappy stories of fifteen hundred to two thousand words. The closing date has been extended to January 1, 1922. All applicants must have their copy in by that date. All manuscripts must be typewritten. Do not write on both sides of paper. They do not want fairy stories, but stories with a punch and thrill. Address manuscripts to the Contest Editor, Desk 68, *Wampus Cat* Publishing Company, Leesville, La.

The Forest Theatre Association, of Carmel, Calif., offers a prize of \$100, no royalties, for an original play adapted for production in the Forest Theatre during the summer of 1922, right to accept or reject plays resting with the association. The competition closes February 1, 1922. Stamps for return of manuscript must be enclosed. Plays already given satisfactorily include *Twelfth Night*, *Midsummer Night's Dream*, *Arms and the Man*, *Yeats' Countess Cathleen*, *The Yellow Jacket*,

Peabody's The Pipker, Some Dunsany, and Pomander Walk. This year we earnestly desire something not only lovely, but un-hackneyed, and we allow ourselves the hope that we may secure it, and at the same time offer some insurgent dramatist the chance of a production denied him by the conventional stage.

Detroit Center, The Drama League of America, offers two prizes for one-act plays. A first prize of \$50, known as the Daniel Quirk, Jr., prize, and a second of \$50, known as The Drama League prize. Plays must be in by January 15, 1922. The Quirk prize play will be produced by the Ypsilanti Players and mention of this production must be made on all programs of future performances. The same condition will apply in The Drama League play. All manuscripts must be sent to Mrs. Winthrop F. Victor, 1344 Jefferson Avenue, East, Detroit, Mich. Manuscripts must not be signed by the name of author; use a pen name. Neither author's address nor any indication of identity may appear on the manuscript. Each manuscript must be accompanied by sealed envelope, bearing title of play, pen name of the author, and the real name, and address. No manuscripts returned unless accompanied by postage. All plays submitted shall remain the property of the author after the first production. In case judges decide that no play submitted is worthy of a prize, neither Ypsilanti Players nor Drama League is under obligation to make the awards. All plays must be typewritten.

As many readers of THE WRITER'S DIGEST are interested in the outcome of Mr. Edison's \$10,000 Prize Contest, we are publishing the following letter received from Thomas A. Edison, Inc., under date of November 12th. Readers may rest assured that the winners will be announced through these columns just as soon as the awards are made:

"It will be some little time before we shall be able to announce the winners in Mr. Edison's \$10,000 Prize Contest. The number of contest phrases that we have received runs into an enormous figure. We are busily engaged at the task of classifying these phrases, but we are unable to ascertain at this time, with any degree of accuracy, when we shall be able to announce the winners. You may rest assured, however, that we shall finish the job with as little delay as possible."

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on any great film star. The only condition
imposed is that the full name of the actor
or actress suggested must be used in every
piece of verse printed. No manuscripts are
returned.

The Home Workshop.—*Popular Science
Monthly*, 225 West 39th St., New York,
is offering two prizes for the best new ideas
sent to the Home Workshop Department
each month. Seventy-five dollars will be
awarded every month to the authors of the
two best articles appearing in this depart-
ment. The first prize is \$50, the second
\$25. Every article submitted will be con-
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Fiction and General Magazines

THE BORDER GATEWAY, 1106 Lib-
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Canadians who were born in America, and

an unnumbered army who were born on both sides of the border who are interested in promoting friendship and business between the two countries with 4,000 miles of unprotected border. The editorial policy is to avoid propaganda of all kinds; to editorially ignore religion, race, color and politics; to use stories and poetry with Canadian, American or foreign atmosphere; and to make both Americans and Canadians realize that in the other is a potential business and social friend. For the first few issues we do not expect to be able to pay for contributions, but shall depend upon well-known writers who are interested in the project to furnish leading articles and stories, and upon ambitious writers willing to make an initial donation in a cause of this kind with the hope that the future will enable us to remember the friends of our infancy. *The Border Gateway* is backed by business men with a vision of two great English-speaking countries working side by side for their joint welfare. We will gladly read contributions, light, heavy or medium, from those with a like vision. Any writer, interested in our project, will be furnished with a sample copy of the first issue upon request."

THE ALTOONA MONTHLY, Altoona, Pa., edited by Morgan M. Sheedy, write: "We desire manuscripts dealing in a popular way with current topics, moral and educational subjects, social questions, book reviews, sketches of noted persons in the public life, etc.

THE OUTLOOK COMPANY, 381 Fourth Avenue, New York City, can always use good amateur photographs of interesting scenes or events. They pay \$3 for each one accepted, if suitable for a half-page or smaller; \$5 if selected for full-page reproduction. Snapshots made by the person submitting the photographs are especially wanted. Cartoons are also desired; if accepted, they pay \$1 each. Postage should be inclosed for return of photographs if not available for use; cartoons are not returned.

SNAPPY STORIES and LIVE STORIES, 35 West 39th St., New York City. A statement from Ellan McIlvaine, who is the editor, is as follows: "We want novelettes of from 10,000 to 13,000 words, short stories suitable for vaudeville performance of no more than 5,000 words, one-act plays, frisky verse, epigrams, sketches, jokes. Fiction with a decided, but



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REVIEW OF REVIEWS, 30 Irving
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THE NEW PEN, 216 East 14th St.,
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THE CHRISTIAN SCIENCE MONITOR, Boston, 17, Mass., is published daily except Sunday; price per copy is 5 cents, per year \$9. Frederick Dixon, the editor, writes: "A considerable amount of miscellany is purchased for page three. Three times a week an illustrated feature, 800 to 1,800 words, on an Eastern Hemisphere subject, is printed; three times a week a Western Hemisphere subject. Only articles on the Western Hemisphere can be considered, as the others are wholly in charge of this paper's European Bureau. Articles intended for page three should be not more than 1,000 words in length. A good many short articles are purchased—150 to 800 words in length. Intending contributors should examine a file of the paper at a public library or Christian Science reading room to gain an idea of the quality of writing and scope of subject that have proved acceptable. The paper is glad to consider for purchase verse or narrative and nature subjects. All contributions should be accompanied by a stamped and addressed envelope for the return of manuscripts in case they prove unavailable. Photographs are used. Manuscripts are returned within 48 hours if unavailable. All acceptances printed within a month, and checks are mailed on or before the tenth of the month following publication. Special rate is paid for verse, while regular newspaper space rates prevail."

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THE LIGHT, La Crosse, Wis., desires articles dealing with social morality subjects. Articles containing from 1,500 to 3,500 words are most acceptable. B. S. Steadwell is the editor.

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EDUCATION, The Palmer Company, 120 Boylston St., Boston, Mass. Mr. Frank H. Palmer informs us in a recent letter that time cannot and will not be given to the examination of unsolicited manuscripts. They are plentifully stocked with material at present, and will obtain all that they can use in the future from established sources.

THE CHRISTIAN ADVOCATE, 810 Broadway, Nashville, Tenn., reports: "We use matter for which we pay about three to five dollars a page, in the following departments: 'Christian Life,' 'Family,' and 'Boys and Girls.'" The editor is T. N. Ivay. Manuscripts are reported on promptly, and payment is made on acceptance.

THE COLLEGIATE WORLD, 111 N. Market St., Chicago, Ill., write that they can use articles by college men and women on matters of interest to the graduate and the undergraduate. Photographs are used.

AMERICAN SCHOOL BOARD JOURNAL, 129 Michigan St., Milwaukee, Wis., is edited by William George and William C. Bruce. Manuscripts should be addressed to the Bruce Publishing Company. They write: "We are constantly looking for articles discussing problems in school administration and organization from a rather popular standpoint. The *School Board Journal* reaches school board members who are laymen, school superintendents, who are professional school administrators, high school principals, school board secretaries and business managers, and school architects. We seek to cover our field of school administration in a popular rather than technical way, and are constantly looking for articles on general problems in administration, school finance, school architecture, hygiene, etc. Occasionally fiction is used as a means of bringing home a point in school management which cannot well be conveyed in any other way." Their needs vary but little.

INDUSTRIAL ARTS MAGAZINE, 129 Michigan St., Milwaukee, Wis., is issued monthly. The editors are S. J. Vaughn, Prof. E. J. Lake, Wm. C. Bruce. They inform us as follows: "The *Magazine* is constantly in need of articles on industrial and vocational education and vocational guidance, and desires problems and projects in all kinds of industrial and fine art. Problems are especially desired in wood-working, sheet metal work, machine shop practice, reed weaving and basketry, cement

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and clay work, bookbinding and pamphlet making, printing, automobile repairing, etc. Photographs are used." They report on manuscripts in thirty days, and payment is made on publication.

Household Publications

DAILY AMERICAN TRIBUNE, Dubuque, Iowa, Catholic Printing Company All manuscripts should be addressed to the Editor of Magazine Page. They write: "Writers should get a copy of the *Tribune* to inform themselves on the kind of short stories and magazine features most desired. Short stories and features for the Magazine Page for the Christian home are used. Payment is made on acceptance."

THE FARMER'S WIFE, 55 E. Tenth St., St. Paul, Minn., is a monthly; per year, 50c. Photographs and good fiction are used. They report on manuscripts within two weeks, and payment is made on acceptance.

THE FEMININE REVIEW, 508 South Dearborn St., Chicago, Ill., is edited by M. Josephine Conger, who reports: "*The Feminine Review* is a new household magazine with an appeal to the woman of the small town. Though only four months old, it has a circulation of 135,000. While our matter is not 'high-brow,' it is high-class, clean and refined. We like stories pertaining to domestic life, good love stories, and stories of mystery and adventure. As our rates are necessarily low, we publish stories by amateurs, providing they are well and interestingly told. We have an editorial staff which provides for practically all our department matter. The present special need is for short stories, 1,200 to 4,000 words in length on romance of mystery." They report on manuscripts within a reasonable length of time—a week or ten days, sometimes sooner. Payment is made on publication, unless for some reason publication is delayed. The rate of payment is very modest.

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SAN FRANCISCO CHRONICLE, San Francisco, Calif.; editor, M. H. de Young; daily; price per copy, 5c; 10c on Sunday.

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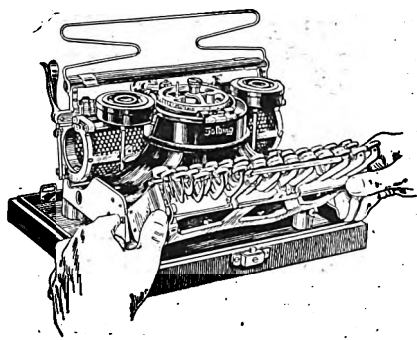
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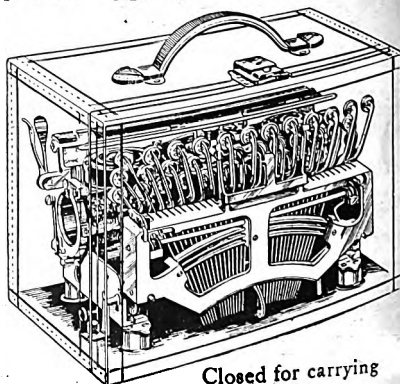
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VOLUME II.

JANUARY, 1922

NUMBER 2

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I know a score of writers whose work you are reading regularly in the various popular fiction magazines, who have confessed that plot-getting and plot development are the two things that tend to take the joy out of the business of commencing each new story. Dialogue, characterization, scenic description, and all the other things that go to make up a "good style"—and a good story—hold no terrors for them; but finding the fresh and interesting plot idea and getting the story outline started and "moving properly," are the things that "give them pause."

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I am absolutely sincere in stating that this course will be strictly limited in the number of pupils enrolled at one time. I am actively engaged in writing fiction, photoplay material, and special articles myself. I shall limit the number of students so as positively to guarantee to each one both thorough help and the most careful personal instruction.

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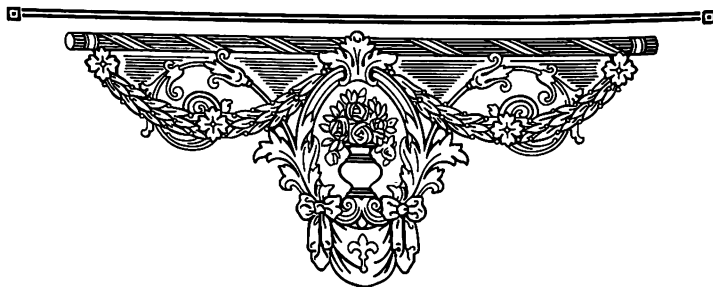
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o our friends, everywhere, we heartily say, "Happy New Year," and may the year 1922 be a pleasant and prosperous one.

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1922 will see many new writers gain prominence. It is our sincerest wish that every one of our readers may have that pleasure.



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VOLUME II.

JANUARY, 1922.

NUMBER 2.

ETHEL AND JAMES DORRANCE

By Arthur E. Scott.

THE "fresh-air writers" is a term frequently applied to the Dorrances, because their work always deals with the great out-of-doors and brings the reader into intimate knowledge of a life far removed from the cities and towns of man. That the early associations of each are primarily responsible for this, there can be little doubt. Although Ethel was born in Pennsylvania and James in Ohio—not far from each other—they were naturalized into the great West at immature ages.

Both their fathers were Presbyterian ministers and, while young men, both were called to California, the Reverend John W. Dorrance to a self-sacrificing missionary career among the Indians, and the Reverend William John Smith—Ethel's father—to the charge of the Central Presbyterian Tabernacle in San Francisco. During the years that followed Ethel and James lived similar lives in cities, towns and ranches, in the Rockies and on the Great Plains. Indeed, at one time they pursued their childish adventures not forty miles apart, neither, however, suspecting the existence of the other.

By the somewhat precocious age of fifteen James had started on his writing career. At that time he had obtained a position on a Seattle daily newspaper, and had begun to lay up, dollar by dollar, the "fortune" that was later to put him through Cornell University. At about the same time Ethel had been enrolled in the preparatory department of Wooster University, Ohio, from which she was graduated later.

There came the call of the East, when James departed for New York City, and Ethel went to live in Washington, D. C., which was the scene of her first writing efforts.

Raised so unconventionally in the wild and woolly West, it seemed like the irony of fate that the first meeting of these future collaborators should occur in the Turkish Room of the Waldorf-Astoria Hotel in New York City. Even in so sophisticated a set they could not be conventional for very long. Barely twenty minutes had elapsed after their introduction to each other when James expressed to Ethel his hope that she would make arrangements to marry him as soon as possible, to which surprising proposition she raised no conclusive objection. In all, they met just seven times before Miss Ethel Arnold Smith became the wife of James French Dorrance.

"James," she said to him on one of these occasions, "I have a secret vice. I aspire to be lit'ry. I've been told that there's a pay streak in me."

"Same here," James responded. "After we are married we'll get a pair of picks and do some digging."

For several years after that, however, James was too much engrossed with his newspaper work to remember about the mutually admitted pay streaks and the threatened picks. He came to be considered one of the finest news hounds in New York City, with a nose for news that never took him astray. Where he led, other reporters



*Ethel
Dorrance*

*James
Dorrance*



followed, and it is not to be wondered at that, in the fascination of the game, fiction was pushed to the background of his life. although he did manage, between dashes from one "beat" to another, to write and sell a few short stories. Even when Ethel had her first book published, by way of a running start—"A Maid and a Man" (Mof-fat, Yard & Co.)—and had begun to sell her short stories to current magazines, it must be admitted that James had not yet bought his "lit'ry pick."

It was a mutual friend who had brought about the meeting of the two in the Waldorf-Astoria, and it was another mutual friend, himself struggling at that time for fame in the magazine world, who suggested that they ought to try their hand at collaborating. Then the literary picks got together in earnest. James quit the newspaper game and joined Ethel in the pursuit of that fiction "pay streak" which has proved so truly paying. Now and then they devote a little time to articles, illustrated with photographs of some interesting place where they have been, but on the whole their work lies in the realm of imagination. And, generally speaking, they have dropped the short story—forty to eighty thousand words is the length of all their work.

This plan of joining their forces has proved uniquely successful; what one lacks the other supplies. Men often find impossible the depiction of their women characters with any semblance of truth, for example; but in the Dorrance stories the female of the species is portrayed in a manner that leaves no doubt as to the skill of her creator. Ethel Dorrance knows her own sex.

The work of Ethel and James has been widely accepted and has appeared in many publications, either as complete novels, or in serial form. For some time past, *Top-Notch Magazine* has been accepting their entire output, but it is rumored that in spite of this heavy demand upon her time, Ethel has found the time to "commit" a novel of her own, which soon will appear between covers.

Several of the longer magazine stories of this team have been accepted for book publication during the last few years and have met with considerable success. Among these may be mentioned: "His Robe of Honor"; "Flames of the Blue Ridge"; "Glory Rides the Range," and "Get Your Man," the last a powerful and intricately

plotted story of the Royal Canadian Mounted Police, which has had a large sale and is still going strong. They have recently completed another novel, a story which has all the elements of a Western tale, but is scened largely in Central Park, New York City. This will appear first as a magazine serial, and will be produced next fall in book form.

Having accomplished such a marked degree of success as fiction writers, it is only natural that the work of the Dorrances should be in demand for the screen, and they have sold a number of their stories to divers moving-picture companies. Among their produced photoplay features are "His Robe of Honor," featuring Henry B. Walthal; "The Law's Outlaw," featuring Roy Stewart; "Whitewashed Walls," featuring William Desmond, and "Who Knows?" featuring Betty Brice. One of their recent books, "Flames of the Blue Ridge," was sold a short time ago for picture output to the Louis B. Mayer Production Company.

As to the Dorrances personally, Ethel was born during a February snowstorm on a Pennsylvania farm; James in an October Indian summer in Ohio. Consequently he prefers warm climates and gay colors; she zero weather, grays and purples. With scarcely an inherent taste in common, they would seem the last couple in the world who should attempt to pull along together. And yet there can be no doubt that the very diversities in their natures have tended to produce a more effective result in their fiction than would otherwise be the case. Both have a keen sense of humor, an invaluable asset to any writer. As an example, Ethel tells this story on herself:

Being rather ignominiously "entitled" Smith, she had taken to the name Dorrance from the moment she heard it. Of part Irish ancestry herself—and proud of it—she frequently entertained people with mention of the fine old Celtic stock from which James had sprung. This boast was nipped in the bud one day when her father-in-law was horrified to overhear her, and proved to her from certain ponderous volumes which most libraries contain that the "D'Orrances" originally had "escaped" from France.

If you ask Ethel and James the reason why they have attained so much success as writers of fiction you will not receive any original reply. Stevenson is credited with

telling some such seeker after information to stick a piece of cobbler's wax upon his chair at the typewriter, and the Dorrances' answer amounts to the same thing. Genius is chiefly the capacity for hard work. Of course, they have both lived a great deal; they have traveled the country over; they know about what they write. But they insist that hard work is the pick that digs the pay streak. Many people aspire to be

writers, believing that the life is an easy one. But it is the same in fiction as in any other career: nothing worth while can be obtained without arduous labor.

There are three points which have been marked features in the success of the Dorrances' stories: they have a vigorous style that is all their own; they characterize real people, and they know how to construct plot suspense with skillful artistry.

MYSTIFYING THE AUTHOR

By Herman Landon.

IN the past ten years I have written and sold some three hundred stories, including numerous novelettes and several serials. Easily ninety per cent of them have been of the type generally described as the detective and mystery story. I suppose my output in this particular field has been as large as that of any other writer in the country. Yet I felt an awkward sense of diffidence when the editor of *The Digest* paid me the compliment of inviting me to prepare an article on the writing of the detective and mystery story.

Probably most writers will agree with me that it is much easier to write a story than to tell others how it is done. Analysis of one's methods is difficult for the reason that, at least in my own case, the method of writing a story is partly an unconscious process and partly a matter of habit. I am usually stumped for an answer, and invariably give a perfunctory one, when friends and acquaintances ask me how I write. Furthermore I feel that my mode of procedure is so sharply individualized, and is so thoroughly a part of my own mental functioning that it would not work satisfactorily with anyone but myself. Hence I fear I cannot say much that is of direct practical helpfulness—all I can hope to do is to gratify the curiosity which we writers always feel in the other fellow's way of doing things.

On the jacket of my new book, "The Gray Phantom," the publisher eulogizes it as "An unusual detective story." Most of my work appears in a magazine which, as its name indicates, is largely devoted to the detective type of fiction. Yet, strictly speaking, I cannot recall that I ever wrote

anything that could with any degree of exactness be described as a detective story. This type of fiction, perhaps best exemplified at present in the work of Carolyn Wells, embraces the story of clues, leads, fine-spun deductions, conflicting theories and much cold analytical reasoning. The interest and suspense invariably hinge on the question, "Who did it?" The reader gets his ultimate thrill when the villain is finally dragged out from a maze of obscurities and contradictory circumstances, and sent to his just punishment. The detective is always an exalted being whose mind is a veritable Pandora's box of ingenious theorizing.

I have never had much success with this type of story, perhaps for the reason that it never appealed to me very strongly. My mind simply does not work that way. By nature I am emotional rather than analytical and inquisitive. If I succeed in giving my readers a thrill, the thrill is sensual rather than intellectual; the appeal is directed to the emotions rather than to the mind. My stories are concerned less with "Who did it?" than with "How?" and "Why?" Quite often the detective is the least conspicuous of the characters. Very many of my stories are written from the viewpoint of the criminal, and deal with the latter's efforts to evade detection. In a great proportion of my tales the "mystery" is unfolded before the reader's eyes in the very beginning, and the interest centers on the duel of wits between the villain and the detective. I fell into this habit after much groping in the dark, and without clearly understanding my reasons for doing so until one day Frank E. Blackwell, editor of

Detective Story Magazine, pointed out to me that the pursued always has a more exciting time than the pursuer. Then I saw clearly what until then I had grasped only by instinct.

I find that an atmosphere of mystery is far more valuable than a complicated situation. It has always been a foolish ambition of mine to produce an atmosphere of dread and dreariness like that in "The Fall of the House of Usher." A tumbledown dwelling in some isolated locality, with sagging roof and shutters banging in the wind, intrigues me far more than the most bewildering complexity of incidents. In my stories I have built enough dwellings of that kind to start a thriving village. One day a friend gave me a startling glimpse of self-revelation by pointing out that I usually stage my crimes on dark and stormy nights, and in out-of-the-way corners. To carry out the mystery atmosphere, I often picture my villains as queer old men who live in strange places and hide their evil intentions beneath masks of serenity and sanctity.

Until a few years ago I frequently made the mistake of crowding too much plot into my stories. My latest serial, which my editor tells me is the best piece of work I ever did for him, has less plot than my average short story of five years ago. Instead of striving to build up a highly complicated situation, I now strive to drain the utmost dramatic thrill out of each detail, and to round out my effects so thoroughly that the reader gets the full force of them. Too, my plots are simpler and less startling in conception. There is such a thing as staggering the reader and paralyzing his imagination with sensational plot and an indigestible mass of incident, and this I try to avoid.

I hesitate to make a confession in regard to my methods, but it is so closely related to my work that I would have no excuse for writing this article unless I made a clean breast of it. I don't know of any other writer of mystery stories who has tried this particular method, and I would not advise anyone to do so—at least not more than once. All I can say in behalf of it is that it works well in my case. Here it is:

I seldom know, when I start building up a mystery, what the solution is to be. Many a time I have written nine-tenths of a novelle without having the faintest idea as to

who the villain is, how he committed the crime, or what his motive was. It is like building a house from the top down and laying the foundation after the other parts are completed. Invariably, as I reach the second or third chapter from the end, I find myself confronted with the task of straightening and uniting a number of dangling and tangled threads.

This may seem a dangerous method of procedure, but it isn't. It might appear that a writer following this method would occasionally be stumped for a solution, but I have never been so far. The secret of it is found in the principle that there is no set of circumstances, no matter how complex and bewildering, that is not susceptible to some simple and logical explanation. Often I have groaned and paced the floor for hours before it came to me, but it always came. Like a child with his building blocks, I know there are just so many pieces, and that each is to be made to fill a place in the unified whole. Perhaps some subconscious process is at work through it all, for I always have the right number of blocks of the proper pattern.

If this seem madness, there is method in it. Every writer has his individual problem which he must solve in his own way. Mine is the difficulty of always maintaining a fresh and vigorous interest in my stories. If my interest is sufficiently vital, I know the story will be good. If my interest flags, the story will be mediocre or bad. This is the chief consideration with me. I am seldom at a loss for plots, and the working out of a plot that grips and moves me is a simple matter. The thing of importance is that the plot shall have the dynamic quality that arouses my enthusiasm and enables me to write spontaneously.

Now—and here is where I let out the secret—I can't write a mystery story spontaneously and with the necessary vim and glow if I know the solution while I write. My writing would be flat, stale and artificial. I must be as completely mystified as the reader. I must feel the same thrill of mystification and suspense that he feels. I must experience the pleasurable tingle that comes with wondering what is to happen in the next chapter, and how my hero is to work himself out of the tight corner where I left him. All these things are accomplished by the simple device of mystifying myself along with the reader.

Remember that I am not recommending my method to others except as an interesting experiment that may be tried and tested for what it is worth. It has its advantages, though I must speak cautiously even on that point. It gives a veneer of naturalness to the mystery story, which is basically and by nature an artificial thing. It enables the author to approach the mystery much as the detective does, having certain facts at his command, but not knowing what they mean.

Having the type of mind that must be constantly mystified in order to produce certain results, it is easy to understand why the tearing down of a mystery is a task which I loathe as heartily as I enjoy the process of building it up. With me the last chapter of a novel or the final page of a story is torture. It is drudgery of the most appalling kind. When reading mystery stories by other writers I usually close the book when I come to the solution. Unless it is dexterously blended with the action of the story, a rare and difficult achievement, it does not interest me. What interests me, both as a writer and a reader, are the emotional reactions of the characters to the dramatic climaxes of the action.

I think one of the most common faults among writers of mystery stories is a top-heavy introduction. The reason so many novels of that kind fall short of expectations is that the promise given in the beginning is seldom fulfilled in subsequent chapters. It is one of the easiest things in the world to produce a startling introduction, one that grips the reader's interest in the first sentence, and stirs him to a violent state of suspense and curiosity, but to sustain this artificially created interest is exceedingly difficult. I am tempted to say impossible, for I do not recall having read a story with a highly dramatic opening that did not slump dismally in the second chapter. Experience has taught me that it is much better to begin at a comparatively low level and strive for a gradual ascent throughout the story. The opening paragraph must whet the reader's curiosity, and induce him to continue the story, but it need not hold out promises that the author is unable to make good. A simple incident, if well developed, or a skilful bit of atmosphere or character portrayal is all that is necessary to engage the reader's interest.

Personally I do not like plots in which

the central idea is an ingenious invention, a mysterious drug, or some abstruse scientific fact. The plot of "The Gray Phantom" is based on a peculiar and little known poison, but my reason for using this particular poison was not its obscure and mysterious nature, but the fact that its toxic qualities and the symptoms it produced in its victims gave me a wealth of dramatic material. Stories based on scientific discoveries and mechanical inventions are apt to leave the reader cold. They give too little opportunity for the play of human emotions. People are always more interesting than things; motives are invariably more alluring than implements.

It is my conviction that freshness of treatment is far more important than novelty of plot. Novelty, in the usually accepted sense, has been much overvalued. As a factor in detective fiction it has been carried to ludicrous extremes. I have read stories in which the central crime has been committed in a highly ingenious manner, and in a bewilderingly roundabout way, but they always left me with a lurking suspicion that in real life the criminal would have taken a shorter route and used a simpler method. The method of perpetrating a crime is not half so dramatic as is the criminal's subsequent efforts to evade detection. Novelty of plot, at the expense of true dramatic values, is an abomination. The story that has novelty as its chief characteristic falls to the level of literary acrobatics. The supposed value of novelty has been dinned into the ears of the novice, but the fact remains that the public is not particularly keen for it, and that the best editors do not insist upon it. In the best mystery story I have read in recent years the only distinct element of novelty was the portrayal of the villain's fears and conscientious qualms after the perpetration of the crime.

BOTH ARTIST AND WRITER

John Dos Passos, whose book, "Three Soldiers," has caused such a furore in America, is also an artist. John Lawson, a compatriot-in-arms, has brought some twenty-five or thirty water color sketches made by Dos Passos during his rambles through France and Spain. It would seem that the author can paint on canvas as well as depict beauty with the imagery of his words.

THE EDITORIAL NEEDS OF THE DAVID C. COOK COMPANY

By Edmund W. Sheehan

Part 1—Fiction

THE administrative offices, publishing house, and mailing rooms of the David C. Cook Publishing Company are located in the city of Elgin, Illinois, in the heart of the beautiful Fox River Valley. The plant, the largest Sunday-school printing establishment in the world, is admirably situated on the banks of the Fox, the buildings and grounds covering eight acres. To give an idea of the tremendous amount of work being done in this busy plant I might add that from five to twenty tons of mail are shipped from its mailing room each day.

The David C. Cook Company publishes literature exclusively for Sunday-school workers—forty publications in all—which includes a full line of those things issued by any Sunday-school house. Most of the manuscript used is of a strictly Sunday-school and technical nature, but in this article the FICTION needs, in which juvenile writers in general will be interested, will be featured.

In its fiction, this company has succeeded in presenting moral teachings, spiritual truths, ethical teachings, love for the good and the beautiful before the critical young readers in such a way that there will be no sermonizing or preaching; that there will be nothing which will antagonize the reader, or cause him to turn away with disgust toward anything religious.

It is a great work; this molding the thought of the coming generation, and this publishing house has summoned to its aid the short-story with all its wonderful technique stepped down to the child's world, the junior's world, and the teen age world; the short-story with its adventure, mystery, suspense, humor, pathos, romance, drama, taken out of the adult sphere and transported bodily into the land of children—truly into a new realm, where a simple language is spoken, a constantly developing intelligence works, and where vague and wonderful ideals strive for expression. In

this land must the short-story set up its workshop, and then by the magic of its art, portray the life and character of these unfolding men and women; limiting itself to their limitations; knowing no other world than their world—stories with the teaching naturally woven into the story structure—teaching which will lead the reader a little step along the road of his unfoldment Godward.

The writer with the technique of the short-story at his command who aspires to write such stories, must step into this strangely limited world and study the people who dwell in it with the same scientific precision that he would apply to a study of the Ancient Persians, so that he may be able to hold up the mirror of life to this miniature, yet wondrously full life.

This is a large order; yet this is the ideal that the David C. Cook Company constantly strives for and has brought to a realization in its many publications.

The MSS. needs are of such an exact nature that the editorial department has developed detailed specifications covering the many publications minutely. In fact, I'll venture, that the Cook Company has gone further in this respect than any other publishing house in the country. A study of the aids, directions, and suggestions to writers published by this House—and gladly sent free on request—is a good course in short-story writing well worth while.

The Cook Company also specializes on criticism of unavailable manuscripts. Its rejection slip system is quite comprehensive, with as many as forty-six items on a slip. The proper items, which, when checked, give the writer a good picture of the reasons for the return of his MSS. With writers of promise personal letters criticising the MSS. are used.

Child psychology is here an exact science; the young people are divided into four main

groups, with publications designed and devoted to the particular needs of each group. The Child age, four to eight years, has *Dew Drops* for its paper. The Junior group, eight to thirteen years, is served by *What To Do*. The *Boys' World* and the *Girls' Companion* are the publications printed for the young people of the teen age, thirteen to nineteen years, while the *Young People's Weekly* serves those older still.

Stories written for any of these four groups must be developed with the limitations of the particular group in mind, such as mentality, morality and the capacity to absorb the lesson in view. On no account must adult interests, motives or plans enter primarily into the story—the adult should be subservient to the young people.

The moral or lesson in these stories should not be painfully evident, as D. C. Cook, Jr., expresses it: "We have in mind a certain story about two boys who left home to seek their fortune. Almost the entire first chapter is taken up with admonitions on the part of the mother that the boys read their Bible every day. Nothing that took place later on had any relation to the words of the mother. It was apparent to the reader that the exhortation to the reader was really a short sermon for his benefit, not a vital part of the story.

"Many writers start out with the determination to write a story 'having a moral' rather than to write a 'moral story.' The former is forced and unnatural, it has a string tied to it. Its bones fairly rattle. Thus it immediately loses its effect upon the reader, as it is not honest with him in its premises. He sees that he is being dealt with unjustly, and in turn feels that he has a right to question the sincerity of the writer.

"The story 'with a moral' appended usually abounds with cheap sentiment, cant, hypocritical phrases, and meaningless terms. It often presents the effeminate side of religion, one that is distasteful to the boy.

"The good done in a story lies not so much in the words or phrases retained by memory as in the *unconscious impressions made upon the mind and the heart of the interested reader*. We do not want 'sermonettes.' Many contributions received are 'morals with a story attached,' rather than stories with a moral. Sometimes even the story part is missing. Every story must have a helpful teaching, but that is entirely

different from a moral that just jumps out at you.

"The reader should not be conscious that you are trying to teach him something; he should not sense that your purpose is other than that of the story teller. He begins the story in all good faith, to be interested and entertained, and it is the duty of the writer to fulfill his expectations. Let your teachings lie under the surface. The reader should feel them in the events rather than have his attention called to them boldly. Your motive should be to cultivate a taste for the right kind of action—action which is loving, brave, generous, just, etc."

So much for the basic principles of the fiction used by the Cook Company. The individual needs of each publication culled from the booklets and circulars sent out by them are as follows:

"*Dew Drops* is a four-page weekly story paper for Sunday-school pupils in the Beginners and Primary Departments, that is, for those from four to eight years of age.

"It is different from any other Sunday-school paper for this age, in that only stories of real interest to the child and with the most helpful teachings are used. Most papers for this age are filled with weak, colorless productions, which are evidently thought good medicine for infants. *Dew Drops* stands for the rights and the best spiritual growth of the child in this respect.

"Stories for primary children must be very short, in the nature of an incident or a single episode in the child's life. We are in special need of stories from 700 to 900 words in length.

"Writers seem to feel that all that is needed is just a pretty story—an incident from child life, or little teaching narrative. Seldom is there any attempt at adventure, simple plot or surprise with a thrill in it. We have never favored stories for youngsters that drew lurid or over-exciting pictures. But surely a mere description of how John visited his uncle's farm and fed the chickens, or how Mary gave a delightful party, will hardly cause the readers to lose any sleep.

"If we are to have a story that compels interest, there must be elements of suspense, adventure and novelty. This does not mean that 'blood and thunder' are necessary, but it does imply something different, a surprise which will delight and please the reader.

"We have in mind one well-known story which, although not very adventuresome, has the necessary elements of surprise and mystery. It is about a little girl who went to visit Grandma on Thanksgiving Day. All the little touches of interest pertaining to such a visit are given, leading up to the climax. We are told how the little girl, just before coming downstairs to dinner, places the dolls she is playing with around a small table, how the table is set, and how a small portion of each article of food for the Thanksgiving dinner is put on dishes before the dolls. Then the little girl goes to her dinner. When she returns there comes a surprise. The dolls' Thanksgiving dinner has been eaten up. There is the mark of small teeth upon some of the food which is left. There is the mystery story in simple form, but no less compelling. Until the last minute the reader is kept guessing. Then comes the climax, or solution—a mouse runs across the floor—making it clear that he, instead of the dolls, has eaten the dinner.

"Of course the surprise need not be in the nature of a mystery, although this is a splendid type. The point is that the story should lead up to some sort of a climax.

"*What To Do* is the Junior's (8 to 12 years) publication. Each number contains from five to seven stories, in addition to 'Information' presented in narrative form. Stories may be classified as:

"1. First page stories from 2,000 to 2,200 words in length.

"2. Serial stories of from three to six chapters, each chapter from 1,700 to 2,000 words in length.

"3. Fillers from 600 to 900 words in length.

"Stories with boy characters as heroes, those with girl characters, and those with both boy and girl characters are desired.

"Stories for *What To Do* should be modern in the best sense of the word. They should teem with interest, suspense and heroism. The characters told about should be virile boys and girls, far from the goody-goody class, who really do things worth emulating. The setting and events should be close to the life of the average junior, in harmony with his sympathies and activities. In this way he will 'live' with the characters because he can understand and appreciate their feelings and actions. In fact, the stories should be written of the junior world and in junior language. In

this connection write about boys and girls rather than adults.

"Stories with virile womanly girls as leading characters, and more especially stories with both boys and girls as characters, are desired for *What To Do*."

In an interesting little four-chapter booklet, Mr. D. C. Cook, Jr., tells about the needs of *The Boys' World*. Some of the salient points being as follows: "*The Boys World* is an eight page weekly paper for boys in their teens. It is a Sunday-school organ, but its scope takes in the entire life of the average boy. It seeks to touch upon those phases of activity in which it can interest him and help him, physically, mentally, morally and spiritually. Stories should be from 2,000 to 2,500 words.

"It seeks to picture American Boy life in which adventure and achievement are combined with honesty, justice, sympathy, and genuine religious faith. It endeavors to lead boys to feel that neither mere knowledge nor material success is true success, unless united with greatness of character and high motives.

"The story should, as a rule, open with action or conversation on the part of the boy character, not contributory adult characters. It must appear at the very start to be a truly boy's story.

"Stories of romance or with girl characters are not wanted. Neither are stories of animals desired, except in the nature of short anecdotes or incidents."

This interesting booklet continues to explain a few of the general types of stories which appeal to boy readers. Stories of Adventure and Mystery with the scenes "laid wherever the strange or magnificent in nature is seen, as on islands, in deep jungles, caves, caverns or extinct volcanoes, in great mountains or subterranean depths, among ancient cities or lost temples," in which boys take the principal parts. Stories of Modern Science and Business stories where boys are depicted as achieving. Then Mystery and Surprise stories, and stories with clean, wholesome humor. "Stories of school life are interesting . . . Reference to high-school fraternities is, of course, debarred, except to create sentiment against them.

"There are three general types of stories available for *The Boys' World*: First, the short anecdote; second, the adventure narrative or tale, and third, the so-called 'short story.' The fable, legend, parable or

allegory are seldom available. They are more suitable for either younger or older readers. Poetry of any kind is seldom considered.

"*The Boys' World* uses several bright, catchy anecdotes in each number. These are seldom over 500 words in length.

"The 'short-story' form is more interesting to boys than the simple adventure narrative, for they are especially appreciative of suspense, mystery and dramatic effect. The 'short-story' also gives better opportunity for a helpful purpose and teaching impression. The best 'short-story' always has a purpose, a point to make, or a lesson to teach, while the tale is written usually to entertain."

Mrs. Belle Kellog Lowne, managing editor of *The Girls' Companion* and the *Young People's Weekly*, writes about the needs of these publications as follows:

"*The Girls' Companion* is an eight-page paper that stands for girls in the teen age as *The Boys' World* stands for boys in the teen age. Stories written for it must be stories of action, stories that awaken thought and throw light upon difficult situations. They must portray achievement. The girl of today is not found sitting at her Grandmother's knee, working samplers, as was the girl of yesterday. She is found on the unswept high road of the world, doing her part as her brother is doing his, and like him, doing it well, and receiving the high compensation such work today demands. To the present-day girl nothing is impossible. She believes in herself. She shoulders responsibilities willingly. She reaches decisions quickly. She has difficulties to encounter, but where once a girl would have sat down and sobbed, the present-day girl throws back her head and laughs. She treads mountain paths, endures fatigues, takes charge of her father's truck, drives her mother's car, checks up long accounts in her mother's car, checks up long accounts in an accountant's office, and through it all she remains sweet and lovable. It has been proven that a girl is as brave as her brother. She is more resourceful; she has more pride in getting out of difficulties without aid, and she has found that there is very little a boy can do that she cannot do. Writers for *The Girls' Companion* must take all these things into account. They must answer to the needs of the hour. The girl of today does not care for stories that introduce 'pink teas,' dress, and talk that is too small for consideration. The

stories that are sent to *The Girls' Companion* must be stories that fit the times in which the girls are living. They must be stories of adventure, stories that do not tell the whole plot on the first page, stories that the girl can wonder over, while reading, as to how they will turn out. She does not care for stories where there is moralizing or a tendency to preach. She does not care for the abnormal girl who does something that could happen only once in a million times. She wants featured girls with high ideals that will help her to reach all that is sweet and beautiful in womanhood. The girl of today is strong in Church work, Sunday-school work, and Community work. She looks for stories that will aid her in her activities, and that will meet her needs from day to day. Stories for *The Girls' Companion* should be from 2,000 to 2,500 words in length. Serials from two to twelve chapters, of about 2,000 words to the chapter.

"*The Young People's Weekly* is for the older young people—those who are leaving high school for college, or just entering the business world. This is indeed a wonderful time for young people. Responsibilities are placed upon boys and girls now, that their fathers would have turned from years ago. A young man working with a strong company was recently, after much consultation, taken from his old place and given a much higher position. When the president of the company was told of it, he shook his head and said, 'Too young a man for a place like that.' To which the manager replied, 'We take them young now.' But the fact that they are being pushed into all sorts of big responsibilities constitutes a large field for story writers. There is nothing that cannot happen to a boy or girl of today. What the writers need to do is to study the enterprises of the young people from day to day. If they do this they will find a field that will astonish them and they will need no prompting as to what sort of stories they are to write. They will find that the readers of the *Young People's Weekly* are the most appreciative set of young people that can be given to any set of writers. In preparing stories, remember that we have no use for the negative: the boy who slouches, the girl who thinks she knows more than her mother, or discouraging and depressing scenes. Everything must be uplifting that comes to the columns of the *Young Peo-*

ple's Weekly. Short incidents from 700 to 1,000 words that are right to the point are greatly appreciated. The main stories for the *Young People's Weekly* may be 2,000 to 2,500 words in length; serials from two to twelve chapters with about 2,500 words to the chapter."

And now to sum up briefly the needs of this great publishing house, I would say that in presenting fiction the following points should be considered: "Must avoid anything melodramatic: crime, slum or death-bed scenes; anything which savors of the cheap or dime novel order. Must not contain reference to the theater, circus, dance, card playing, smoking, or any amusements under the ban of the church."

In addition to teaching stories of a general nature, the Cook Company uses a large number of Sunday-school Class Life stories. These require a specialized study of organized class methods, and writers interested are urged to write to the Editorial Department for special booklets and instructions. A higher rate is paid for MSS. of this nature.

Before leaving, I asked Mr. Cook what opportunities his House offered to the new writer. He replied: "Many of the greatest writers for children and young people are among our regular contributors. Yet we care nothing for names. In fact we find that writers who have not yet achieved recognition are often more willing to make a careful and co-operative study of our special needs; and for this reason we are always on the lookout for new writers of promise.

"Of course we keep our needs before writers very largely through typewritten letters and lists of topics. With writers who show promise, we make use of personal letters criticising their material in detail or asking for special stories, articles and departmental material. As a matter of fact, while we probably use more booklets and printed matter to interest and instruct writers than other publishers, our greatest effort is along personal correspondence lines."

In reply to my question as to rate of pay he replied: "Our rates for material vary considerably depending upon the nature of the material and also its quality. We do not pay the same rate for everything used, but assign new writers a certain rate when their first manuscripts are accepted; perhaps raising this writer later on in case the quality of work justifies our doing so.

An average rate for stories appearing in the *Boys' World*, for example, is four to six dollars per thousand words."

Here is a splendid opportunity for the writer of fiction to limit himself to certain specifications; to aim at a definite objective, and even if he does not receive a check he will receive something of an equal value—sympathetic and constructive criticism.

In case you are interested in certain of the Cook publications, write directly to the editors of these publications, asking for sample copies and specifications for writers.

Editor's Note: In the next issue of THE WRITER'S DIGEST, Part 2 of this article will cover the specifications for "Information, Construction and Occupation Articles," used in addition to fiction, in the publications herein described.

FANNIE HURST ADVISES YOUNG WRITERS

In a recent interview with a reporter of the N. E. A., Fannie Hurst, the noted writer, made the following remarks, which should be remembered by every beginning writer:

"I began to write because I simply wanted to write. I was *sure* that I wanted to.

"There is the trouble with a great many people. They fall in love with the idea of writing—then, when they come down to the actual work, it staggers them.

"Paper and pencil are the most tangible things in the world. Anyone can have them.

"As a result, a great many people merely *want* to write.

"Always be sure that you really want to tackle the work of writing before you enter the literary field: that is my advice to the young people of today."

Books are dedicated to mothers by the thousands, to husbands and wives by the tens of thousands, but few indeed are dedicated to grandmothers. So it is interesting to note that Frances and Gertrude Warner have dedicated their engaging little book of essays, "Life's Minor Collisions," to their grandmother. The reversal of this situation occurs in another of Houghton, Mifflin Company's fall books. "Breezes" is dedicated by Lucy G. Morse to her grandchildren.

PHOTODRAMA

*A Series of Articles Taking Up Every Phase of
Studying, Writing and Selling the Photoplay*

By Henry Albert Phillips

Formerly Lecturer and Instructor in Photodrama in the Brooklyn Institute of Arts and Sciences; Author of more than 50 Produced Photoplays; Author of "The Photodrama," "The Feature Photoplay," "The Plot of the Short Story," "The Universal Plot Catalogue," "Art in Short Story Narration," Etc.

XIII. PARTS—AND THEIR PURPOSE.

UPON reading and studying "The Mate of the Sally Ann" and other photoplays I have written, you will soon come to note that the plays are divided into parts. In other words, there is a resemblance to the stage play and its division into acts.

At this point, it becomes necessary to touch briefly upon the rhythmic feature inherent in every true art composition—whether it be music, painting, sculpture, architecture, drama, fiction, literature or photodrama.

Inartistic matter lacks method, restraint and coherence and is normally to be found in gobs and in unintelligent and inarticulate masses.

Examine an artistic composition and then turn to an inartistic mass, and you will note that the distinguishing characteristic lies in the periodicity, the recurrence and the incident always followed by coincident, on the part of the artistic *material*, while the inartistic *matter* remains always the mass, even though crudely broken into parts.

To "compose" literally means to place—or *arrange*, which is the nicer word—parts or pieces in proper relation to one another.

Let us take a bit of God's art work—Man—and see in what measure that composition compares with those we are seeking to construct. We find the human body divided precisely into two equal parts and composing a pleasing *balance*. Incidentally, we discover that this balance is the basis of Beauty! If a person be cross-eyed, or have one arm missing, or some member gnarled, or any part out of balance, there is an offense against Beauty and an approach to ugliness, which is nothing more or less than a lack of symmetry.

Composition and symmetry are almost synonymous.

A composition is simply a *series* of beautiful lines, colors, groups, notes, pictures,

words occurring and recurring *rhythmically* and relatively until the purpose and climax has been successfully attained and the composition is artistically complete!

In musical composition we are delighted ever and anon with the ever-recurring motif and the haunting refrain, and a study of counterpoint would reveal that the whole art consists of nothing more than the placing of notes in a harmonious and rhythmic relationship. In painting there is little else beside drawing or symmetry, with a nice knowledge of balance—they call it simply "composition"—including *chiaroscuro*, or light and shade effects. Sculpture is much the same in grouping a mass of stone in a manner that approximates Life in the expression of a big idea. Architecture is the same old story, only more so, with symmetry builded on symmetry ad infinitum. In drama we obtain the rhythmical effect chiefly by means of the grouping of lines into the act that rotates like a powerful motor with recurring force. In fiction—in the novel at least—we have the chapter rhythm that breaks up its great mass of words into balanced fragments that have a most pleasing and powerful effect, whereas the unbroken mass would weary and lose effect through its ponderance.

Now why should the photodramatic composition lack in symmetry and a series of photographic presentments of life be interminable because of a want of rhythm? The answer is that without rhythm it must lack artistic balance. And as rhythm is obtained through a series of periodic crescendoes, so must there be such technical device in the mechanics of Photodrama.

As drops of water come to wear away the mightiest rock and waves of the sea undermine every man-built obstacle, so may a photoplay, constructed in a series of dra-

matic episodes, emotionally overcome the most stolid audience.

Hence in the employment of the Part in Photodrama we merely parallel the act, without which the stage drama is inconceivable.

At once the construction of the synopsis becomes surprisingly simple.

Let us assume that the photoplay commonly known as the Feature Photoplay fills five rolls—or reels—of films, which is actually the case. It is not a matter of hit-or-miss, then, but a logical division, when we proceed to divide the Feature Photoplay into five parts. It falls naturally and physically into five parts. If the technical and dramatic divisions can be made to coincide with the physical divisions so that each reel of film will comprise a part of a photoplay, naturally, it will add greatly to the facility of handling, especially where two projecting machines are not in use.

It is important to note here, however, that photoplays must not become so exacting and precise as to destroy dramatic values. Symmetry in art is not the symmetry of mathematics. It is quite unthinkable that each part of a photoplay could be so constructed as to fill exactly 1,000 feet of film, which is the length of each reel of film. On the other hand, the spool or reel is easily able to hold 800 or 1,200 feet, so that our part may readily approximate 1,000 feet of film with its contents and contain anywhere between these two figures, which gives it plenty of leeway for expansion or contraction to meet its dramatic needs.

Regardless of the number of parts in a given photoplay—for in the Super-feature there may be 8, 9 or 12 reels—we have but to remember the simple formula that in Part I we introduce our chief characters and make clear the ultimate goal or purpose of the leading character or hero. In the last part we precipitate the climax and visit just deserts upon the heads of all concerned and see the purpose of the hero gratified and his goal reached. Now the intervening parts each contain a *crisis* in the dramatic conflict of the hero in his effort to attain his goal—and see him temporarily thwarted. For in that last breath of each part a new and more sinister obstacle rises—which the following part concerns itself with.

My method is simple. I make sure what my story is about—what it is the hero has set his heart upon. I then proceed to invent

my crises. Again I first find out what each part ends with. When I am quite certain what the ending of each part will be, I set down with blanks between, Part I ends with——; Part II ends with——, and so on. Knowing the endings in each case, I proceed to begin the photoplay at the beginning and so part by part develop the crisis with logical dramatic sequences of which my endings are consequences.

Thus in "The Mate of the Sally Ann," Part I ends with—Sally's first runaway episode. Part II ends with—the arrival of the party. Part III ends with—the Captain's rescue of Sally at the point of the cutlass. Part IV ends with—the consummation of the Captain's revenge on the discovery that the Judge is Sally's father. Part V ends with—the consummation of Sally's desire to get out into the world and be loved.

Incidentally, it will be wise to review our previous instructions on the subject of The Outline and see how it now falls logically into place.

My next article will discuss *Captions and Continuity, with a Few Words on the Marketplace.*

Henry Albert Phillips

* * *

THE MATE OF THE SALLY ANN

A Comedy Drama with Ingenue I lead in
Five Parts

By Henry Albert Phillips

SYNOPSIS

PART IV

THE MORTAL COMBAT

A change comes over Sally. Her resentment against the Captain is so great that she is no longer afraid of him. He modifies his attitude when he sees some of his own stubbornness coming out in her. From now on she takes the stand of doing what she wants to do and going where she pleases.

Schuyler has gone dripping but triumphant in to see the Judge with his picture. The Judge recognizes it and says he will give him \$5,000 for it when it is finished.

Schuyler replies that he will not take \$50,000 for it.

Sally now brazenly walks out of the gate. She goes straight to the Judge, who has been anxiously waiting for her. The first thing he asks her who that old man is. "Why that was the Captain—my Grandpa." The Judge cannot yet comprehend. His suspense is keen as he then asks her about her father. She tells him that she cannot even mention his name as he was such a wicked man—he killed her mother and she hates him!

The Judge's pain and happiness are mingled. He did not even know he had a daughter! Yet he cannot take her into his arms. He caresses her hand and wipes away a tear as he pretends to be looking out of the window.

Schuyler comes in. The Judge leaves them together and returns later with two photographs. Schuyler is about to exclaim at their likeness to Sally when the Judge restrains him. Sally is strangely attracted by the photographs. She asks who it is. "The only woman I ever loved—would you like one of the pictures?" Sally is overjoyed and takes the picture back to the boat with her.

Mrs. Schuyler is passing the gate and recognizes in her the girl of the party. She follows Sally, sees where she lives and turns up her nose high. "My word! Nothing but a smelly fish girl! My son must never see her again."

The Captain discovers the treasured photograph which Sally has brought home and all the thunder and lightning of years' suppression comes to the surface. Instead of bursting forth, he becomes crafty. He asks Sally where she got the photograph and whose picture it is. Sally tells him that this is the woman her friend the Judge used to love. *The Judge is the man!* The Captain grabs his cutlass. "Bring the Judge aboard the Sally Ann some time if he has the mind to come." Sally is overjoyed and says that she will bring him tomorrow.

Just before she is leaving the next day the Captain, as though he had just thought of it, makes her take the sailor's oath to use the cutlass if need be to uphold her mother's name. She does this and hurries away singing over what she thinks is her successful conquest of her grandfather.

The Captain begins to set the trap securely for the man who deserted his child!

(To be continued in our next.)

SLIPS FOR EDITORS—WHY NOT?

BY TOM ROBERTS.

Editors have so long enjoyed the monopoly of using slips in returning unavailable manuscripts to authors, that, in these days of revolutionary movements, it is time writers reciprocated by using their own form of slips in submitting work to editors.

Here is a form which writers could very well send with all copy. It could be printed on slips about 3 x 5 inches:

TO THE EDITOR:

This manuscript is submitted at regular rates. First serial rights to fiction only; all other rights reserved. Self-addressed, stamped envelope enclosed. If manuscripts is seasonable, prompt consideration is desired.

Please use *no pins* nor *clips* and stamp nothing on face of manuscript.

THE AUTHOR.

We do not believe any editor can take offense at such a slip enclosed with MSS. The second sentence applies only to fiction and can be omitted if the author feels this provision will militate against sale. Right here, however, we would urge authors to show firmness in protecting their rights as a protest against some publishers' practice of disposing of motion picture rights to the detriment of writers. Established authors do not permit this practice.

The fourth sentence relates more to feature and news articles. It should not take an editor many days to decide whether or not he wants such matter. Every day's unnecessary delay lessens the chances for a sale.

Every writer who has pins or clips used on his manuscripts or who has date or other mark stamped upon it, knows how bothersome it is to retype disfigured pages. The practice of defacing manuscripts is indefensible from any standpoint.

Would not the use of such slips mark the writer as business-like and show the editor that he valued his stuff enough to safeguard his own interests in his work?

Samuel Hopkins Adams, whose novel, "Success," has recently started out on a very promising career, has moved to New York for the winter. He is living at Washington Place.

Congratulations



THE WRITER'S DIGEST
congratulates Mr. Tod
Robbins upon winning the
Physical Culture \$3,000 Novel
Contest, and the hundreds of
other entrants upon the splen-
did work submitted.



THE winner is Mr. Tod Robbins, of New York City, and the title given the story for its serial publication in *Physical Culture* is 'Fighting Mad.' This is the message of Mr. Carl Easton Williams, announcing the winner of *Physical Culture's* \$3,000 Novel Contest. "Fighting Mad" was chosen from hundreds of entries, all of them of real merit; but upon final vote, it was found to be the unanimous choice of the judges.

The novel is a red-blooded story, full of dramatic action and suspense. It is a psychological study of a man who not only escaped for a period of years from the world he had known, but who endeavored vainly to get away from himself. It is a thrilling story, and at the same time a pleasing story.

Mr. Tod Robbins, the winner, has already won distinction as a novelist. He is a young man of thirty-two years, an athlete of prominence, having been captain of the Washington and Lee University track team, 1909-10, and holder of the University record in the pole vault. He was also a football player, gymnast and boxer.

His first novel, "The Unholy Three," published in 1917, attracted wide attention, and was characterized by Alexander Harvey as "a tale of extraordinary power and a work of genius."

"Red of Surley," published in 1919, made good the promise of his earlier efforts. This work has been succeeded by a volume of short stories, entitled "Silent, White and Beautiful," and this in turn will now be followed by his latest effort, the prize-winning "Fighting Mad."

SYNDICATING TO THE SUNDAY SUPPLEMENTS

A series of articles taking up every phase of securing, writing, and marketing stories for the Sunday Newspaper Supplement—a most interesting and profitable phase of the writing profession—and one that offers unlimited opportunity.

By Felix J. Koch,

Contributor to the Leading Papers of the Country.

DEVELOPING THE "STORY SENSE"

IT'S easy enough to write an article, to manifold it, or send it out to be returned in the shape of as many printer's proofs as one may desire, and then to mail these to as many different publishers as one may have copies," the neophyte to the work of Writing for Profit will remonstrate again and again—

"But—what shall one write about?"

The plaint reminds those who have schooled themselves to look for subjects for "stories"—articles are always called *stories* in this branch of the writer's craft—of the favorite anecdote of one of the New York editors of the times of Greeley and Dana and the other giants of that school.

A "cub reporter" had been sent to "cover" the meeting of the representatives of various peace societies in a remote section of the big metropolis.

The reporter left the office, his step light, his head high, his heart beating wildly at the very joy of "doing" his first big assignment.

He went to the building where the meeting was held. He made notes of who acted as presiding officer, as secretary *pro tem*, then who was elected president of the conference, who was appointed his permanent secretary, and so on. The proceedings opened with the usual generalities. The subjects of the impromptu and, more often, studied talks, he jotted in his note-book as well.

Then a debate began over the context of the last of the addresses. It waxed warm. By and by the meeting was in an uproar, and the remarks of the various speakers almost indistinguishable.

The scribe picked up his hat and left in disgust.

He returned to the office and filed with his chief, in due course, a brief summary of the events up to, but not including, the broil.

The man at the "copy desk" thought he detected something amiss with the story.

He sent for the reporter, luckily still in the room beyond.

"This 'dope' ends rather queerly," he said. "What happened after this man's address came to an end?"

"They broke up in a fight, sir," he answered briskly. "I came away!"

The editor faced the stripling in anger, and yet in pity, for one long moment. This man had set his star in journalistic skies! "They were to have discussed peace—perhaps have settled the problem of the ages—and they broke up in a fight! So you came away? There was nothing to write?"

The reporter bowed; flushing now, as he saw his error.

That night he was dismissed.

The point of the incident is that in almost every happening, in every occurrence apt to find its way into print at any time, there is a "story" all apart from the mere detailed report of what those most concerned really did.

To detect this story, then develop it, from the mere skeleton which the actual report of the affair for the news column may give of it, is the trick—and the only trick, or knack, or art, or secret, call it what you will—toward successful syndicate writerhood.

To be able to detect the "story" in an event is known, in the newspaper office, as "having the nose for news."

The syndicate writer must develop that "nose for news" first of all.

If he cannot "see" a story when he comes upon it, there will very often be nothing but the barest and most uninteresting of commonplaces to write concerning most affairs.

Throughout this discourse we shall use, wherever possible, as the site of examples

to be taken, the city of Cincinnati and its surroundings.

Cincinnati is the home of the publishers of this magazine. That, however, is not our only reason for selecting it. Cincinnati may well be regarded as a typical American community. It is not a world metropolis, such as New York, Chicago or San Francisco. It is not an overgrown country town nor a village.

What holds true in Cincinnati is rather apt to be true in every large-size American city, outside the three metropolitan communities named.

In Cincinnati, as we close this page, the Junior Chamber of Commerce—an organization of the younger men of the town—announces that a week from Saturday as many of its members as can find the time are to report at Fountain Square, the city's heart, and give the Tyler Davidson Fountain, the central landmark of the entire locality and guideon for motorists and other travelers for a hundred miles around, the first scrubbing it has ever received. The Fountain, it may be explained, has been in place at the heart of one of the sootiest, grimmest portions of the town for half a century.

There is a mighty good news story in this announcement.

A trained reporter for the *Cincinnati Times-Star*, *Post* or *Commercial Tribune* would probably write it up in very much this way:

JUNIOR CHAMBER TO SCRUB THE FOUNTAIN.

CINCINNATI'S MOST IMPORTANT LANDMARK TO BE GIVEN FIRST ANNUAL HOUSE-CLEANING BY FIFTY YOUNG CITIZENS.

Fifty members of the Junior Chamber of Commerce, headed by Secretary Leon Weiss, of that organization, are to give the Tyler Davidson Fountain its first annual house-cleaning Saturday afternoon, work to start promptly at half past two.

Safety Director Hornberger gave the Junior Chamber permission to do this work on condition that the art critics of the Cincinnati newspapers, and the leaders of the Municipal Art Society, pledged themselves to no adverse criticism after the task had been accomplished.

Mr. Weiss and Mr. Hitner have interviewed the parties mentioned, and report that as long as the cleaners do not interfere with the delicate coat of green which the bronze of the Fountain has acquired as a result of its half century of exposure to the elements, they may proceed with their task.

The members of the Junior Chamber are young men, all of them, and most of them are young married men. A great concourse of young wives is expected to be on hand, therefore, to see the

tables turned, and watch the men perform the scrubbing, while the women stand by and look on.

The four paragraphs tell the story.

If the paper printing it should become cramped for space; if President Harding should make some startling announcement reaching the papers just in time for the first edition; if there should be a huge fire in the locality, of such importance to the readers as to obscure all other items, the story of cleaning the Fountain could be compressed to this:

JUNIOR CHAMBER TO CLEAN THE FOUNTAIN.

Fifty members of the Junior Chamber of Commerce are to scrub and otherwise clean the Tyler Davidson Fountain, beginning at two-thirty Saturday afternoon. Beyond prescribing that the verdigris shall not be touched, Municipal Art Society experts and the art critics of the newspapers, who have been consulted, find no objection to the plan. Safety Director Hornberger, being assured of this fact, issued the permit to the Junior Chamber this afternoon.

One evening paper might even content itself with a tabloid item—one of the many in a column titled: "At A Glance"—reading thus:

FOUNTAIN TO BE CLEANED:—Fifty members, Junior Chamber of Commerce, will clean Tyler Davidson Fountain Saturday afternoon. The coat of green will be left untouched, local art experts so recommending to the authorities.

That is the news side of the story.

Assume now that you are a professional syndicate writer, supplying papers of America, perhaps also Canada, and even England, and that you are in search of a theme.

The theme must, first of all, be timely.

A newspaper is a *news*-paper, even in its magazine section.

It must give its readers interesting, readable features, just as soon as possible after the events described in the given articles have occurred; or it must present its readers with a graphic, attention-holding account of something to occur very shortly; or, better still, where that is humanly possible, it must give the reader something to read which is pertinent—*apropos*—to the day of publication; that week; or at least the month in which it comes to print.

Again, it must make that article *local* to that reader, wherever he may dwell in the paper's sphere of circulation; if that can be done.

The syndicate writer picks up the *Times-Star* and reads the item as given.

The brain process ensuing, almost as he

completes the headlines, is interesting, as telling the beginner just how stories, or subjects for such, take their rise.

"Cincinnati's Junior Chamber of Commerce is to clean Cincinnati's greatest landmark," the syndicate writer paraphrases to himself.

"That's a strange, a most unusual job! Fancy young attorneys, bankers, salesmen, school-teachers, men who probably haven't touched a scrub-brush since the time they dropped knee breeches and ceased scrubbing the kitchen for mother, coming out—in the most public of public places—to scrub and wipe clean and polish and scrub!"

The account of a proceeding of the sort would be as interesting to Jack Roosa, in Seattle, as it would be to Friend Fabing in Tallahassee.

If, while you or I were dining in London, in Birmingham, England; in Vancouver or in Sydney, Australia, we shall find conversation turning to house-cleaning, to statuary, to public landmarks, to cities beautiful, to the work of organizations of young men, and if we should proceed to tell of the housecleaning the youth of Cincinnati gave its fountain—how young Smith upset the bucket of suds on his neighbor; of how Binney brought along a jug of vinegar, because he'd heard it was good for bronzes—we'd be certain of holding the hearers' interest to the end!

In other words, how the Cincinnati Chamber cleaned the big Cincinnati Fountain would make a story worth while!

But, it always pays, somehow, to give a client as much as one can for the remuneration to be made.

The story of cleaning the Cincinnati fountain in the particular way described would probably sell in all those places to newspapers carrying feature or magazine supplements, when treated in the feature way.

To treat it in the "feature way" for such syndication, but without especial regard to the fact that it would be published many miles from Cincinnati, would be to write an account of the work to be done as the Cincinnati with an hour of leisure, the Cincinnati with the time to peruse the magazine supplements, would wish it described.

A possible heading would read:

"YOUNG CINCINNATUS GOES HOUSE-CLEANING.

"FIFTY REPRESENTATIVE YOUNG CITIZENS DON OVERALLS, TAKE BUCKET AND SCRUB-BRUSH AND CLEAN THE CITY'S BIG LANDMARK.

The writer of the article would state, in one paragraph—and preferably in one sentence—the fact that half a hundred young Cincinnatians, representing all the better classes of citizens, were prepared to clamber here, there and everywhere about *The Fountain*, as it is known in Cincinnati, and give it the first house-cleaning in the half century of its holding the place of honor.

He would then describe, rather briefly—for local readers would have read the facts elsewhere in the newspapers, and out-of-town readers would not greatly care—just who originated the project; who had been appointed to assist *him*; what formulas for permission to do the work the given city prescribed.

These facts would be given in order to give a certain "historical completeness" to the article.

Then, to the things the reader would want to know! How the feature is developed from this point on belongs to another chapter of this series, however.

Suffice it, a "local feature" which would be a very passable syndicate feature—a feature interesting to readers anywhere—has come into existence from the basic theme.

The professional syndicate writer, though, will not stop here.

The story is a Cincinnati story and, away down in our hearts, you, who live in Atlanta, and I, who may live in Des Moines, and Cousin Frank in Denver, and Miss Devine in Chattanooga, would much rather read about home-town things than about the Queen of the West, which none of us have ever seen.

So the story must be localized to all those places and as many others as the story is to be sent.

Difficult?

Not at all!

Not every city has a Junior Chamber of Commerce.

As a result, any emphasis on the work the youths are doing would hardly make the story universal.

Hardly a city, particularly now that the war is over and memorial tablets or statues have been raised to those who made the

(Continued on page 26.)

EASY TO LAND SCENARIO JOB

So Say These Two Young Girls, Who Prove It by Their Own Experiences

By Melvin M. Riddle

FOR a comparatively inexperienced person to land a job upon the scenario staff of a large motion picture company is considered a difficult undertaking, but Hazel MacDonald and Vianna Knowlton, two young ladies hardly out of their 'teens, won't agree that it is so hard. The fact that they walked right into the Lasky studio out at Hollywood and secured jobs on the writing staff of William deMille, the prominent Paramount producer, who, among other big achievements, has made the screen version of "Miss Lulu Bett," is one of the reasons for their belief. The story of how Miss MacDonald and Miss Knowlton "broke into" the movies is an interesting one.

"You haven't a ghost of a chance!" or some similar expression of the same idea, was the slightly discouraging remark of someone within the studio to the young ladies when they inquired regarding the prospects of "getting in" as scenario writers. And yet, Miss MacDonald, who has been in the studio scenario department now for a little over one year, and Miss Knowlton, whose photoplay experience is now a matter of a little over three months, have just finished collaborating upon a screen version of Rita Weiman's story for William deMille's production for Paramount, "After the Show."

Miss MacDonald didn't even have to ask for a position. She was dared to be a scenario writer. "And, of course," remarks the young lady, "I could never refuse a dare." The dare was from none other than Cecil B. deMille, director general and one of the foremost producers at the Lasky studio.

"I was formerly a newspaper woman," she relates. "I was on *Photoplay Magazine* for one year in Chicago, and then wrote for the *Chicago American* and *Los Angeles Examiner*. I was in Chicago at this time and Mr. deMille had come East to confer with Mr. Adolph Zukor, president of Famous Players-Lasky Corporation. Mr.

deMille and Mr. Zukor met in a room in one of the large hotels and I went over to get the story. I understood that the two officials had just fifteen minutes in which to discuss matters of grave importance, before keeping other pressing engagements. But, nevertheless, I must have the story. So I called them on the 'phone, asked for a moment's interview, and to my surprise it was granted. I went right up and met Mr. deMille.

"Why don't you do motion picture work?" asked Mr. deMille, when we had finished the business at hand.

"I don't know if I dare try," was my reply.

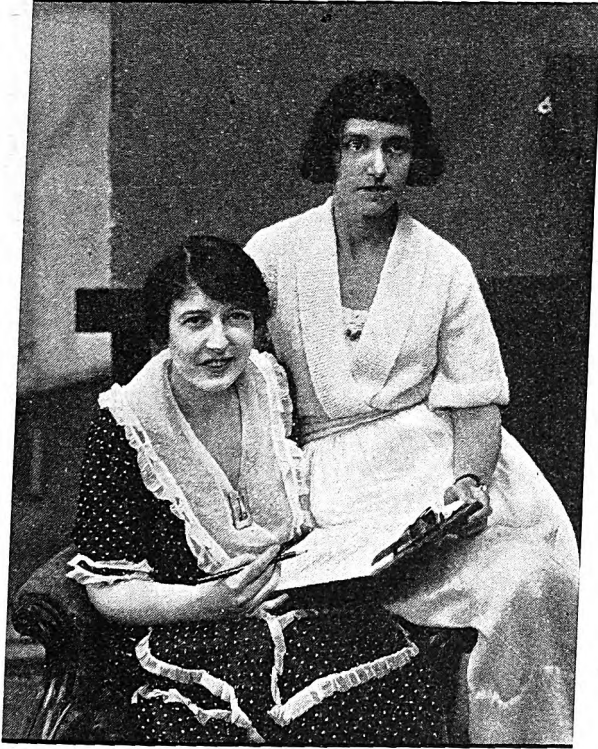
"Then I dare you to try!" said Mr. deMille.

"I couldn't refuse a dare, so a few weeks later found me in Hollywood, asking to see Mr. deMille. I saw Mr. deMille and was given a position, and after watching him direct two pictures, I was put in the scenario department. I have now been at the Lasky studio a little over a year."

Miss Vianna Knowlton didn't wait to be dared. She determined to be a scenario writer, came to Hollywood with a letter of introduction to Beulah Marie Dix, one of the staff writers at Lasky's, and gained an interview with Miss Dix.

That was on February 22nd of this year.

"Through Miss Dix I met Miss Harmer, the little lady who is literary assistant for William deMille," explains Miss Knowlton. One day Mr. deMille came to Miss Harmer and told her he wanted a new writer for his staff and asked if she could recommend anyone. Miss Harmer very kindly recommended me, and that afternoon I had a very long talk with the producer. When we had finished our talk he said, 'How would you like to come to work next morning at nine o'clock?' I replied that that was a consummation most devoutly to be wished, and came to work next morning on a sort of three months' probation. The three months is now up and I



"GETTING into the Movies" was easy for Hazel McDonald and Vianna Knowlton, the two young ladies who furnished the scenario for William deMille's production, "After the Show."

am a 'regular.' I had always wanted to work at the Lasky studio and I am sure nothing could have made me happier, and I am especially fortunate to be associated with such a dramatic genius as Mr. de-Mille."

Miss Knowlton's experience has been varied. She studied playwriting under Professor Baker at Harvard for two years and then for six years was an actress in connection with his work. She has written and produced pageants in Boston, her native city. She has also been a professional dancer.

Miss Knowlton demonstrated her ability as a scenario writer when she won the prize in a scenario contest held by Thomas H. Ince, the producer. Her winning scenario was entitled "The Little Snake."

Syndicating to the Sunday Supplements

(Continued from page 23)

Supreme Sacrifice, and often to all who went forth to make the good fight, but has some great public monument of some sort.

Chances are, even if that memorial is in place a six-month only, it could stand a cleaning and polishing.

There are limits, as a rule, to city funds; there are limits to what lazy city fathers think of. Scrubbing the monuments is pretty apt to be the very least of the worries of those in charge of the public places; they never think of this work, or, if they do, they realize, almost instantaneously, that there are more pressing uses for the funds at their command.

Hence—well, there is hardly a community anywhere but has its welfare association, business men's club, chamber of commerce or similar organization, and, usually, a suggestion to the willing is sufficient.

"WHEN HAVE YOU HOUSE-CLEANED YOUR CITY'S STATUES?"

"UNUSUAL TASK ATTEMPTED BY SOME YOUNG MEN OF THE MID-WEST POINTS ITS TELLING LESSON TO COMMUNITIES EVERYWHERE."

should catch the eyes of the reader in pretty nearly every city the English-speaking world over. It, and the pictures which should accompany the article; pictures showing Beresford, the ink-export agent, on the ledge above the Goddess of Waters,

plying a scrub-brush to her rich brown tresses; of Fisher, with the bucket, taking water from the mouth of the dolphin on whose back is balanced the Brazen Faun; and of the other scrub-men *pro tem*.

WHEN HAVE YOU HOUSE-CLEANED YOUR CITY'S STATUES?"

or

"SOMETHING FOR OUR YOUNG MEN TO DO FOR OUR TOWN."

or perhaps

"SPEAKING OF REAL COMMUNITY SPIRIT."

and, then an appropriate sub-title, and you have struck the keynote of a story worth syndicating indeed!

AID FOR STRUGGLING AUTHORS

The following clipping from the *New York Globe* will no doubt be of interest to all writers:

"It is not generally known that the Authors' League has a fund for authors who are in distress. Recently the League learned that a young woman who had won considerable distinction and prominence as a writer had through a series of misfortunes and through illness been reduced to dire distress. A representative called to see her and found her on the verge of a physical and nervous collapse, due to actual starvation. Immediate means were supplied her, and in order to give her an opportunity to regain her health and to get her back to her work a substantial amount was raised among the members to carry her through this period of enforced inactivity."

WRITER'S CLUBS OFFER REAL ASSISTANCE

Membership in a thriving writers' club is a real asset to the ambitious writer at all times, and should be encouraged.

It is gratifying to note that many of our cities now have very active clubs for those interested in literary pursuits. Some of these clubs turn their meetings into forums—holding discussions of great value to those in attendance. Others are offering courses of instruction to members and in every way are aiding them toward a successful career.

VERSE PATTERNS IN ENGLISH POETRY

By Robert Lee Straus, M. A.

Instructor in the University of Cincinnati.

(Continued from December.)

ENGLISH verse is particularly rich in stanzaic forms; almost every conceivable combination of meters and rhymes seems to have been tried in the course of our poetry. This wealth of verse patterns offers the poet a wide range in the selection of his medium. Although the choice of strophic groups is purely arbitrary, there is a well-established tradition based on the preference of great poets and the association of specific stanzas with great masterpieces which recognizes the appropriateness of certain forms for certain kinds of subject matter. Usually the simpler stanzaic patterns are best suited for simple narratives or simple thoughts, and the more involved patterns find a happier employment in elaborate story-telling, or in subtle and intricate poetic thought.

The stanza may be defined as any definite arrangement of verses of like rhythmical character usually bound together by rhyme. Rhetorically, the stanza represents a short paragraph in the thought structure of the poem, except, of course, in those instances where the sense period of one stanza runs over into the next. Generally, however, each stanza comprises a complete sentence or paragraph. Musically, the stanza represents a single melody completely uttered. In normal structure, all the stanzas of a poem are identical in form, having the same number, length, meter and rhyme scheme of corresponding verses, and each succeeding stanza adapts a new rhetorical unit to the same melody. In short stanzas, this melodic movement is highly unified, falling into a few simple cadences; in longer stanzas, the elaboration of lines and rhymes may be so extended and involved that the ear has difficulty in organizing the cadences and verse groups into a single melody.

Practically all stanzaic forms in English verse are organized by means of rhyme. Theoretically, it is possible to have stanzas without rhyme, but notable examples of rhymeless stanzas in our poetry are few

indeed. Tennyson's *Tears, Idle Tears* is a rarely beautiful lyric employing stanzas composed of five lines of blank verse:

Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather to the eyes,
In looking on the happy Autumn-fields,
And thinking of the days that are no more.

Dear as remember'd kisses after death,
And sweet as those by hopeless fancy feign'd
On lips that are for others; deep as love,
Deep as first love, and wild with all regret;
O Death in Life, the days that are no more.

Here the end-stopped lines and the refrain, "The days that are no more," at the end of each stanza tend to keep the stanzaic form clear. Lamb's *Old Familiar Faces* succeeds with rhymeless stanzas because of its mournful music and its refrain:

I have had playmates, I have had companions,
In my days of childhood, in my joyful school-days;
All, all are gone, the old familiar faces.

I loved a love once, fairest among women;
Closed are her doors on me, I must not see her—
All, all are gone, the old familiar faces.

Ghost-like I paced round the haunts of my childhood,
Earth seemed a desert I was bound to traverse,
Seeking to find the old familiar faces.

Friend of my bosom, thou more than a brother,
Why wert not thou born in my father's dwelling?
So might we talk of the old familiar faces—

How some they have died, and some they have left me,
And some are taken from me; all are departed;
All, all are gone, the old familiar faces.

Collins' *Ode to Evening* has been much admired:

If aught of oaten stop, or pastoral song,
May hope, chaste eve, to soothe thy modest ear,
Like thy own solemn springs,
Thy springs, and dying gales.

Although vowel music makes partial amends for lack of rhyme, the ear finds it difficult to follow the stanza form. Southey's *Thalaba, the Destroyer* is an in-

interesting attempt to write a long poem in various types of unrhymed stanzas:

How beautiful is night!
A dewy freshness fills the silent air;
No mist obscures, nor cloud, nor speech, nor stain
Breaks the serene heaven:
In full-orbed glory yonder morn divine
Rolls through the dark blue depths.
Beneath her steady ray
The desert circle spreads,
Like the round ocean, girded with the sky.
How beautiful is night!

Notice that the poet's phrasing seeks to preserve the identity of individual lines, but that the whole stanzaic structure is arranged purely for the eye, not for the ear. The result is nothing more than free verse, and falls far short of the stanza pattern that Southey probably desired.

Experiments in rhymeless stanzas should never lead the hearer to expect a rhyme which does not come. The distinct shock which one receives at the end of the fourth line of Southey's *Spanish Armada* is explained by this unsatisfied rhyme:

Clear shone the moon, the gale was fair,
When from Corunna's crowded port,
With many a cheerful shout and loud acclaim,
The huge Armada, passed.

In general, stanzaic forms and their variations are determined by four elements: the type of meter employed, the number of lines in the stanza, the length of the lines, and the rhyme pattern. Ordinarily, one kind of meter is adopted, such as iambic, trochaic, anapestic or dactylic, and its movement is preserved throughout the stanza. The number of lines composing a stanzaic group may vary from two to twenty-four, but comparatively restricted use is made of stanzas composed of less than four or more than ten lines. Stanzas of less than four verses are scarcely adequate in scope, and tend to produce the effect of continuous verse; stanzas of more than ten verses are difficult to sustain as single melodic utterances, and tend to break up into smaller units. The length of the lines may be uniform throughout, or varied by the addition or subtraction of syllables, or even entire feet. The rhyme arrangement may be based on the most simple or the most intricate pattern.

Analysis will reveal that the pleasurable-ness and effectiveness of stanzaic forms are derived from their rhythmical cadences, their rhyme schemes, their relation to the principle of *unity in variety*, and their correspondence of metrical with rhetorical structure.

Rhythmical cadences in the stanza are achieved by the grouping of verses of specific lengths. One of the most universal and satisfying cadences is found in the response of a three-stress line to a four-stress, thus:

He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.

Coleridge, *The Rime of the Ancient Mariner*.

A more unusual, but no less pleasing, cadence results from the response of a three-stress to a five-stress verse:

The tide of things rolls forward, surge on surge,
Bringing the blessed hour,
When in Himself the God of Love shall merge
The God of Will and Power.

Lord Houghton, *Mohammedanism*.

The interpolation of short lines often gives a delicate lilt:

Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall we see
No enemy

But winter and rough weather.
Shakespeare, Song from *As You Like It*.

Felicitous combinations of long and short verses sometimes make for a majestic harmony, notably in the free ode form:

There was a time when meadow, grove, and stream,
The earth, and every common sight,

To me did seem
Apparelled in celestial light,
The glory and the freshness of a dream.
It is not now as it hath been of yore;—

Turn wheresoe'er I may,
By night or day,
The things which I have seen I now can see no
more.

Wordsworth, *Ode on Intimations of Immortality from Recollections of Early Childhood*.

Moreover, the alternation of masculine and feminine ending lends a charm to many stanzaic patterns:

If I were what the words are,
And love were like the tune,
With double sound and single
Delight our lips would mingle,
With kisses glad as birds are
That get sweet rain at noon;
If I were what the words are,
And love were like the tune.

Swinburne, *A Match*.

Subtle effects are to be derived from the interplay of varying line lengths, masculine and feminine endings, and shifting metrical movements, as in the following experiment:

In the shady woodland places,
Where the quiet little faces

Of the elves
Peep from out the deep green darkness
And the overhanging laces
And the matted sky of leaves;—
What a madness born of June,
What a wonder fancy weaves,
In the shady woodland places,
Where the toneless sylvan tune
Pipes forever to a magic,
Neither sad, nor sweet, nor tragic,
Neither gay, nor light, nor airy,
Just the phantom of a faery
Singing in a summer swoon
To the echo of a melody,
Called June, June, June.

The second source of stanzaic pleasure springs from the simplicity or complexity of the rhyme pattern. Sound concurrences may answer each other in consecutive lines or with regular alternation:

I cannot hide that some have striven,
Achieving calm, to whom was given
The joy that mixes man with Heaven;

Who, rowing hard against the stream,
Saw distant gates of Eden gleam,
And did not dream it was a dream.
Tennyson, *The Two Voices*.

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellow'd to that tender light
Which heaven to gaudy day denies.

And on that check, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent.
Byron, *She Walks in Beauty*.

Such obvious rhyme schemes beget a simplicity of stanzaic structure that makes little demand upon the hearer's sense of form. Where answering sounds occur at distances which necessitate the hearer's listening for them with conscious effort, the poetic form is not likely to be so popular:

Bow down, dear Land, for thou hast found release!
Thy God, in these distempered days,
Hath taught thee the sure wisdom of His ways,
And through thine enemies hath wrought thy peace!

Bow down in prayer and praise!
No poorest in thy borders but may now
Lift to the juster skies a man's enfranchised brow.
O Beautiful! my Country! ours once more,
Smoothing thy gold of war-dishevelled hair
O'er such sweet brows as never other wore,
And letting thy set lips,
Freed from wrath's pale eclipse,
The rosy edges of their smile lay bare,
What words divine of lover or of poet
Could tell our love and make thee know it,

Among the Nations bright beyond compare?
What were our lives without thee?
What all our lives to save thee?
We reck not what we gave thee;
We will not dare to doubt thee,
But ask whatever else, and we will dare!

Lowell, *Harvard Commemoration Ode*.

English verse, however, has tended to prefer simpler rhyme schemes and to avoid the complicated rhymes cultivated by French and Italian poets.

Satisfaction of stanzaic structure, furthermore, grows out of its relation to the principle of *unity in variety*. Every stanza form naturally presupposes a unity in the harmonic combination of lines, and a variety in the nature and distribution of the sounds on which that combination is founded. In simpler and more elemental types of stanza, the element of unity is stressed and that of variety discarded; in highly artificialized stanzaic patterns, the reverse is true. Observe in the following Spenserian stanza how both elements are faithfully considered:

I stood in Venice, on the Bridge of Sighs;
A palace and a prison on each hand:
I saw from out the wave her structure rise
As from the stroke of the enchanter's wand;
A thousand years their cloudy wings expand
Around me, and a dying glory smiles
O'er the far times, when many a land
Looked to the winged Lion's marble piles,
Where Venice sate in state, throned on her hundred isles.

—Byron, *Childe Harold's Pilgrimage*.

Finally, to achieve its most salient effect, the stanza must preserve a correspondence of rhetorical with metrical structure. Ideally, the unit of thought and the unit of expression should be identical. This unity of inner meaning and outward form must be a vital concern of the true poet. He always selects only that medium which lends itself to the inevitable expression of the poetic material in hand. Indeed, stanzas, like rhythms, can be made an integral part of the poet's feeling. Just as word rhythm and emotional rhythm fuse in an organic unity, so should stanzaic structure and thought structure merge in a higher synthesis of form and spirit. Viewed in this light, the stanza becomes an inner working of the poet's art.

With the possible combinations of meters and rhymes practically unlimited, it becomes an easy matter to improvise original stanzaic patterns. A new form, however, that is merely ingenious or intricate, but without a definite unity in variety, and without an obvious *raison d'être* in connec-

tion with the subject matter of the poem of which it is the medium—such a form is the product of a word-juggler, not an artist. But it is not to be denied that often a skillfully devised stanza echoes the poet's thought and furnishes the inevitable music for his emotion, as in Shelley's *Lament*:

O World! O life! O time!
On whose last steps I climb,
Trembling at that where I had stood before,—
When will return the glory of your prime?
No more—oh never more!

Out of the day and night
A joy has taken flight;
Fresh Spring, and Summer, and Winter hoar,
Move my faint heart with grief,—but with delight
No more—oh never more!

Poetic art finds no happier employment than in the creation of a noble form for a noble sentiment, thus achieving for poetry the highest of all virtues—a beautiful body shining with a beautiful soul.

(To be continued.)

WANTED: WRITERS

BY WHITNEY F. BIGGERS.

WHEN first I conceived the idea for this little article I decided to clamp down the capital lever on my old typewriter and have at least the first five lines in capitals. After I had mulled over the thing for a week I compromised upon capitals for the title only. The idea came from a letter from an editor of a well-known mail order trade magazine. 'For the love of Mike,' he wrote, 'send me something. We can hardly get enough stuff to fill our pages.' I sent him an article, and in the meantime I wrote to several other mail-order editors. The answer was invariably the same: 'We need more material.' To satisfy another desire I wrote to several fiction editors. 'If you could see the stuff piled here on my desk,' wrote one, 'you wouldn't wonder at the padded cells being monopolized by fiction editors Out of a possible hundred manuscripts we find one that fits our needs.' So now we come down to the point of this article. Why don't more writers investigate the mail-order trade publications? In my experience as editor and contributor to the mail-order magazines I have found it to be a fact that comparatively few writers have investigated this market—cognizant with the fact that it is one of the oldest trade-publishing fields.

"Contrary to the opinion of some, mail-

order editors do not require style or literary genius. The only requirements are brevity and practicability. Long-winded embellishments and such stuff have no place in the literary field as a whole. Practicable and common-sense ideas, boiled down, are always in demand. Schemes and plans that can be adjusted to fit the mail-order man's needs are equally receptive. Little stories of business success, told in a brief, readable manner, biographies of successful business men, photos, new ways to make money, advertising, cartoons, unique advertising stunts, how to write better sales literature, postage and time saving hints are just a few subjects that interest a mail-order editor.

"In fact, anything that comes within the radius of selling by mail.

"In a recent issue of one of our writers' magazines a contributor tells us that nine amateur fiction writers out of ten will throw up their hands in horror if it is mentioned that they might do some other writing besides fiction. I agree with Robert Louis Stevenson in that fiction has a bigger and more positive appeal than any other kind of writing. There is something about fiction writing that clutches onto every fibre of our being and clings. But when all is said and done, there is no phase of writing that better develops one's style and broadens the technical vision than writing for the trade magazines. And I hasten to assure any ambitious writer that mail-order editors will give his work a cordial and painstaking reception."

ANOTHER AUTHOR WHO WON SUCCESS AFTER HARD WORK

Francis Lynde is another example of "When a Man Comes to Himself," the title of an excellent little book which ex-President Wilson wrote for young men some years ago.

He was born at Lewiston, N. Y., in 1856, went to Denver as a young man, got him a job on a railroad, married a nice young woman and sailed along in obscurity until he was thirty-seven years old.

The he woke up and took his pen in hand. What he had to say didn't stir the nation appreciably during the first five years. In 1898 he wrote three novels within 12 months, each one of which was a ten-strike. After that it was easy.

AN OPPORTUNITY FOR THE WRITER WITH TRAINING IN HISTORY

Marie Dickoré

A PROFITABLE field for the writer who has had some training in history, or who can get the accurate facts of local history, is to assist in the preparing of advertising material for banks. In several of the larger cities, for instance, Buffalo, Minneapolis and St. Louis, the large banks are capitalizing the interest they can arouse in their institution through the medium of local history.

The right kind of material for a series of advertisements based on such facts in local history as can be tied up with the business of the bank, is very difficult to obtain and should be as accurate as if for a paper in the *American Historical Review*.

Correspondence with the advertising managers of these banks brought the information that historic facts of the nature that can be profitably used by a banking institution are at times impossible to obtain unless the services of some person trained in historical research, or at least well versed in local history, is arranged for. The authority must be absolutely correct in order to avoid any pitfalls such as were incurred by a bank which used a book on local history inaccurately told. One advertising manager wrote that he spent days and weeks in various historical libraries in his state and in interviewing pioneer residents of his city before he acquired a sufficiently large working basis for his series of twenty-four advertisements.

Since facts of local history, usable in the work of a bank advertising man, are not only incredibly intangible and vexatious to whip into the right line, but must have the right business slant, it is advisable to make a definite study of the advertising material of your banks as found in the newspapers. After you have some conception of the bank's point of view, visit the advertising manager and talk the situation over with him to ascertain what material will be of assistance to him.

Perhaps the bank is in a large city and has a number of branches. For such, a campaign can be planned playing up the history of the community served by each branch, thus creating the spirit of friendly neighborliness which causes the customer to feel that "this is *my* bank."

Watch anniversaries—of the opening of the bank, of a branch or department, or of the city, county or state. For such an occasion there is a wealth of material, including pictures, to be gathered—and here the advertising manager is only too glad to pay some trained person to find the facts for his copy. Few banks which are over twenty-five years old have any available historical material at hand. Up to a few years ago a bank did little or no advertising, no clipping books were kept, hence there is nothing to work on except newspaper files and local magazine articles noting the growth of the particular bank as a part of the civic and business development of the community. All such material must be worked over with the bank's policy definitely in view, as there are particular phases of this which only the experienced banker can point out to the free lance.

As banking institutions are coming to the front more and more with their advertising, it will pay you to visit the advertising manager of your largest banks, get his viewpoint and decide what historical material will be salable. Remember that you must guarantee the facts you bring him to be absolutely correct; each incident must be capable of being tied up with some phase of banking; there must be a punch in it; and, above all other features, there must be human interest. A good advertisement should not be over one hundred and eighty words in length, should carry a definite message to the readers and should be distinctive of that particular bank's policy and service to the community.

The Writer's Digest

A Monthly Journal on Writing Photoplays,
Short Stories, Poems, Popular Songs, Etc.

J. P. GARLOUGH - - - - - Editor

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United States, U. S. Possessions, and Mexico, \$2.00
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CHANGE OF ADDRESS—When a change of address is ordered, both the new and old address must be given. The notice should be sent two weeks before the change is to take effect.

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The fact that one hundred and seventy-one colleges and universities in this country today offer courses in journalism, an increase of eighty-seven in the past four years, is quite significant.

To those interested, it indicates at once the passing of the old belief, that the newspaper game could be learned

Teaching Journalism. only by close proximity to the presses. True, like the graduate in any other profession, the young journalist must have a certain amount of practical experience, but his training soon asserts itself and his advancement is marked by a speed and regularity uncommon to that of the untrained beginner.

The teaching of journalism in so many schools is having a marked effect upon the profession itself, also. Fewer young newspaper men and women are using newspaper work as a stepping-stone to some other career. The graduates have been taught to look upon the work as a career, and instead of seeking to step over it to something else, they are seeking to better the profession and make it more worth while.

To writers in general, this change should indicate but one thing; namely, the value of study in preparation for their chosen

career. A great many cannot enter a university or college, but everyone can make the most of the many text books at hand, and the opportunities for self-help that surround them.

There is probably no better example of the truth of the old adage to be found, than in the career of Edna Ferber. The idea that authors are made by chance receives a solid jolt, and the young writer who can seemingly see nothing but gloom ahead can find much encouragement in a recital of her experiences.

Starting as a reporter in Appleton, Wis., she later pursued her newspaper career in Milwaukee, and finally in Chicago. At this time a

Where There's a Will. number of short stories, appearing in various magazines over her signature, began to attract attention. There was a realism, a vividness of portrayal in her stories that gripped the reader and held him to the end. Miss Ferber had acquired the power of making her characters real—human beings—and she has acquired this power through hard work, study, and perseverance in the face of odds.

To describe Miss Ferber's further successes is unnecessary. Success is assured to anyone who has acquired the power that Miss Ferber's stories revealed, through hard and continuous effort as she had acquired it.

Success in the writing profession is not a gift of the God of Chance. It comes only through work and study, just as in any other profession. In the manufacturing world, the manufacturer does not expect to sell a partly perfected machine. True, he spends hours and weeks and sometimes years in experiment, seeking to produce a perfect product. All this time is worth money and should be compensated; but he does not put his machine upon the market until it is ready—until he is sure that it will stand upon its merits and withstand competition.

And so in writing—the writer is the manufacturer. As a beginner he is experimenting—seeking to perfect his product; he is building for a future when his output—his stories or what not—will stand upon their merit and will withstand competition when placed in the hands of the editor.

SANCTUM TALKS No. 5

A series of articles on Short Story Writing, intended as a guide for those who want to know more about this interesting and profitable phase of the writing profession.

*By James Knapp Reeve
Founder and Former Editor of The Editor Magazine.*

RECENTLY a correspondent wrote me somewhat as follows:

"Must a new writer, in order to gain acceptance for his work, produce stories of the very first quality? Editors send back manuscripts without comment, or with a printed rejection form, from which the writer learns nothing about the reasons which have prevented acceptance. He can decide only that his work is not sufficiently good. Should not editors, when considering the work of new writers, be prepared to accept that which is not of the highest literary standard? If they do not, how is a writer to get a start? In other lines of work a beginner receives pay for his efforts even while he is learning. Should not the same apply to the writer?"

Now, this correspondent was absolutely sincere in his viewpoint, and his letter does not differ greatly from many others that have come under my observation. The formal rejection slip is a great stumbling block to many beginning writers. It seems impossible for them to understand why an editor cannot give the reason for refusing a manuscript.

Perhaps the explanation can be entirely clear only to one who has been in the editorial chair. Possibly fifty or one hundred manuscripts burden the daily mail. Some of these are of a character not at all suited to that individual publication; these reveal themselves at a glance; others are of a quality that will not warrant publication at all, in the form in which submitted; it is no part of an editor's work to correct or rewrite the manuscripts that come to him. It is to be supposed that when the craftsman, (the writer) offers his work for sale he has something that is completed and ready for the market. Half finished goods are not usually offered for sale.

The manuscripts that come within the two classes above named have no especial interest for that editor; they have come to him without solicitation and he places them

in the return envelope with the courteous statement that they do not meet his requirements.

After these are weeded out from the mail the manuscripts of another sort claim his attention; these are the ones which show, from a more or less rapid reading, that they contain something of good. Further examination reveals that some are acceptable as they stand; others, in the editor's opinion, could be made acceptable by certain changes or revisions easily discerned by the editorial eye.

Certain ones among these the editor would really like to have, if certain that the changes could be made in accordance with the method he so easily visualizes. Right there comes a situation that is difficult for many conscientious editors; if the manuscript is returned with only the formal rejection slip, it may discourage the writer who, with a little direction or instruction, could accomplish something worth while. It may be the means even of consigning to the waste basket something that is really worth saving. But, if the editor undertakes to give the author a suggestion as to the manner in which the story might be made to meet the needs of his publication, he takes the serious risk of letting himself in for considerable correspondence (for which he has not the time) and perhaps into a false position with the author, as follows:

If the editor makes a suggestion for change in plot, characterization, climax, or other detail, and intimates that with such change the story might be acceptable, the author will be apt to take for granted that, if he makes such revision, it *will* be acceptable. But the mind of the writer may not travel exactly with that of the editor; the change or development may not be just that which the editor has seen as desirable. Thus, when the story comes again to the latter's desk, it does not quite meet his views and he is compelled to send it back

a second time. No matter what explanation he may make, the writer is apt to feel that he has not been fairly treated—and the editor has added one to the number of those who think that the new writer has no chance.

Notwithstanding the danger of misunderstandings as above, there are many editors who risk such suggestions; and many more who, seeing a story of promise, will add a few kindly words to the rejection slip, stating that they would like to see other work from the writer, or even indicating that the manuscript, while not quite suited to their particular needs, should be offered to other publications.

Now let us take up another part of my correspondent's letter—that new writers should be regarded so leniently that perfectly finished work will not be required from them; and that in other crafts or occupations student workmen are paid somewhat for their labors.

As to the first part of this proposition: an editor's job depends upon the success with which he edits his magazine; that is, he must get for his pages the best work that he can that is in line with the policy of the publication, the work that will best please and satisfy his readers, and by its excellence continually draw new readers. The reader has no particular interest in the writer. He is not going to excuse a poorly constructed story because it is the work of a beginning writer whom the editor wishes to encourage. The reader, like the editor, welcomes the new writer who has something worth while; but not the one who too clearly writes himself down as an amateur.

As to the second part, it is true that a beginner, or apprentice worker in many crafts receives some compensation while he is yet an apprentice; but in such cases his labor produces something of material value. The experimental work of a writer is of absolutely no value to any one but himself. The work that he does, the stories that he writes and destroys and writes again, are his school. To a great extent he is his own teacher; the exercises over which he labors are for his own benefit. Why should he be paid for such, more than the student in the seminary or college should be paid for his time that he is devoting to his own education?

I have given a good deal of space to the questions brought up by my correspondent, as I have found during a long experience

that these really are stumbling blocks to many writers. But to my mind the elucidation is perfectly clear, and if writers will look at it from the commonsense viewpoint, I believe these things will trouble them no more.

And while I am talking about stumbling blocks, let us consider seriously this entire question of the chance for new writers: It seems to be a firm conviction with a vast number of these, that their work does not have proper consideration because their names are unknown. They think that editors will take by preference material signed by a famous name, even if not so good as that of the unknown writer, and use that of the latter only when compelled to have other material to fill their pages; some even go so far as to voice the opinion that the unknown writer has no chance at all.

There are two or three clearly apparent reasons why the above is a mistaken viewpoint. All magazines are conducted with due regard to the financial balance sheet; it is an editor's duty to help the owners earn a profit from the publication. If he buys wholly the material of well-known writers the expense of producing the magazine is vastly increased. It is true that the famous names help to sell the magazine, but an editor cannot afford to fill up with these alone. He is all the time seeking for new writers, both because they do not command the price for their work that he must pay to others, and because he really wants new work, new blood, new interest, coming continually into his publication.

None knows so well as the editor that he cannot depend forever upon these same famous names. Writers sometimes lose their vogue; sometimes they die.

Today I cannot take up a current magazine without seeing the work of some writer whom I knew ten or fifteen or twenty years ago as the veriest of tyros and beginners. Some of them, whose work is gladly welcomed now both by editors and readers, traveled a hard road, one filled with discouragements and rejection slips. And of the writers who were famous when these began, hardly one appears today.

I wonder if any of the readers of THE WRITER'S DIGEST have noted the custom that now obtains among many periodicals of giving a list, with some brief comment, of the contributors who appear in each number? This is usually a paragraph stating who they are, what they have done in other walks of life and, if any,

what their previous literary work has been. There is no part of the magazine that I read with so much interest as these little talks about their contributors, for it affords me absolute evidence each month that countless new writers are coming into their own.

Not infrequently these comments reveal a first entry into print—and not infrequently this entry is made through the pages of some publication of the highest literary excellence.

Another point for the consideration of the young writer is that never in the history of literature in America was there so wide and open a field for him as exists today. Periodicals of general literature are

increasing in number and scope. Recently I have been particularly interested to note the extent to which class and trade publications, and even house organs, are using short fiction. If a story touches even remotely some business or trade or manufacture or profession, if it brings out something of especial and peculiar interest to the people interested in such lines of industry or accomplishment, it is pretty certain that a special journal somewhere wants the story. Some of these I have found will pay as well for such work as do the ordinary popular magazines. It is a field worth cultivating.

NOTE: Another of Mr. Reeve's interesting articles will appear soon.

THE NEWSWRITER'S CORNER

A Department for Those Interested in All Phases of Newspaper Work.

ANSWERING A FEW OF THE PUZZLERS

Answers by Harry V. Martin.

ASKING questions is a human characteristic that develops at a very early stage and lasts, in most cases, until the very end. Although it at times becomes bothersome—even to the degree of distraction—it nevertheless is looked upon as a sure sign of normalcy. How often have you heard the exclamation, "That youngster is alright—just hear the questions he can ask?"

And later in life the judicious asking of questions is still a good sign. It indicates to the observer—that the inquisitor is seeking knowledge; that he will be a man worth watching; that when the opportunity for promotion arrives, he will be prepared for it.

In the newspaper game, and especially in the reportorial branch, the asking of questions is a necessary qualification. The fact that it is a confirmed habit with those of experience and that the beginner knows that he must cultivate the knack, accounts, no doubt, for the many questions that reach us from those interested in the news-writing side of the profession.

So many of these questions have been "fired" at us in the past few months—that instead of a general article for this month,

we have asked Harry Martin to answer some of these questions for you. Of course, we cannot begin to print all of the questions at one time, but we are planning to cover the field of news-writing in a thorough manner during the next few months.

Is newspaper work good training for authorship?

Most of our modern novelists, playwrights, photoplaywrights and short-story writers have been newspapermen and women.

What is the prevailing style of American literature?

Journalistic. Showing the direct influence of newspaper training on the writers of today.

Name some who have been newspaper workers?

William Dean Howells, David Graham Phillips, Stephen Crane, Frank Norris, Rupert Hughes, Irvin S. Cobb, Lafcadio Hearne, Edgar Allen Poe, O. Henry, Fanny Hurst, Edna Ferber, George Ade, Ring W. Lardner, H. C. Witwer, James Whitcomb Riley, Eugene Field, Theodore Dreiser.

Tell me how I may obtain a newspaper position?

By making application to the city editor, if you desire to be a reporter, or to the managing editor, if you wish a place of another character.

What is the usual pay of a reporter?

That depends on the town. In an average American city of several hundred thousand population an experienced reporter receives from \$35.00 to \$50.00 a week. In New York a "star" reporter will get \$150.00 a week. A beginner, or "cub" is lucky to get \$15.00.

Suppose there is no opening as a reporter?

If you are very young, why not take a job as a copy boy?

What does a copy boy do?

Carries the stories which have been written and edited, from the editorial room to the composing room, where the printers set the matter in type.

What is the pay of a copy boy?

About \$8.00 to \$12.00 a week.

Has a copy boy a future?

Many copy boys become reporters. Being in a newspaper office, a bright copy boy will soon learn how to get and write a story. Next he becomes a reporter or is graduated to the copy-reading desk.

Do all reporters have to be good writers?

They do not. Indeed, certain papers have reporters called "scouts," who have never written a story and couldn't if they had too. But they are expert in the art of knowing a story and collecting facts. They telephone their information to the rewrite man, who manufactures it into a story.

What is a "nose for news?"

The ability, not only to know what's a story, but to be on the spot and at the time the story "breaks."

Is it true that newspaper reporters "fake" many stories?

This is a lie. The fact is that a newspaper reporter, if he is a good one, will go out of his way and spend much time, in order to get his information correct. The warning sign "Accuracy," emblazoned on the walls of many editorial rooms, inspires him to verify the dangerous details of a story, not only to avoid a libel suit, but to keep from ruining someone's good name. Newspapers often print untruths, in the rush of hurrying to press, or because some supposed friend has misled them with false statements, but it is surprising to think of the thousands of "tips" emanating from idle gossip, that are run to the ground each day

by reporters throughout the United States, and proved to be "plain bunk." Newspapers are a darned sight more accurate than the usual run of persons who criticize them.

Can a newspaper be sued for libel, if it retracts an article?

Oh, yes; but the plaintiff's chances of collecting are extremely limited. The law says it must be shown that there was malicious intent to injure the plaintiff's character, when the story was printed.

If a news association sends out a libelous story, what recourse has the injured party?

Suit may be filed, not only against the news association, but every newspaper receiving its service, which printed the libelous statement.

In the usual news story what should be told in the very first paragraph?

What happened—where it happened—when it happened.

Must this rule be followed in all stories?

A feature story is exempt from this provision. You may start it by observing: "It's funny how things do turn out!"

What is the reason for the assertion that the whole story must be told in the first hundred words?

The reason for this is that, if the story has to be cut down, the work of the copy-reader may be expedited, if he is able to "blue pencil" all but the first hundred words. Naturally, this is much quicker than taking out a few words or paragraphs at a time.

Why does a story have to be cut?

It may be that there are more advertisements in the paper than were expected and, in addition, an unusually large quantity of news. The world knows that the advertisements will not be cut; therefore the news must suffer, for, necessary as it is, news isn't as important as advertising, financially speaking.

Do reporters walk around the street looking for news, and "just happen" to run across it?

No. The most important news sources, such as police headquarters and district stations, the morgue, courthouse, city hall, federal building and hotels are "covered" by route men, each of whom has a particular "beat" to patrol. Most news comes through these channels. Then there are general assignment men and women who are detailed to get certain stories which have been "tipped off" to the city editor.

THE SONGWRITER'S DEN

A Department Devoted to Song Writing and Song Writers

GETTING DISCOURAGED

By Lee Ice

ONE great downfall of many amateur song writers is that they become discouraged too easily. The first step they seem to take is to step up to the door of the fake studios and knock. Of course, they are admitted. Then, when they realize their dreams did not come true, they begin to get discouraged and drop out for a while. A little later they will make a new attempt with some other fake studio and the consequence is they get discouraged again. They drop out of sight again. They keep doing this until eventually they are down and out for good.

Why do they get discouraged? Because the fakers hand out the bunk that song writing is an easy road to wealth and fame. These amateurs never had any experience along this line, and naturally they think they can write a song. Why should they think it? If one wishes to become a bookkeeper, a stenographer, a lawyer, a doctor, or any kind of occupation they have to make preparation first. Song writing is an occupation and it does not sound reasonable that one can become a successful song writer without first making preparation. However, the beginner believes it. The fakers hand it to them.

An amateur song writer has a chance to originate a real hit idea for a song, but without experience they cannot develop that idea and make a first-class song out of it. That takes experience. A professional writer can take almost any idea and make a good song out of it. That is, of course, if the idea isn't already worn out.

A good many writers are too careless with their work. They send out their manuscripts in poor shape. Some of them are unreadable. Then when they are returned that writer is discouraged. Listen! Every time a publisher returns your manuscript there is some reason for his doing so. He is in the publishing business. He has to have songs to publish. What does it matter to him whether it is your song or whether it belongs to someone else across

the continent, so it is a good song. He has to pay the royalties just the same.

Here are two writers. One is striving to turn out only perfect work. He keeps working, sleeves rolled up. When a manuscript is returned to him he smiles and says "something wrong." Then he reads over that manuscript with a critical eye. Maybe he sees where he can substitute a different word that would improve it wonderfully. He sends the manuscript out again. He is fully convinced in his mind that someday that song will be published. He keeps it going all the time, until finally it reaches a publisher just at the right time, it's just what the publisher wants and it is accepted.

The other writer. What's he doing? When a manuscript is ready to send out how does it look. Not very good. But what does that writer care just so he gets the money out of it. Maybe that writer fails to inclose return postage. He doesn't care, "let the publisher pay its way," says he. "They ought to be glad to do that, just in order to get to read such songs as I turn out. I'll get an offer for it. It'll bring me in a batch of dough, then I'll take a vacation. Quit work when I get my royalty from that song." But while he is dreaming what to do with all his money back comes mister manuscript. Then he has a duck fit, as the saying is. "No, I'll never send that publisher another song. He doesn't know a good song when he sees it."

Which one of these writers do you think will make the greatest impression in the music world? I think the one that is really interested in the work he is doing will be the one that will get there. 'Tis often said that you can't write a hit song if you are thinking of the money it'll bring you. You must cast aside every thought except that of writing a hit. You really must want to write a hit with all your might, before you can ever do it.

There are brighter hopes for the new writer today than ever before. Publishers have at last awakened to the fact that their

staff cannot produce all hit songs. About one out of ten is a hit. But the trouble with a staff it seems is that they do not turn out the most original material in the world. It is generally copied or patterned after some other song. Once a song makes a hit, seems all the staff writers try to copy it, yet make it different. In regard to this, Mr. F. A. Forster, the great publisher said:

"Publishers fall over one another papering the world with drags and drones, and steal one another's tunes and titles. Suddenly their warehouses are full of that bunk and the public is tired of it, when along comes a rube from Tank Corners, Okla., with a fox trot that makes such a hit that it offsets the money lost on the songs produced by the recognized hit makers."

There you are. There's one publisher willing to accept outside numbers if they are good and can measure up to his style of publications. The New York *Clipper* under date of November 16th tells one anent the Triangle Music Company accepting three outside numbers in two weeks. Does this show any reason to get discouraged. It is encouragement to see these publishers waking up to the fact that good songs are produced by free lance writers as well as professionals.

The great fault is our inability to write hits. If we could write a hit every pop, then any publisher in the country would be willing to accept our songs. Fact is, they'd all have representatives at our door waiting to hand us a contract. You've read that little story that, if a man could make better mouse traps than anybody else in the world, even if he lived in a wilderness the world would make a beaten path to his door. Same with a song writer. If you can write better songs than anybody else, the publishers will be glad to send representatives to hunt you up.

A good many writers of today are like the great writer of days gone by. You've read about that writer cutting a hole in the bottom of the door for the cat to come in; and then cutting a smaller one for the kitten. That writer was thinking of something else and didn't realize what he was doing. Let's get our thoughts on our work—and work.

A Chicago publisher accepted twelve songs all at one time a few weeks ago, and all from one writer. Was it luck for that writer? No. That writer has been working for ten years making preparation,

and like "Honest Abe," his chance had come. He was ready for it. He may now be called a staff writer for that publisher.

With the Song Editor

If you have a question for The Song Editor, please observe the following rules:

Address all inquiries to The Song Editor, care THE WRITER'S DIGEST, Butler Building, Cincinnati, Ohio.

If you wish a personal answer enclose a self-addressed stamped envelope. Inquiries not accompanied by return postage will be answered through these columns only.

Beatrice S., Stone City, Colo.—Undoubtedly the song you mention is a so-called "war song" and as such would possess very little appeal at this time. In all probability twenty-five dollars spent on the number would result in a total loss, and I would advise you to suspend further negotiations with your printers. (Note reply to Phebe S.)

Phebe S., Thomas, Okla.—Song poems are a drug on the market and unless accompanied with a musical setting seldom find favor with real music houses. No, honest-to-goodness music publishers do not advertise for song poems. Neither do they ask financial assistance from authors. I would suggest that you get in touch with a competent composer and have your most striking lyric set to music. Then submit to a list of active publishers. The list published in the October issue of THE WRITER'S DIGEST are thoroughly reliable.

T. R. B., Brainerd, Minn.—Unfortunately I am unable to refer you to a representative music publisher that will set your words to music and publish on a royalty basis. Reputable publishers are interested only in the complete song, words and music, but once in a blue moon a publisher happens on a set of words that so appeal to him that he negotiates for its purchase and subsequently issues as a song, or, if the author does not wish to sell outright, arranges to publish under the royalty plan.

L. C. F., Quebec, Can.—No, I would not advise you to entertain any sort of "pay for publishing" plan regardless of the amount of royalty offered. Too often propositions of this sort emanate from irresponsible parties, and divested of all the "glittering golden" promises their contracts inculcate, the main object is to "sell you" a cheaply printed edition of your song. Seven cents is an unduly high rate of royalty, one that responsible publishers with unlimited capital cannot afford to pay.

F. L., Worcester, N. Y.—We very much regret to advise that the book you desire has been taken off, and we are unable to supply it. Concerns that manufacture Christmas cards and the like are generally in the market for original short verses. If accompanied with suitable illustrations, your work may find a ready sale.

L. F., Bishop, Cal.—I am very much afraid that you will be unable to reclaim the money advanced the concern. Their contract permits very little representation to the author, but nevertheless your signature thereon duly attests your acceptance of the terms outlined and, inasmuch as they have done exactly as agreed, you have no basis for action. Had the contract contained a clause relating to an "immediate refund of all money in case of dissatisfaction," you might, in view of

your present dissatisfaction, have been able to compel the return of your expenditure.

V. E. L., Brunswick, Iowa.—No, it is unnecessary to have your song number copyrighted before submission to publishers. For some reason, bona fide publishers seem to object to previously copyrighted songs, possibly because of the trouble in having the numbers re-assigned in case of acceptance. To all intents and purposes, writers might just as well avoid the nuisance of securing a copyright, as well as save the dollar, for, in the average writer's case, it is more a detriment than an asset. To the best of my knowledge there are no song brokers in the country. You don't need one. Secure a list of responsible publishers and submit your manuscripts to them, always enclosing stamped, addressed return envelope, of course.

D. L., Devilson, N. Dak.—None of the concerns you mention are representative music publishers. That is, they do not publish and sell sheet music on a large scale, being more particularly publishers of songs by amateur writers. And this, of course, means that they are more concerned with the publication end than with the selling end. Representative publishers do not offer to set music to your words, secure copyright in your name, and supply several hundred copies for the author's use.

R. T., Bruce, Mo.—No, fifteen dollars is not a high price to pay for a musical setting. Some composers will do the work cheaper, of course, but others will demand still more. The scale will run from ten to thirty dollars and a really high-class composer is worth it. If you only pay three dollars for a setting, that's about what you get—three dollars' worth.

J. S., Brooklyn, N. Y.—Have your song put in manuscript form and submit to the various publishers in your vicinity. If the number contains exceptional merit they are certain to be interested, and in case of publication by any responsible publisher the author's name is sure to be on the published copy. However, you must bear in mind that large publishers employ competent songwriting staffs solely to prepare song material, and they are apt to be but slightly concerned with song numbers that are just average. The average staff man can turn out ordinary songs by the yard.

L. T., Turner, N. Dak.—It is generally the better plan to accept a royalty contract, for an untied song will not bring a very high bid ordinarily. Professional songwriters are inclined to gamble with the publisher, for in case the song becomes a hit they are then in a position to realize very substantial profits from roll, record and sheet music royalties, whereas an outright sale limits any further participation in the earnings of the song.

U. J., Detroit, Mich.—No, all composers who write music do not submit contracts. A "contract" is universally accepted as a sacred instrument, and many composers employ them to strengthen their position with persons who do not realize that they sometimes are non-effective. That said contracts general contain clauses relating to the sure publication of the song providing the "party of the first part" sets the music furthermore enhances the position of the composer. It is startlingly strange that more writers do not see the connection between the composer who is absolutely certain of securing publication, and the

"publisher." What more simple a method of discharging the obligation than to operate a so-called publishing house under an assumed name. And many of them do—hence the ridiculous "royalties" they offer.

The thoroughly reliable composer usually accepts your work and needs no other contract than the spur of conscience. He gives the best that is in him and his obligation is discharged when you are satisfied. He doesn't promise to secure publication, for he knows that it is practically impossible to guarantee the publication of any song by representative music publishers.

M. H., Elyria, Iowa.—In submitting a song to publishers it is advisable to have same hand-drawn upon regular music paper, procurable at most stationery stores, and containing the words, melody, and a piano accompaniment or harmonization. A really exceptional song can present any subject at any time and be marketable. An exceptional "Mother" song can generally be placed, but "jazz" seems to have had its fling. Concerns such as Remick, Feist, etc., have their own staff of writers and as a general thing do not give much consideration to outside submissions. However, they are constantly on the watch for out-of-the-ordinary song material from any source, and lucky indeed is the writer who can bring an exceptional song to their attention. No, it is not necessary to secure copyright.

D. S. M., Edmonton, Can.—Professional songwriters would be unwilling to submit their song poems to concerns that agree to prepare musical settings, advertise in magazines calculated to reach music dealers and professional singers, and then publish at their own expense if a suitable demand for the song develops. They realize that the scheme is unpractical; that music dealers are concerned only with published songs for which there is a public demand, and would hardly be interested in the mere advertisement of a manuscript copy. They know, too, that a vigorous campaign is necessary to attract the attention of professional singers to a new song, and that an advertisement or two in the classified columns hardly suffices.

KATHLEEN NORRIS TRIED MANY TRADES BEFORE SHE BEGAN WRITING

Kathleen Norris, one of America's most successful novelists, had to endure many hardships before she attained her present eminence. In speaking of her earlier experiences the other day, she said:

"I was several other things before I tried to be a writer. Everyone discouraged me from the writing game, on the ground that I would starve. So in the few years that began my business career—from 1900 to 1905, say—I was a clerk, a stenographer, a bookkeeper, a school teacher, a companion, a governess, worked in a photographer's studio, held a position in the old Mechanic's Library of San Francisco for two years, worked with the Red Cross after the earthquake, was head of a small settlement house, gave children's parties at ten dollars a party, coached small girls in music, while working through one term of college, and went on a newspaper. Having starved in all these avocations, I decided to starve instead in doing what I really liked, and the first story was the result."

BETTER ENGLISH

This department is intended as an aid to the writer who is striving to improve his English. From month to month it will include correct synonyms—rhyming words—correct spelling—rules on correct usage, etc. Communications to this department will be welcome.

Synonyms

failure, n.—adversity, affliction, bereavement, blow, calamity, chastening, chastisement, disappointment, disaster, distress, hardship, harm, ill, ill fortune, ill luck, mis-adventure, mischance, misery, misfortune, mishap, neglect, reverse, ruin, sorrow, stroke, trial, tribulation, trouble, visitation.

faithfulness, n.—allegiance, devotion, fealty, homage, justice, loyalty, obedience, subjection, virtue.

fanciful, adj.—chimerical, fantastic, grotesque, imaginative, visionary.

fancy, n.—belief, caprice, conceit, conception, desire, humor, idea, image, imagination, inclination, liking, mood, predilection, supposition, vagary, whim.

fashion, n.—air, appearance, ceremony, character, custom, figure, form, guise, habit, manner, mode, mould, shape, style, usage, way.

fault, n.—blemish, defect, drawback, error, failure, flaw, imperfection, misdeed, omission, sin.

favor, n.—benefit, boon, civility, concession, condescension, countenance, esteem, friendship, gift, good-will, grace, kindness, mercy, patronage, permission, predilection, preference, regard.

fear, n.—affright, apprehension, awe, consternation, dismay, disquietude, dread, fright, horror, misgiving, panic, terror, timidity, trembling, tremor, trepidation.

feeling, n.—consciousness, contact, emotion, impression, passion, pathos, sensation, sensibility, sensitiveness, sentiment, tenderness, touch.

fiction, n.—allegory, apologue, fable, fabrication, falsehood, figment, invention, legend, myth, novel, romance, story.

ferce, adj.—ferocious, fiery, furious, impetuous, raging, savage, uncultivated, untrained, violent, wild.

fine, adj.—beautiful, clarified, clear, comminuted, dainty, delicate, elegant, excellent, exquisite, gauzy, handsome, keen, minute, nice, polished, pure, refined, sensitive, sharp, slender, slight, small, smooth, splendid, subtle, subtle, tenuous, thin.

finish, v.—accomplish, achieve, cease, complete, conclude, do, end, perfect, shape, terminate.

fit, adj.—adapted, adequate, appropriate, apt, becoming, befitting, calculated, congruous, contrived, decent, decorous, expedient, fitting, meet, particular, peculiar, proper, qualified, ripe, seemly, suitable.

fix, v.—attach, bind, confirm, consolidate, decide, determine, establish, fasten, link, locate, place, plant, root, secure, settle.

flock, n.—bevy, brood, covey, drove, group, hatch, herd, litter, lot, pack, set, swarm.

follow, v.—accompany, attend, chase, come after, copy, ensue, go after, heed, imitate, obey, observe, practice, pursue, result, succeed.

force, v.—clap, coerce, commit a rape on, compel, constrain, constuprate, debauch, deflower, drive, impel, make, necessitate, press, ravish, urge, violate.

force, n.—agency, army, coercion, cogency, compulsion, dint, host, instrumentality, might, operation, power, pressure, strength, validity, vehemence, vigor, violence.

forethought, n.—anticipation, care, forecast, foresight, precaution, provident regard to the future, prudence.

forward, v.—accelerate, advance, despatch, encourage, expedite, favor, foster, further, hasten, help forward, help on, hurry, promote, quicken, send forward, send on, speed, support, transmit.

foster, v.—cherish, comfort, encourage, entertain, help, nourish, nurse, nurture, promote, protect, value.

free, adj.—absolve, at liberty, bounteous, bountiful, careless, clear, detached, easy, exempt, frank, generous, gratuitous, liberal, loose, munificent, open, operating, permitted, playing, spontaneous, unconditional, unconfined, unhindered, unimpeded, unobstructed, unoccupied, unreserved.

friendship, n.—affection, amity, attachment, comity, consideration, devotion, esteem, favor, friendliness, good-will, love, regard.

further, v.—advance, allege, amend, elevate, increase, lend, progress, promote, propagate, propel, prosper, quicken, rise.

Words Often Misspelled

facet	formally
fac-simile	formidable
falcon	fort (fortified place)
fallacious	forte (that in which one excels)
fallible	forte (music)
falsetto	fossil
fantasie	fragile
faun (sylvan god)	fraternize
fawn (young deer)	frieze (architecture)
feline	frolicking
ferret	frollicsome
ferrotype	frouzy (written also frowzy)
fiancé (man)	fuchsia
fiancee (woman)	fulfill
fiber. Written also fibre.	fulsome
This is Worcester's spelling.	funeral
filament	funereal
finesse	furore
flagstaff. Plural, flag-staffs. The plural of staff is commonly staves.	furrier
flambeau	furze (shrub)
flea (insect)	fusee
flippant	fusil (musket)
fluency	fusillade
flexible	fusion
forehead	futile
	fuzz—two z's.

Rhyming Words

ASH.

Ash, cash, dash, clash, crash, flash, gash, gnash, hash, lash, plash, rash, thrash, slash, trash, abash, etc. Allowable rhymes, wash, quash, etc., leash, etc.

ASK.

Ask, task, bask, cask, flask, mask.

ASP.

Asp, clasp, gasp, grasp, hasp. Allowable rhymes, wasp, etc.

AST.

Cast, last, blast, mast, past, vast, fast, aghast, avast, forecast, overcast, outcast, repast. Perfect rhymes, the preterits and participles of verbs in ass, as class'd, amass'd, etc. Allowable rhymes, the preterits and participles of verbs in ace, as plac'd, etc. Nouns and verbs in aste, as taste, waste, etc.

Amid the circle on the gilded mast,
Superior by the head, was Ariel plac'd.—*Pope*.

Nor thus the land appear'd in ages past,
A dreary desert, and a gloomy waste.—*Pope*.

ASTE.

Baste, chaste, haste, paste, taste, waste, distaste. Perfect rhymes, waist, and the preterits and participles of verbs in ace, as fac'd, plac'd, etc. Allowable rhymes, cast, fast, etc., best, nest, etc., and the preterits of verbs in ess, as mess'd, dress'd, etc.

AT.

At, bat, cat, hat, fat, mat, pat, rat, sat, tat, vat, brat, chat, flat, plat, sprat, that, gnat. Allowable rhymes, bate, hate, etc.

ATCH.

Catch, match, hatch, latch, patch, scratch, snatch, dispatch.

ATE.

Bate, date, fate, gate, grate, hate, tate, mate, pate, plate, prate, rate, sate, state, scate, slate, abate, belate, collate, create, debate, elate, dilate, estate, ingrate, innate, rebate, relate, sedate, translate, abdicate, abominate, abrogate, accelerate, accommodate, accumulate, accurate animate, annihilate, antedate, anticipate, antique, arbitrate, arrogate, generate, gratulate, hesitate, illiterate, illuminate, irritate, imitate, moderate, necessitate, nominate, obstinate, participate, passionate. Perfect rhymes, bait, plait, strait, wait, await, great. Nearly perfect rhymes, eight, weight, height, straight. Allowable rhymes, beat, heat, etc., bat, cat, etc., bet, wet, etc.

In English lays, and all sublimely great,
Thy Homer warms with all his ancient heat.

—*Parnell*.

The weather courts them from their poor retreat,
And the glad master bolts the wary gate.

—*Parnell*.

Beauty is seldom fortunate when great,
A vast estate, but overcharged with debt.

—*Dryden*.

ATH.

Bath, path, etc. Allowable rhymes, hath, faith, etc.

ATHE.

Bathe, swathe, lathe, rathe.

AUD.

Fraud, laud, applaud, defraud. Perfect rhymes, broad, abroad, bawd, and the preterits and participles of verbs in aw, as gnaw'd, saw'd, etc. Allowable rhymes, odd, nod, etc., ode, bode, etc., also the word load.

AVE.

Cave, brave, gave, grave, lave, nave, knave, pave, rave, save, shave, slave, stave, wave, behave, deprave, engrave, outrave, forgave, misgave, architrave. Allowable rhyme, the auxiliary verb have.

AUNCH.

Launch, paunch, haunch, staunch, etc.

AUNT.

Aunt. Perfect rhymes, slant, aslant. Allowable rhymes, want, daunt, gaunt, haunt, faunt, taunt, vaunt, avaunt, etc., pant, cant, etc.

AUSE.

Cause, pause, clause, applause, because. Perfect rhymes, the plurals of nouns and third persons singular of verbs in aw, as laws, he draws, etc. Allowable rhyme, was.

AW.

Craw, daw, law, chaw, claw, draw, flaw, gnaw, jaw, law, maw, paw, raw, saw, straw, thaw, withdraw, foresaw.

AWL.

Bawl, brawl, drawl, crawl, scrawl, sprawl, squawl. Perfect rhymes, ball, call, fall, gall, small, hall, pall, tall, wall, stall, install, forestall, thrall, inthrall.

AWN.

Dawn, brawn, fawn, pawn, spawn, drawn, yawn, lawn, withdrawn.

AX.

Ax, tax, wax, relax, flax. Perfect rhymes, the plurals of nouns and third persons singular of verbs in ack, as backs, sacks, etc., he lacks, he packs, etc. Allowable rhymes, the plurals of nouns and third persons singular of verbs in ake, as cakes, lakes, etc., he makes, he takes, etc.

AY.

Bray, clay, day, dray, tray, flay, fray, gay, hay, jay, lay, may, nay, pay, play, ray, say, way, pray, spray, slay, spay, stay, stray, sway, affray, allay, array, astray, away, belay, bewray, betray, decay, defray, delay, disarray, display, dismay, essay, forelay, gainsay, inlay, relay, repay, roundelay, virelay. Perfect rhymes, neigh, weigh, inveigh, etc., prey, they, convey, obey, purvey, survey, disobey, grey. Allowable rhymes, tea, sea, fee, see, glee, etc.

Soft yielding minds to water glide away,
And sip with nymphs their elemental tea.—*Pope*.

Here thou great Anna, whom three realms obey,
Dost sometimes counsel take, and sometimes tea.



BOOK REVIEW



"WORDS WE MISPELL IN BUSINESS." By FRANK H. VIZTELLY. (*Funk & Wagnalls Co.*) \$1.50.

Mr. Viztelly has specialized in the study of English, and has already given us three centuries of English pronunciation in his "Desk-Book of 25,000 Words Frequently Mispronounced." Besides being managing editor of the new Standard dictionary, he has produced "Essentials of English Speech and Literature," "A Desk-Book of Errors in English," and more recently, three handbooks upon the study of English pronunciation and makers of history.

The vocabulary of this new work, "Words We Misspell in Business," indicates the correct form of 10,000 terms. In addition, the volume contains simple rules for spelling, rules for the formation of the plurals of nouns, and rules for the division of words in writing and printing. In the course of his treatise the author has provided an exposition of the silent letters in English which reveals the fact that almost every letter in the language is silent in some combination or other, only four of them—j, v, y, and z—being excluded.

The English system of assembling letters to form words is both fearful and wonderful, and it would seem that malicious ingenuity has been employed to make spelling as difficult as possible. As James J. Montague pointed out, years ago:

"If right or write or rite is right
Though learning may come slow,
We surely get our money's worth
In knowing what we know.

The purpose of the author of "Words We Misspell in Business" is to supply a guide to correct spelling for general use. The vocabulary embraces hundreds of terms that have been collected day by day from letters received in which the orthography was such as would make even grammar-school graduates blush.

"SUCCESS." By SAMUEL HOPKINS ADAMS. (*Houghton, Mifflin Co.*) \$2.00.

It is now seven years since Mr. Samuel Hopkins Adams wrote "The Clarion." In the years since then Mr. Adams has published several of his delightful shorter romances, but has been all the time steadily working on "Success," the big novel of newspaper life which was to follow "The Clarion." It is now finished; a wonderfully compelling and absorbing story of life in the West and in the newspaper world of New York.

The first book of the three of which the story is made up, happily called "Enchantment," embodies one of those charming idylls of youth and sentiment that Mr. Adams can do so perfectly. As the story begins, we find Banneker, a station agent and telegrapher of an obscure way-station in the American Southwest, full of high hopes and ambition. A railroad wreck in his section brings into his life a girl and an opportunity. Banneker goes to New York, where he becomes a reporter, and finally editor of a great metropolitan daily, the storm center of all the conflicting forces with which Manhattan Island seethes. This turmoil, in the heart of which Mr. Adams has lived as a publicist and investigator, is tellingly presented in a series of dramatic episodes interwoven throughout with a thread of romance. In the end Banneker, and the reader with him, comes to have an entirely new conception of the meaning of success, and the story closes on an inspiring note of forward-looking optimism.

"Success" is an amazingly vivid and illuminating panorama of present-day America and of the potent forces that for good and evil manipulate and are manipulated by our daily papers. But more than that, it is a story of human struggle and achievement, epic in scope, thrilling in plot, and of absorbing interest from the first page to the last.

THE WRITER'S FORUM

NEWS FROM OUR READERS

Brief letters on topics pertaining to the writing profession and news of writers and writers' organizations will always be welcomed in this department

NEW YORK CITY.

The Writer's Digest,
Butler Building Cincinnati, Ohio.

GENTLEMEN—Will you kindly publish, in the next issue of THE WRITER'S DIGEST, a notice to the effect that I am making a collection (for book publication) of poems dealing with sports. Original poems dealing with baseball, football, basket ball, golf, prize fighting, fishing, hunting, tennis, bicycle racing, or any of the numerous other sports will be considered. They should be submitted immediately. No payment for contributions can be made, nor can unavailable manuscripts be returned unless a self-addressed stamped envelope is enclosed.

Very truly yours,

(Signed) EDWARD A. BRUMBERG.

731 East Fifth St., New York.

* * *

Thomas Oakes, of Ohio, is the writer of four hundred and fifty songs and several photoplays. Mr. Oakes placed twelve songs at one time with one publisher, Charley Smith, of Chicago. Smith has given him the title of "staff writer."

* * *

Miss Gilmore, teacher of history in the Wakefield (Mass.) High School, is compiling an interesting book. She is having the history classes in the High School clip from the newspapers everything pertaining to the Arms Conference. These are to be pasted in a big scrap book. After the Arms Conference is completed the clippings in the book are to be shelaced in order to preserve them and the book presented to the High School as a reference book. Miss Gilmore is also collecting the magazines with articles dealing with the conference. These are to be compiled into a reference library for the history department of the High School. She will write the introductory chapter to the book. So far Miss Gilmore is the first history teacher in New

England to begin the compilation of such a book.

* * *

SPOKANE, WASH.

The Writer's Digest,
Cincinnati, Ohio.

GENTLEMEN—The list of the acceptances for November in the Scribes' Club of Spokane, Wash., is a 2,500-word story, "The Trap," New Fiction Company, Leah Driesbach; an article on "Sullivan's Cafe," to *The Caterer*, of Seattle, Lucille Crites; a prize in the *Red Book* Title Contest, Ruth Swan Burch; story, "Was Janey Hurt?" to the Southern Baptist Publishing Co., Elizabeth Hart; verse, "Apple Time," to *Wenatchee News*, Helen Mason Kent. Corrinne Italie is regular contributor to six trade papers. This club is making a study of the Short-Story, its construction, and its use in the classics, and its application to their own work.

Sincerely,

(Signed) O. V. ROE.

* * *

Word from Dewey Prater, Millport, Ala., one of our song-writing readers, is to the effect that his latest production, entitled "Hard Time Blues," has just been placed with Handy Brothers Music Company.

* * *

In an address before the Manuscript Club of Boston, Miss Sara Ware Bassett, novelist, asked the club members to do all in their power to keep the field of novel writing clean. Miss Bassett told the club that out of two hundred manuscripts, publishers often accepted four, this keen competition made it all the more worth while. She also told the members not to place too much faith in book reviews. Miss Bassett is the author of "The Taming of Zenas Henry," "The Wayfarers at the Angel," "The Harbor Road," "The Wall Between," as well as "Paul of the Printing Press," and other books for boys, numerous short

stories and newspaper articles. She writes delightful Cape Cod stories and her "Harbor Road" has been filmed, having had a very successful run in Boston.

* * *

WASHINGTON, D. C.

The Writer's Digest,
Butler Building Cincinnati, Ohio.

GENTLEMEN—I wrote you some time ago regarding a poetry contest being conducted by The Writers' League of Washington.

I beg to say now that at our last meeting the prize of \$6.00 was awarded to Miss Corrinne Hay, a member of the League. The title of the poem was "Washington and the Spirit of 1776."

Prof. N. B. Fagin, president, introduced a second poetry contest, in which it was agreed to offer a prize of \$10.00 for the best poem submitted to the secretary before February 3rd, and a second prize of \$5.00 for the next best poem. Any subject, or any style of poetry may be chosen, the only restriction being that the poem shall not exceed 30 lines. Any one desiring to become a contestant must be a member of the League. Non-resident members are only required to pay \$1.00 per year in advance.

I beg to remain,

Yours very truly,

(Signed) MINNIE M. GOODE, Sec'y.

* * *

The first book of poems by Edgar Boutwell, of the *Louisville Courier-Journal*, entitled "Zone of Quiet," will appear from the press of the Four Seas Publishing Company, Boston, shortly after the New Year. Mr. Boutwell was until recently railroad editor of the *Cincinnati Enquirer* and before that held a similar position on the *Cincinnati Commercial Tribune*. His second book will be published early next summer. In the literary colony of Louisville and elsewhere, Boutwell's imageist poetry is fast becoming recognized as among the best of its kind. Success has come to him only after the hardest kind of a fight. Working for the Western Union in Cincinnati the office where Thomas Edison got his start in the same kind of a job, Boutwell gained considerable local fame as the Queen City's telegrapher-poet. Then, as a sailor in Uncle Sam's merchant marine, he roamed the seas for several years, to gain material for his colorful verse. "Zone of Quiet," a small but high-class volume, is the result of his observations. He is also

a magazine writer. An article written by him about a Louisville man's treasure-island in Louisiana, printed originally in the *Courier-Journal's* Sunday Supplement, was copied by the *New York Herald*, *Philadelphia Public Ledger*, and *Atlanta Constitution*.

* * *

"Robert E. Hewes, short story writer and former San Francisco newspaperman, is now in Los Angeles arranging the screen rights of his magazine stories. He expects to write originals while here."—*Camera*, November 5, 1921.

Mr. Hewes is from Cincinnati, having been former reporter on the *Enquirer*, and also associate editor on the staff of the Standard Publishing Company. Mr. Hewes received his education at the University of Cincinnati.

NO PUBLIC NEED FOR CENSORSHIP

Motion pictures are now a new art, and a complicated system of censorship is growing up round them. There is no particular reason for censoring motion pictures more than anything else, except that they are new and their unsettled status gives the censorious instinct a chance to assert itself. Crime of all sorts is constantly described in print that is within the reach of any literate child possessed of a penny. It is constantly shown on the stage, the illusion of which is much more powerful than that of the motion picture.

Motion picture men themselves set up and supported the National Board of Censors, because they wished the public to be assured that the entertainments were such as the public's wives and children could see without offense. A lot of state and city censors, each with his own notion of what is advisable for his neighbor to see, cannot fail to become in the end an impertinent nuisance.—*Saturday Evening Post*.

A WRITER'S RIGHTS

To have his manuscript returned
At least, within a year;
And have the pages that are spurned
Be free from mark or smear—
But, ah! I have most sadly learned
That editors' ways are queer!

—*Ida M. Thomas*.

Thrilling Adventures That Fascinate

Are you fond of adventure and excitement? Have you a happy faculty of overcoming all obstacles? If your answer is "Yes," you're naturally fitted for newspaper work—one of the most fascinating fields of writing in the literary profession. Seldom will time hang heavily on your hands as a news writer—there's something new developing every hour. And if you're fortunate enough to get a "red hot" assignment, you will likely make a "scoop" and earn the lasting gratitude of "the big chief." Then your reputation as a news reporter is established. Richard Harding Davis, Jack London and many other well-known writers started as "cub" reporters—you have the same opportunity that they had. What you make of it depends entirely upon your ambition AND your knowledge of the requisite fundamentals.

Newswriters' Envidable Opportunities

That newspaper people have opportunities not open to any other writers is a well-known fact. You come in contact with the most prominent men and women of the country—in every walk of life; you are constantly studying human nature, and very often, acquaintanceships are formed which, in later years, prove to be of great value to the news writer. The gathering and writing of authentic news is a most fascinating and responsible vocation—what you give the public to read may have a strong influence in the formation of public opinion on important questions of the day. The diplomatic reporter who can secure the information required in a tactful way without letting the person interviewed realize what he is after, will be relied upon by his editor to cover the more important assignments. Then there are the news writers who correspond with the dailies in the large nearby cities, furnishing them with all of the news from their particular territory. And there are other fields, too, all of which are fully explained in our carefully prepared course.

The "Ideal" Course in Newswriting and Correspondence

To be successful in newspaper work, you must first learn the fundamentals—you must know the HOW and WHY of writing your stories. If you have studied the big dailies, you already know that all of the articles are written in a certain style, so that the whole physical make-up of the page can be altered at a moment's notice. A story of great importance may come in at the last minute—just before going to press, and everything else becomes of secondary importance. The "IDEAL" Course fully covers every essential in the gathering, writing and set-up of news stories, in eleven carefully prepared lessons, produced in double space typewriter type on heavy 8 x 11 paper. They are easy to read and convenient to handle, and are attractively bound in Keratol covers. The information given in these lessons is the result of many years' experience in newspaper work by recognized experts in the profession—you learn the most modern and successful methods in the "IDEAL" Course—and the cost is within the reach of everyone.

Your Daily Helpful Assistant

THE WRITER'S DIGEST—the first aid to every writer—maintains a department devoted exclusively to newspaper writers—"The Newswriter's Corner." In it you will find each month, many helpful hints and suggestions that may mean hundreds of dollars to you in your daily work. This newsy, up-to-the-minute magazine will be a constant inspiration to you and keep you in close touch with the particular field in which you're interested. We are, therefore, making you a most attractive offer, the value of which you will immediately recognize.

A Double Opportunity Offer

The price of the "IDEAL" Course in Newswriting and Correspondence is \$10.00. A year's subscription to the WRITER'S DIGEST costs \$2.00. But if you will fill in the coupon below and mail it to us AT ONCE, you can secure the "IDEAL" Course AND a year's subscription to the WRITER'S DIGEST for ONLY \$10.00.

This is a splendid offer—you will quickly recognize its great value. Send in the coupon TODAY and the "IDEAL" Course will be sent you by return mail, also copy of the latest issue of the magazine. When the course is delivered, pay the mail carrier \$10.00, and you will have made a most valuable investment—one which will provide you with everlasting benefit. You can do this with full confidence that you will get your money's worth—our money-back guarantee FULLY protects you. Do it RIGHT NOW—start a career in which the opportunities are UNLIMITED.

THE WRITER'S DIGEST

--:

CINCINNATI, OHIO


MAIL
THIS
COUPON
TODAY

The Writer's Digest,
904 Butler Bldg., Cincinnati, Ohio.

Date.....

Send me the "IDEAL" Course in Newswriting and Correspondence and enter my subscription for one year to the WRITER'S DIGEST, beginning with the current number. I agree to pay the mail-carrier \$10.00 in full settlement for both the Course and twelve issues of the magazine.

It is understood that if, after a three-day review of the course, I am not satisfied, the lessons and the magazine can be returned and my money will be refunded in full without question.

Name Date

Town State

BEST LOCATIONS FOR AGRICULTURAL WRITERS

By O. H. Barnhill

AN agricultural college would seem to be an ideal location for a writer on farm topics. However, after living for six months near the Oregon Agricultural College and making a careful study of the situation, I have decided that almost any large city offers far more material for this kind of literature.

Some college professors are well informed, but their knowledge is apt to be academic, rather than practical. Furthermore, they are more accustomed to teaching old truths than to obtaining fresh facts and new ideas.

As for experimenters, the data regarding their work is jealously guarded until an investigation is completed, which is often not until the information has lost its journalistic value. Moreover, these men reserve to themselves the privilege of being the first to give the public the results of research work and experimentation.

The worst feature, however, of an agricultural college as a source of writing material is the paid publicity department, which furnishes all the periodicals of the state with free articles describing anything and everything of interest and value which comes into possession of the college. This stuff is sent out so promptly and freely and is so well written that publishers know they need not pay private writers for similar material. There are occasional exceptions to this rule. The college above mentioned, for example, engaged the writer to prepare a number of articles describing the work of one department of the institution.

The sources of material for agricultural writers which are found in a large city may be classified as follows:

First. Agricultural conventions and similar farmers' meetings; stock shows, fairs and exhibits of farm products.

Second. Sellers of farm lands, agricultural implements and supplies and buyers of farm products.

Third. Farmers who come to the city on private business and who may be found at hotels or doing business with the various

dealers mentioned in the preceding paragraph.

If a farm writer is considering moving from one part of the country to another he will find the most profitable location to be that which most nearly meets the following requirements:

First. A thickly settled, prosperous and progressive farming district, the more extensive the better.

Second. A state or region where the kind of farming is that in which the largest number of farmers in the United States are engaged.

Third. A section which is included in the territory of a number of farm journals which buy at good prices many outside contributions.

Now let us see how the various groups of states in this country measure up to these requirements. The Rocky Mountain and Pacific Coast states comprise a region where highly specialized farming, such as orange growing, stock grazing and wheat raising is the rule.

The same is true in lesser measure of the south, where cotton, rice, sugar-cane and tobacco are leading crops. Furthermore, in neither the west nor the south are there any farm papers published which buy much material from free lance writers, and what little they do buy is usually paid for at low rates.

This leaves the eastern, central and middle-western states as unquestionably the best field for farm writers, especially the great Mississippi and Ohio Valleys. Illinois is in the center of this group of states and is typical of the rest, being one of the best for the purpose under consideration.

Illinois farmers are prosperous and progressive, living in a state which is thickly populated and has little waste land. The kind of farming in which they are engaged is similar to that carried on in all parts of the temperate zone. Illinois lies within the territory of the *Breeders' Gazette*, *Hoard's Dairyman*—the two best papers in their class—*Kimball's Dairyman*, *National Stock-*

Photoplay Corporation Searches For Screen Writers Through A Novel Creative Test

Critical Shortage of Stories can be met only by discovering new film writers. World's leading photoplay clearing house invites you to take free examination at home.

THE motion picture industry faces its supreme crisis. With its acting personnel at the artistic peak, its apparatus close to mechanical perfection, the fourth greatest industry in the United States acutely lacks the one thing it must have to go on—original stories.

Literature and the drama have virtually been exhausted. The public has demonstrated at the box office that it wants good, original human interest stories, not "warmed over" novels and plays.

But excellent original stories are being written for the screen, and sold to producers at from \$500 to \$2,000 each, by

Writers Who Are Trained in the Scenario Technique

Not just everybody—only those gifted with creative imagination and trained in the language of the studios. The unimaginative, unoriginal person can never sell a scenario, no matter how well he masters the screen writers' technique; and the gifted story teller may as well write his idea in Chinese as to prepare it without the technique.

But how can you know whether you possess creative imagination? Should you acquire the technique, and attempt to enter this fascinating and handsomely paid profession?

First, there is no way to endow you with natural ability. Either you have it, or you have not. But if you possess creative talent, the Palmer Photoplay Corporation can, by its novel psychological home test, discover it. Then, if you so elect, the Corporation can train you to think in terms of the studio; to write your story so the director can see its action as he reads.

Send for the Free Van Loan Questionnaire

By this scientifically exact series of psychological test questions and problems, the degree of natural aptitude which you may possess can be accurately determined. It resembles the vocational tests employed by the United States Army, and an evening

record is held confidential by the Corporation.

The Palmer Photoplay Corporation offers you this free test because.

Scores of Screen Stories are needed by the producers

Scores of good stories could be sold at once, if they were available. The Palmer Photoplay Corporation exists, first of all, to sell photoplays to producers. Its Educational Department was organized for one purpose, and one only—to develop screen writers whose stories it can sell.

Look over the list of leaders in the motion picture industry who form its advisory council. These leaders realize (1) that the future of the screen drama is absolutely dependent upon the discovery and training of new screen writers. The Palmer Photoplay Corporation is finding them all over the land.

You are invited to try: clip the coupon

The whole purpose of this advertisement is to invite readers of WRITER'S DIGEST to take the Van Loan questionnaire test. If you have read this page up to this point, your interest is sufficient to warrant addressing the invitation to you directly. In all sincerity, and with the interests of the motion picture industry at heart, the Palmer Photoplay Corporation extends you its cordial invitation to try. Who can tell what the reward may be in your case?

For your convenience, the coupon is printed on this page. The questionnaire is free, and your request for it incurs no obligation upon you.

These are the leaders behind the search for screen writing talent. They form the Advisory Council of the Palmer Photoplay Corporation:

THOMAS H. INCE, *Thos. H. Ince Studios.*

LOIS WEBER, *Lois Weber Productions, Inc.*

JESSE L. LASKY, *Vice-President Famous Players-Lasky Corp.*

C. GARDNER SULLIVAN, *Author and Producer.*

FRANK E. WOODS, *Chief Supervising Director Famous Players-Lasky Corp.*

JAMES R. QUIRK, *Editor and Publisher Photoplay Magazine.*

ALLAN DWAN, *Allan Dwan Productions.*

ROB WAGNER, *Author and Screen Authority.*

with this novel device for self-examination is highly fascinating as well as useful. It was prepared by H. H. Van Loan, the celebrated photoplaywright, and Prof. Malcolm MacLean, formerly of Northwestern University. Through this test, many successful photoplaywrights were encouraged to enter their profession. It is a simple test applied in your own home. Its

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124 West 4th Street

Dept. of Education, W. D. 1.

Los Angeles, Cal.



PLEASE send me without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test, I am to receive further information about your Course and Service.

NAME

ADDRESS

man and Farmer, Orange Judd Farmer, Capper's Farmer, Wallace's Farmer, also the breed journals and the four big national farm papers: *Country Gentleman*, *Farm Journal*, *Successful Farming* and *Farm Mechanics*.

The writer lived for a number of years in the adjoining state of Iowa before coming to the Pacific Coast, hence is in a position to appreciate the difference in desirability of the two localities, from the standpoint of an agricultural writer.

A tip or two in closing. The *Breeders' Gazette* returned a contribution from Oregon with the statement that their regular correspondents in the Pacific Northwest supplied them with all the material they could use from this locality. The article was then sold to the *American Swineherd* for a good price. The various breed papers of which the *Swineherd* is one—offer an excellent market for contribution suited to their pages, and are no respectors of localities.

THE WRITER'S MARKET

All up-to-date and accurate information regarding suspended or discontinued publications, the needs of various publications and publishing houses as stated in communications from editors and announcements of prize contests in any way involving the literary profession will be found in this column.

MARKET QUERIES

A department devoted to suggesting possible markets for your manuscripts. In writing to this department PLEASE OBSERVE THE FOLLOWING RULES: (1) Address all questions to The QUERY MAN, c/o The Writer's Digest. (2) DO NOT SEND YOUR MANUSCRIPTS. (3) Describe your manuscript in not more than fifty words. Questions of greater length will not be printed. (4) Enclose a stamped self-addressed envelope if you wish a direct reply. (5) Remember, there is no attempt to guarantee a sale of your manuscript. The Query Man will suggest a list of possible markets and he will conscientiously try to list the best possible markets.

A. B. C., Denver, Colo. Where might I find place for an article on the Folk Songs of America, and one on the People's Music of America from 1770 to 1865?

Answer. A good article on the Folk Songs would have wide possibilities. Try *The Youth's Companion*, *People's Home Journal*, *Woman's Home Companion* and other first-class publications of general circulation. The other article might not have quite the same chance of acceptance, but should go to practically the same class of publications.

To answer your further query, the religious article does not seem one that would be of any special appeal to the standard religious journals, and outside of those there would be practically no market. You might, however, try the *Forum*, New York. As to essays, there is not much demand for them and they would have to be very vital indeed to command a hearing. We could not suggest markets without knowing more about the subject matter and the style in which handled; but we might suggest that *The Atlantic*, Boston, is always open for good material of such sort.

L. L. A., Omaha, Neb. Where would you advise me to send a story of Mexican revolutions, about 40,000 words? Unavoidably, a few pages might be construed as uncomplimentary to the Church.

Answer. A good story of Mexican revolutions (we presume you mean a fiction story) should be in line with any of the popular magazines specializing in action stories, such as *Adventure*, *Ace High*, *Short Stories*, *Street and Smith*, and *Munsey*. But it is unwise to embody in your story any reflection upon any civic body, sect or Church. Editors do not care to use material that might possibly antagonize a considerable number of readers.

Mrs. L. E. G., Cedar Rapids, Iowa. Please give me the name of some magazines or papers that you think would purchase a railroad poem. It is the story of an old engineer who lost his position for cause and then later made good.

Answer. Narrative poems, especially of much length, are rather difficult to place. Try *Railroad Redbook*, 2019 Stout St., Denver, Colo.; *Erie Railroad Magazine*, 50 Church St., New York; *Baltimore and Ohio Magazine*, Baltimore, Md. After these try the larger daily newspapers of New York, Philadelphia and Chicago.

W. H. M., New Castle, Colo. Suppose that you had been delivered of a few literary amethysts, embodying the highest ideals in beautiful rhythmic prose, what in ——— would you do with 'em?

Answer. Let us take this as a little text: Such a query gives nothing upon which we can base an answer. These may be, as our somewhat flippant correspondent suggests, gems of purest ray serene. But so long as we have no knowledge of the subjects with which they deal, whether of earth or the empyrean, whether essay, story or sermon, whether long, broad, short or narrow, or possessed of the fourth dimension, we really cannot venture to hazard a guess.

W. C. E., Reynoldsville, Pa. Where shall I send a manuscript entitled "Cats of High Degree"—describing breeds, shows, societies, prices, etc.

\$100,000 IN CASH PRIZES

Upwards of this amount is offered *every month* for competition in the United States: the individual prizes ranging from \$5,000 down. Average number of prizes per month, seventy.

These prizes are for names, catch phrases, picture titles, poster designs, advertisement writing, descriptions, slogans, inventions, new uses for products, new ways of earning money, story writing, essays, music, photo plays, amateur and professional photography, practical household suggestions, cooking recipes, bright sayings of children, short letters on various subjects,—in fact, every conceivable kind of contest.

On the 15th of the month we issue a list showing such contests for cash prizes conducted by reliable business houses, newspapers, magazines, associations and others in the United States.

It costs you nothing to enter these contests. You will never find in our lists any canvassing or subscription schemes—any prize autos, face puzzles or any other catch plans. We show nothing but first-class propositions from the best rated and most reliable concerns in the country and have no paid notices or advertising.

Our lists give you the names and addresses of those who offer the prizes, what the prizes are given for and all other information needed by you to compete for the money offered.

For \$1 we put your name on our books, as a subscriber, and give you *four months' service*, consisting of four consecutive monthly lists, issued on the 15th of each month and extra lists and bulletins at other dates, so as to keep you posted on all reliable contests advertised in the United States during the four months. For \$2.50 we give you this full service for one year. For twenty-five cents (stamps or silver) we send you one list only, the list published the 15th of the month your letter is received.

Many of our yearly subscribers receive from us each month more than our lists would cost them for an entire year, by taking advantage of one or more of the following offers: We pay for suggestions which will improve these lists. For clippings of contests you see advertised. For information about contests that are proposed or planned, which can be used by us. We pay for names with full address of people who would be interested in these lists.

We send out circulars. From especially good names, such as writers and would-be writers, we have secured from 25 to 50 per cent as subscribers. You can do the same, mailing our circulars, keyed with your initials or name. We furnish the circulars free, and on the first of each month pay you 35 cents for every subscriber you get. The only cost to you is the postage and envelopes.

These offers are only made to yearly subscribers.

Reference: National Bank of New England, East Haddam, Conn.

THOMAS & COMPANY

PUBLISHERS OF LISTS

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:-:

EAST HADDAM, CONN.

Answer. Try *The Cat Review*, Orange, N. J., although that does not usually pay for material. But an article of that sort should be of general interest to household publications or those devoted to suburban life. Try *Woman's World*, *Woman's Weekly*, Chicago; *Everywoman's World*, Toronto; *Comfort*, Augusta, Me.; *New England Homestead*, Springfield, Mass.; *Home Friend*, Kansas City, Mo.

Replying to your question regarding a similar article on goats, try the *Goat World*, Baldwin Park, Calif., and *Sheep and Goat Raisers' Magazine*, San Angelo, Texas. But this might also be tried with the publications named above.

W. S. E., Shoals, Ind. Where would I find a market for manuscript describing "Jug Rock," a natural curiosity near this city; also an outing made to it by some young men?

Answer. The best chances for descriptions of natural curiosities of merely local importance is with the Sunday supplements of the newspapers of the nearby cities. Would suggest that you try those of Chicago, Indianapolis, St. Louis, Cincinnati or Louisville. Good photographs will be of immense help toward making sales.

J. M. O., Camden, N. J. Can you tell me of a market for a story of some 3,400 words, the theme being a man who sacrifices his life for his brother's happiness? It is not a love story.

Answer. With such meager information we are rather shooting an arrow into the air when we undertake to suggest publication. If well done, a story with such motif would be acceptable to almost any publication using short stories of action or of dramatic or emotional interest. Such a story as indicated should have these qualities. If it has them we would suggest that you try *Short Stories*, *Ace High*, *Action Stories*, *Adventure*, *Wayside Tales*.

A. M. Y., Chicago, Ill. What markets would you suggest for an article on "The Aborigines of the West Indies?" The article deals with their description, customs, habits, etc. They are almost extinct now, so it is mainly drawn from what the West Indies have remaining of them.

Answer. Such an article should command good place. Get good illustrations if possible. If you have such, try the *National Geographic Magazine*, Washington; *Harper's*, *The American*, and other high-class illustrated magazines, and the Sunday supplements of leading newspapers of New York, Philadelphia, Boston and Chicago.

H. P., Chattanooga, Tenn. I have written a number of jokes and verses pertaining to soldier life in the A. E. F. Can you suggest other markets than *The American Legion Weekly* and *Stars and Stripes*? Would you also kindly advise me as to the best method of submitting a number of very short jokes at one time? Should each joke or verse be written on a separate sheet or is it permissible to type several on one page?

Answer. At the present time all material bearing on the late war stands very small chance of sale, because the world has had enough of war for a long time. Many editors say this in so many words. In five, better ten, years, there may be a market again; hardly before. We believe

that if the jokes have been refused by the logical run of joke magazines and have been declined, they had best be filed away for some time to come. It is customary to place each joke on a separate slip of paper; then fix the budget together with a clamp. This enables an editor to keep what he wishes, without mutilating the rest.

Mrs. M. C. S., Williamsburg, Va. We raised a plant commonly known as "citron." It bears great quantities of melons which resemble watermelons, green with white stripes. It makes delicious preserves. Where would an article on "Something Delicious With Little Trouble" sell?

Answer. Try *American Fruits*, Rochester; *Canada Horticulturist*, Toronto; *Farm and Fireside*, N. Y.; *Southern Ruralist*, Atlanta.

J. S., Butler, Pa. Where might I hope to place a dramatic poem of approximately six thousand words? I do not believe it is suited for the stage.

Answer. We do not know of any publication using poems of such extreme length. Could you not re-write in short story form?

C. E. W., Asheville, N. C. Do you think a fairy story of fifteen or twenty typewritten pages, if well done, would be salable to producers of moving pictures?

Answer. We do not think a fairy story such as you mention would find favor with the movie producers, as it is entirely out of their line. Why not make the story shorter and try it with the juvenile publications which use material of that sort?

T. W. T., Marshalltown, Iowa. Kindly suggest a possible market for poems of unusual length. They are nature poems such as *Duck Hunting*, *Trout Fishing in the Mountains*, *Barefoot Days*, and others, all picturing the great outdoors.

Answer. It is exceedingly difficult to find market for long narrative poems, and in order to do so at all they must be technically perfect. You might try these with *The Sunset Magazine*, San Francisco, Calif., and *Outer's Recreation*, 9 South Clinton St., Chicago, Ill. If you are desirous of writing poetry for publication it would be to your interest to confine yourself to shorter productions, as the market for such is much wider.

D. R., Chicago, Ill. What magazines or papers are in the market for a children's play adaptable for presentation in church, schoolroom or theater?

Answer. The Eldridge Entertainment Co., Franklin, Ohio, might consider this favorably, and it might also be tried with the household and domestic journals such as *The Pictorial Review*, *The Woman's Home Companion*, *McCall's Magazine*; then with *Comfort*, Augusta, Me.; *The David C. Cook Company*, Elgin Ill.; *Forward*, Witherspoon Bldg., Philadelphia, Pa.

C. M. R., Lachine, Can. Can you furnish me the names and addresses of the papers devoted wholly or in part to Labor?

Answer. There are probably a hundred Labor journals among the publications in the United States. The majority of these do not buy contributions; among the more important ones are: *Citizen*, Tampa, Fla.; *American Federationist*, Washington, D. C.; *Commercial News and Labor*

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Gazette, St. Louis, Mo.; *Justice*, 31 Union Square, New York, and such class journals as *The Locomotive Engineers' Journal*, Cleveland, Ohio; *Carpenter*, Indianapolis, Ind.; *Advance*, Union Square, New York.

Mrs. M. E. A., Ripley, W. Va. I wish to know what Sunday newspaper supplements buy short stories. I have some which teach loyalty and love for the flag; stories for boys showing love for the flag, the rebirth of the sentiment in the heart of the Confederate soldier, etc.

Answer. The stories for the Sunday magazine sections of newspapers are largely supplied by syndicates, such as The McClure Syndicate, 45 W. 34th St., New York City; The International Feature Service, 729 7th Ave., New York City. A few newspapers buy this material direct from writers, but as policies in this respect are continually changing, it is not possible to give any definite list. The only thing to do is to submit your work to various newspapers until you find a market. But we wish to add that stories growing out of the war feeling, having as a basic motif loyalty, love of country, the flag, etc., have been rather overdone, and editors are looking for newer ideas; not because these ideas are not good, but because they are endeavoring to get away from everything that is an outgrowth of the war and of the war spirit.

L. S. W., Woodland, Calif. Can you suggest (1) markets for an article of 3,500 words on Miscenegenation, pointing out biological rules not in the way, but prejudice; (2) market for an article of 2,000 words by railroad employe giving data about present and past wages; (3) market for article on average yearly income versus daily wages, about 1,700 words, comparing hours and pay of railroad employes with those engaged in other industries? This latter in answer to an article in *Boston Transcript*.

Answer. An article in any manner defending miscenegenation would not in our mind be acceptable to any publication appealing to a cultivated class of readers. The thing is wholly contrary to American ideals. It is just possible that some medical journal might use it if you can advance anything authoritative in support of your position, but even this would be remote chance.

Try the first article on railroad wages with *The Baltimore and Ohio Magazine*, Baltimore, Md.; *Canadian Railway Employes' Magazine*, New Brunswick, Can.; *Erie Railroad Magazine*, 50 Church St., New York City; *Santa Fe Magazine*, 1707 Railway Exchange, Chicago. Such an article may also be offered to almost any metropolitan newspaper.

The second railroad article should first be tried with *The Transcript*, as you state that it is in reply to an article published in that journal. After that, with same list as given above.

J. C. S., Zebulon, N. C. Can you suggest market for religious article dealing with the Law of Sacrifice? It is not orthodox nor Universalistic; it is just something different.

Answer. It is not easy to suggest a market for an unorthodox religious article, as the religious publications use only such material as is in line with their avowed policies. If your article is short, terse, and satiric in tone it might find place



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with one of the advanced idea magazines such as *The Dial*, 152 W. 13th St., New York City, but for such would have to be decidedly clever.

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Outers'-Recreation, 9 South Clinton St., Chicago, is offering eight prizes for Outdoor Stories. The first prize is \$1,000; second, \$600; third, \$400; fourth, \$300; fifth, \$250; sixth, \$200; seventh, \$150; and eighth, \$100. The contest is wide open. You can write about hunting or fishing, or camping, including auto-camping, and you can mix them up if you want to. Your offering may be simple narrative, fiction, inspirational, instructive or what you please; so long as it conforms to the conditions as follows:

Manuscripts must be typewritten, double-spaced and with wide margins, and on one side of the sheet only; no manuscript in long hand will be considered.

On a separate sheet attached to the manuscript there must appear:

- (a) The title of the story.
- (b) The name and address of the author.
- (c) The number of words in the story.

The title of the story must appear at the head of each page of the manuscript, but the author's name must not appear on the manuscript and there must be no marks of identification.

Manuscripts must be mailed flat between sheets of strong cardboard which will keep them from being doubled or creased.

Manuscripts must be submitted with the understanding that we are privileged to keep for publication such stories as we may desire out of those which do not take prizes, to be paid for at our regular rates.

If return of unused manuscript is desired the fact must be plainly stated on the separate sheet accompanying it and return postage must accompany it. Unaccepted manuscripts will be returned only if the request is made and postage sent.

The story must not be less than 4,000 words in length or more than 6,000.

Packages containing manuscripts must be addressed, "Contest Editor, *Outers'-Recreation*, No. 9 So. Clinton St., Chicago."

No manuscript will be entered which is post-marked later than March 1, 1922.

No more than one prize will be awarded any author.

The object of the contest is to bring out the very best outdoor stories ever written, and it is open to everybody, professionals

as well as amateurs. Nobody is barred except members of the editorial staff of this magazine. Get into the game early, and don't worry about your lack of previous experience. Till you try you do not know how good a story-teller you may be. Some of the best stories ever written have been first-time efforts. If you want to write inspirational or educational stuff, dress it up entertainingly. The public wants its education sugar-coated. Point the moral delicately. Let the reader admire his own cleverness in discovering it. Whatever you choose to do, put your heart into it and give us the best there is in you.

Motor, 119 West 40th St., New York City, offers a first prize of \$15, a second of \$10, and a third of \$5, for the three best photographs submitted each month. The only condition is that the photographs must never have been previously published. For all other photos used it will pay space rates.

Animated Picture Products Company, Inc., 19 West 27th St., New York City, is offering \$50 for the best letter, \$25 for the second, and \$25 for the third. Look at any of their signs in your city and tell them how they can describe the signs to prospective buyers who have never seen any so they will understand the peculiar effect. The contest closes on February 1, 1922. Full particulars will be sent on request addressed to the Animated Picture Products Company, Inc.

Fiction and General Magazines

YOUNG'S MAGAZINE, 377 Fourth Avenue, New York City, of which Cashel Pomeroy is the editor, writes: "Short stories and novelettes always needed. Must have a sex note, but discreetly handled and with distinct craftsmanship. The setting, the type of characters, the ending—happy or unhappy—are left to the author; we have no predilections, as it is the human touch we look for. But we would rather see more of the happy stuff than tragedy; everyone approaches these sex questions so damnably seriously. We do not use photographs. As to price, we make a bid. The rate is about half a cent to one cent a word. We pay on acceptance and report about ten days after the manuscript has been received."

BREEZY STORIES, 377 Fourth Ave., New York City, having the same editor as

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THE ARYAN, 1400 So. 10th St., Philadelphia, Pa., is a monthly, using photographs. They pay on publication, and report on manuscripts in two weeks. Frank C. Massey is the editor.

BRIEF STORIES, 805 Drexel Bldg., Philadelphia, Pa., writes: "We're decidedly in need of genuine humor at this time, and brilliant, clever things—within 3,000 words (preferably from 1,500 to 2,500). Would also like to see some good fillers; epigrams, short verse, etc. *Brief Stories* places no restraining policies or limitations on authors save one, and that only regards length. Stories may run from 500 to 3,000 words, but no longer. The preferred length is 1,800 words. As to type, we have no prejudices—humor, the bizarre, the tragic, the sex story, all receive equal consideration. With us, the story's the thing. After all, the idea is to show what satisfying and really excellent tales can be told in the short lengths, rather than to specialize in any one type." The editor is William H. Kofoed. Manuscripts are reported on in two weeks, and payment is made on acceptance.

ARGOSY - ALL - STORY WEEKLY, 280 Broadway, New York City, reports: "Novelettes of between 15,000 and 20,000 words, preferably on out-of-door subjects, can be used. Short stories should be no longer than 5,000 words. The editor is Matthew White, Jr. Photographs are not used. Manuscripts are usually reported on within a week.

THE CLUB-FELLOW AND WASHINGTON MIRROR, 1 Madison Avenue, New York, N. Y., writes: "We use short stories, 1,200 to 1,500 words of risqué nature, but not vulgar, with a society flavor. Short verse of a bright vein and up-to-date." Frank D. Mullan is the editor. Manuscripts are reported on as soon as possible, and payment is made on the 25th of the month following.

KODAKERY, Eastman Kodak Company, Rochester, N. Y., of which A. H.

Harscher is the editor, uses "articles that stimulate interest in amateur photography, articles that maintain interest in amateur photography, specifically, articles that explain how good pictures are made."

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TELLING TALES MAGAZINE, 799 Broadway, New York City, can use "novellettes, 15,000 to 18,000 words; short stories, 3,000 to 6,000 words; one-act plays, poems. All material submitted should have a strong psychological trend, or be possessed of a vivid, though delicately handled sex appeal. Our readers are mainly women, and stories should be aimed at them." Manuscripts are reported on in one week, usually, and payment made on acceptance.

ACE-HIGH MAGAZINE, 799 Broadway, New York City, uses: "Novelettes, 16,000 to 20,000 words; short stories, 4,000 to 6,000 words. All stories must be of the virile, out-of-doors, adventure type to appeal to red-blooded men. Western adventure, detective, sea and sport stories are particularly desired." Report on manuscripts is made within ten days and payment is made on acceptance. Harold Hursey is the editor.

WAYSIDE TALES, 6 North Michigan Ave., Chicago, Ill., whose managing editor is T. C. O'Donnell, writes: "We use short stories—adventure, sea, Western, detective, mystery, love, romance, 3,000 to 6,000 words in length. Serials, above themes, 40,000 to 60,000 words; novelettes, 10,000 to 15,000 words.

ACTION STORIES, 41 Union Square, New York City, J. B. Kelly, editor, wants: "Colorful outdoor adventure stories and detective stories from 3,000 to 5,000 words. Complete novelettes not more than 15,000 words (we prefer 12,000). We pay on acceptance and give quick decisions. Love interest not a bar, but not necessary. Only clean, wholesome stories invited. Horror and sordid stories stand little chance of acceptance. Avoid unnecessary description. Get into your story quickly and tell it quickly. Keep your sentences short and avoid hackneyed words and phrases. That's the way to our market."

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ADVOCATE OF PEACE, 612-614
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 relative to international relations—articles
 calculated to promote international justice.
 Manuscripts of reasoned and authoritative
 statements on international law and on co-
 operation between the nations, preferably
 from 1,500 to 3,000 words, are especially
 desired." Photographs are used occasion-
 ally. Manuscripts are reported on in about
 ten days. They do not pay for contribu-
 tions.

TRAVEL, 7 West 16th St., New York
 City; Gubern Gilman, editor, writes: "We
 use articles ranging from 2,000 to 4,000
 words. Photographs must be effective.
 Terms, \$10 per thousand words, and from
 50 cents to \$2 for photographs accompa-
 nying the article. Our present special need
 is for unusual travel articles about all
 points in the world. Payment is made on
 publication."

LIFE, 598 Madison Ave., New York
 City; Thos. L. Masson, editor, uses short
 prose. Payment is made on acceptance.

THE CONTINENT, 509 So. Wabash
 Ave., Chicago, Ill., writes: "We could use
 occasionally, brief travel articles with good
 pictures. Fiction, 2,000 words; 1,500-1,800
 words concerning noble deeds. Manuscripts
 are reported on within ten days or two
 weeks, and payment is made on the 15th
 of the month following acceptance."

VOICES: A Journal of Verse, 18 Stei-
 nert Hall, Boston, Mass., editor, Harold
 Vinal. *Voices: A Journal of Verse*, aims
 to present lyrical poetry—poetry retaining
 the music of tradition, yet modern in
 phraseology." They report on manuscripts
 within one week, but do not pay.

WESTERN STORY MAGAZINE, 78-
 89 Seventh Ave., New York City; editor,
 Frank E. Blackwell, writes: "*Western
 Story Magazine* is in the market for short
 stories from 2,500 to 6,000 or 7,000 words
 in length, novelettes from 12,000 to 25,000
 words, and serials from 36,000 to 100,000
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 be such as will inspire people to go out
 and live in the open, or take up life in the

West, and they should contain no unpleasant sex situations. Photographs are not used. Manuscripts are reported on from two weeks to thirty days. Payment of one cent and up is made on acceptance always.

THE MALTEASER, Grinnell, Iowa, writes: "We want good, zippy stuff that hasn't been sight-seeing at all the editorial offices and comes dressed up for us. Short or long satires, epigrams, short verse—anything that's well done! As yet our rates are not very attractive; we report on everything within two weeks. Art work for the year is practically all arranged."

BOYS' LIFE, 200 Fifth Avenue, New York City, writes: "*Boys' Life* is particularly interested in briskly-told stories of action, in length from 3,000 to 4,000 words. Stories of the out-of-doors, of adventure and of scout experience are especially desired, and also true stories of boy achievement. There is a limited market for nature and adventure articles. Stories and articles should be written to appeal to the boy of from fourteen to eighteen years of age." The editor is Irving Crump. They report on manuscripts within one month and pay on acceptance.

Educational Publications

THE NATIONAL SCHOOL DIGEST, 1405 University Ave., S. E., Minneapolis, Minn., of which Frank A. Weld is the editor, writes: "We are not purchasing manuscripts at present."

MANUAL TRAINING MAGAZINE, Peoria, Ill., The Manual Arts Press, writes: "There is very little hope that your readers will be interested in our price or will be able to write what we want. Our articles are written by teachers who want to tell their fellow-teachers about their experiences. It is a semi-professional matter with them. Our present special needs are for illustrated articles of interest to teachers, especially public school teachers of the Manual Arts. We report on manuscripts within a week, and pay \$3.00 for a magazine page on publication."

KINDERGARTEN PRIMARY MAGAZINE, Manistee, Mich., reports: "We are overstocked with everything except little four and eight-line verses for the smallest children and practical hints and suggestions from kindergartens and teachers who are actively engaged in the work." J. H. Shults is the editor. Manuscripts

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THE KEATING COMPANY, 9th and
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CHARLES S. CLARK COMPANY,
261 West 36th St., New York City, writes:
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MILNER BROTHERS, INC., 367-369
Park Ave., Brooklyn, N. Y., writes: "We
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lations and Anniversary, Mothers' Day,
Friendship, and other occasion cards. Re-
turn postage must accompany offerings."

Household Publications

THE HOME FRIEND MAGAZINE,
1411-13 Wyandotte St., Kansas City, Mo.,
the editor, John Meagher, writes: "Owing
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we have been forced to return many manu-
scripts which ordinarily we would have
retained, and therefore are not in the mar-
ket for further material at this time, and,
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COMFORT, Augusta, Maine, reports:
"Short stories of less than 5,000 words can
be used. Two-part stories of less than
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adapted to conditions obtaining in the rural
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tainments. Articles on house plants, home-
made Christmas gifts or valentines, home

or farm improvements, health and home sanitation, Washington or Lincoln anecdotes. Preference for such articles if accompanied by photos or drawings for illustration." Payment is always made on acceptance. A. M. Goddard is the editor.

WOMAN'S WEEKLY, 431 S. Dearborn St., Chicago, Ill., writes: "Our only present need is serials running about 3,800 to 4,000 words each issue; may run from three to twelve parts. No sex stuff nor children's material used. Like lively, wholesome tales, with both plot and character interest. A few news photos are used." They report in ten days on manuscripts, and payment is made on the 15th of the month following publication.

Religious Publications

THE CHRISTIAN, 36 Bromfield St., Boston, Mass., does not pay for articles.

SUNDAY-SCHOOL WORLD, YOUNG PEOPLE'S PAPER, PICTURE WORLD, 1816 Chestnut St., Philadelphia, Pa. The editor is James McConaughy. He writes: The American Sunday-school Union desires contributed articles for three publications:

"For the *Sunday-school World*: It is a monthly magazine for Sunday-school workers; it desires articles based on actual experience, concisely treating different phases of Sunday-school work, particularly in the rural districts and small schools. Such articles may be from 300 to 1,500 words in length. Accompanying photographs, where suitable, add to their value. Accounts of new forms of Sunday-school activity, new solutions of old problems, the school's influence in the community life, are especially desired. Accepted articles are paid for within a month, at rates varying from \$4.00 to \$8.00 a thousand words."

"For the *Young People's Paper*, monthly in weekly parts, stories and articles are desired, adapted to interest and benefit young people from twelve to twenty. Every story should carry a wholesome lesson, not by formal preaching or moral, but by conveying inspiration to the finer traits of well-rounded character. Instructive articles on subjects from nature, biography, invention, etc., may also be accepted, especially if accompanied by suitable photographs. Stories should be from 1,500 to 2,000 words. Other articles should be shorter. A few short serials are needed, not exceeding 10,000

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"For all these publications, while the style should be bright, there should be a genuine moral or religious purpose in what is submitted."

THE LYCEUM WORLD, 2228 Lakeview Ave., Detroit, Mich., the editor of which, Arthur E. Gringle, writes: "It is hard to say what we want—anything in the form of short story that lends itself to public recitals; dialogues on public questions, or merely for entertainment; poems suitable for public use as recitations; monologues, especially humorous and pathetic ones; articles on value of lyceum courses, chautauquas, lectures, public recitals; stories dealing with vital subjects discussed on the public platform, in literary circles, health culture, efficiency, etc. Nothing 'cheap,' irreligious, immoral, flippant, trashy or lacking in literary quality desired. No manuscripts returned unless requested and postage fully prepaid. Good, humorous anecdotes are especially wanted, but they must be exceptionally interesting and 'catchy.' Also some moral stories, but must have a 'thrill' in them." How soon manuscripts are returned depends on the character and how soon to be used. Return useless almost same day. Payment depends on the nature of contribution and how soon it is to be used. They prefer to have price asked—otherwise decide as to quality—up to 5c per word.

AMERICAN MESSENGER, 101 Park Avenue, New York City, edited by Rev. Henry Lewis, Ph. D., writes: "We are not in special need of any manuscripts at the present time."

THE EVANGELICAL, 3rd and Reily Sts., Harrisburg, Pa., writes: "Organ of United Evangelical Church is devoted largely to denominational interests—take large account of inter-denominational events and humanitarian movements." A. E. Hangen is the editor.

Business and Trade Publications

THE MAILBAG, 1200 W. 9th Street, Cleveland, Ohio, of which Tim Thrift is the editor, writes: "The type of matter used is such that cannot be written satisfactorily by a writer. Our stories are the experiences of experienced advertising men told by themselves."

BUSINESS FEATURE SERVICE, 1015 Summit St., Toledo, Ohio, writes: "We buy nothing."

THE POSTER, 28 E. Jackson Blvd., Chicago, Ill., writes: "We use very few articles on the general advertising field, concentrating on articles dealing with national poster advertising campaigns in which 24-sheet posters only, the standard association size, are used. We also use articles on the development of poster art in schools and by individual artists; on foreign posters and the development of commercial poster art everywhere; on poster exhibitions and poster contests; all of which are illustrated by reproductions of posters in half-tone with at least one 24-sheet poster reproduction in each issue in full color. Photos of striking posters are available even though they show posters of smaller size than the 24-sheet. Also use some articles dealing with advertising as an art or science. The prospective contributor should familiarize himself with *The Poster* before submitting manuscripts or photos." Roy O. Randall is the editor.

SYSTEM, Cass, Huron and Erie streets, Chicago, Ill., writes: "We define *System's* editorial field as that of passing on to the widest possible group of business executives tested profit-making policies, plans and methods which presumably they can use in their concerns. We are not particularly in need of manuscripts at this time." Norman C. Firth is the assistant editor; A. Van Vissingen, Jr., is the managing editor.

RETAIL DRUGGIST, 250 W. Lafayette Blvd., Detroit, Mich., writes: "Articles that deal on retail problems that are new, such as how a druggist built his store building, giving plans and prices as well as income on investment, are used. Sample of retail advertising and just what it accomplished. Article on any best-selling side-line—my poor investments and my good investments. Manuscripts are reported on within fifteen days, and payment is made on publication. We like writers to make their own price."

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METRO PICTURES CORP., 1540 Broadway, New York City, writes: "We are interested in modern stories with a good outstanding theme, dramatic or melodramatic, and some heart interest to it. We do not at present want costume material, nor purely war stories, nor Western of the cowboy and Indian variety. We like stories with an American atmosphere. Good stories with unhackneyed theme are welcome." Their needs change from time to time. J. E. Brady is the editor.

ROLAND WEST PRODUCING CO., 236 West 55th St., New York City, at present needs plays. They report on manuscripts within one month and pay, on acceptance, in royalties.

FRANK KEENAN PRODUCTIONS, INC., 1554 Poinsettia Place, Hollywood, Calif., writes: "We are no longer in the market for scripts of any kind."

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The Futurist, 2415 Dunkeld Place,
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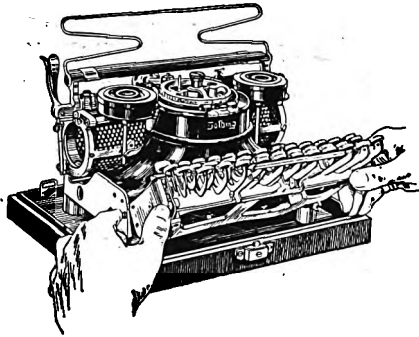
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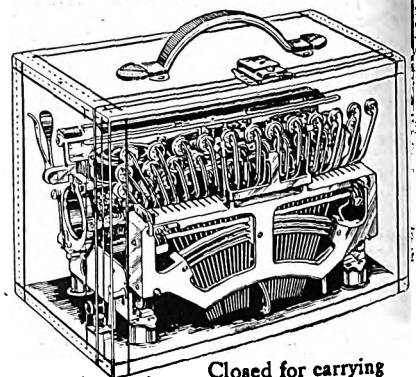
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VOLUME II.

FEBRUARY, 1922.

NUMBER 3

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Grab a Grin and Wear It!

TIMES are still a bit hard, but steadily getting better, and you can help as a writer or as a mere citizen.

The writing game is a difficult one, not always well paid, but a fascinating one withal. Take the bumps softly. Young, inexperienced in life and in the technique of The Craft, how can you expect to immediately attain the heights which may only be scaled after long and arduous effort? Cease to be a bond slave to Ignorance! Study!

Do not get angry when your half-baked effusions are returned repeatedly with the regular insultingly polite rejection slip, Form 648-B. There's a reason. Must you forever be scourged with the lash of Egotism? Why should you, a mere atom in the squirming mass, think you can direct the course of the world without serving your apprenticeship? Is no credit due those who have made the grade? Think!

Keep at it steadily and continuously. Shall Sloth, astride your over-willing shoulders like an old man of the sea, keep you from attaining what is perhaps destined to be your just reward? Work!

Plug the sunshine game and you will pull through the mud; let pessimism get a toe-hold on you and you will have to phone for the service car. Grab a grin and smear it all over your countenance, saturate your system in it and let it ooze out of your finger tips, and you will find that it will oil up the old typewriter wonderfully. The public is fed up on buckets of blood, subdued groans, rattling sabers, loud curses, convulsive sobs and pavements reeking with the tears shed by battalions of wronged and presumably attractive females of tender years. You get a better view of the sky when going up a hill than when coasting down. If you make it you will have the satisfaction of knowing that even if your gas was low you went up backwards—but you went up anyhow. Any boob can come down a hill, only some do it better than others. Some can stand prosperity and keep to the road; others lose their heads and go in the ditch.

The November number of THE BLACK KNIGHT is of special interest to writers. We still have a few on hand. Send for a copy; it is free. If you have ever quarreled with the typesetter remember that this immemorial argument raged in old Chaldea when the scribe at the dictation of the lovelorn swain engrossed a tender epistle on a fire brick with the aid of a cold chisel and a track maul, and that probably Moses kicked because the Ten Commandments weren't properly punctuated. This is covered by our third article on American Citizens, entitled THE PRINTER. It is shown in UNRECOGNIZED GENIUS that even those who tread the highest paths cannot know that their work may become immortal. Abraham Lincoln said, "the world will little note or long remember what we say here," yet his brief Gettysburg address of but 266 words and written on a few sheets of foolscap will live so long as constitutional liberty abides among men. The satire, "HOW TO BE A POPULAR SONG WRITER IN ONE LESSON BY MAIL," indicates that songs aren't produced naturally like eggs. The hen was especially built for the latter job by an all-wise Creator. Lots of people can produce a song, but it takes training.

We are running a short-story contest. We started the story. You can finish it and win \$100 if your ending is the best. We are there with the helping hand, but only those who are willing to pump up tires may ride. We are only a kid but we are exceeding the speed limit on Circulation Highway, and not a cop in sight. New, ambitious writers, hacks, Irvincobbs, poets, song hounds, ink wasters and stamp squanderers welcomed.. Climb aboard and hang on to your hats. Dangerous curve ahead!

THE BLACK KNIGHT

HORACE THOMSON AYRES

Editor

ATLANTIC CITY

NEW JERSEY

N.B.—Mention of The Writers' Digest on your postal will be a mighty good introduction to us.

Next Month

NEXT month is March and a windy, blustery month it is, in a good many corners of these old United States.

And so, for those hours that you must spend by the dying winter fire wishing more than ever for those beautiful spring days soon to come, we are going to offer you some worth-while reading.

In "The Staff Continuity Writer to The Free Lance Photoplaywright" we have an article that every writer has been waiting for. It is one of those intimate articles that appear once in a long while, in which the man who knows, takes the rest of us into his confidence and frankly shows us the way to better things. Arthur Leeds has given us the results of an interview with Edward J. Montagne, chief continuity writer for Selznick Pictures, in a way that will mean much to all who read them.

There will be an interesting biography of a prominent writer; L. Josephine Bridgart will give us another article from the series just starting in this issue; Felix Koch, Fred Keats, Harry Martin, and other regular contributors will be with us; and the departments will be filled with valuable information.

The March issue will go a long way toward making those last shut-in days enjoyable and profitable. Don't miss it. And perhaps your friends will appreciate a "tip" on what is coming.

THE WRITER'S DIGEST

FORMERLY "SUCCESSFUL WRITING"

A MONTHLY JOURNAL ON WRITING PHOTOPLOTS, SHORT STORIES, POEMS, POPULAR SONGS, Etc.

VOLUME II.

FEBRUARY, 1922.

NUMBER 3.

PETER B. KYNE, LITERARY ADVENTURER

One of the best things on earth not to worry about, if you want to be a writer, is the necessity of making your living by some other means while you're learning.

By Lee D. Brown,

Editor of The Cosmopolitan Book Corporation.

BET that fellow Kyne would have done well in business!"

The man expressing the opinion is moderately well up in business himself. I've heard half a dozen of him on the subject of Kyne within the past month. Kyne has a tremendous following among business men, particularly lumbermen.

"Oh I don't know—why?" you demur.

"Why, lord man, every one of his Cappy Ricks stories proves it. And if that isn't enough, look at the novels he's been writing lately! Not one of 'em but displays more sheer business instinct than the average man can acquire in a lifetime. Oh, he'd have been a knockout, that fellow; shame to waste talent like that on being a writer. Wonder how much he gets out of it?"

If you're canny you don't carry the conversation to the details stage. Your auditor isn't likely to understand, which is a modified way of saying he likely won't believe you.

But the fact of the case is that Peter B. Kyne probably is proving himself a pretty good business man. His serial rights, royalties and moving picture dividends put him in a class with railroad and insurance company presidents. But (at least, if it be true that the boy is the father of the man) he'd be inviting a St. John Ervine ending if he were to resume the role of one of his business characters instead of continuing to write about them.

"Resume" is the correct word. That is where Peter Kyne started. While it is true that he did gain a great understanding of the business instinct in a relatively short number of years, it must be borne in mind that to understand and to acquire are two different things. He himself estimates that he was the worst business man the State of California ever produced. If you press him on the subject he may admit that he didn't take in enough territory.

He's Irish and forty, and doesn't confine his Celtic wit to the things his characters say, in their stories; instead, you'll often find an even quicker wit in the things they do. Which requires quite a neat trick of authorship.

And he wasn't a literary infant prodigy. He was sent to the country to "grow up," and at the age of fifteen or a little less he left school because the same one-room schoolhouse couldn't contain him and algebra. At sixteen he "accepted" a position in a general merchandise store in a neighboring village, where he worked from 6 a.m. to 8 p.m. daily for the princely sum of twenty dollars a month and "found." Finally the Spanish-American war rescued him. He enlisted as a private in a regular infantry regiment. After a year of actual service in the Philippines he returned to his home, where it was discovered that soldiering had filled him with self-assurance. As an antidote his relatives sent him to a business col-

lege to work it off, and in six months he acquired a smattering of double entry book-keeping and an acquaintance with stenography and typewriting. After which, for a while, he succeeded in separating seven dollars a week from a wholesale provision house. Finally the spirit moved him to trade for a job in a wholesale lumber and shipping office, where the remuneration was thirty dollars a month.

"At the end of six years," according to Peter B. Kyne's own account of this particular phase of his business experience. "I was worth two hundred and fifty a month, but was making only ninety, which discouraged me.

"I was a private in a troop of militia cavalry when the fire and earthquake destroyed a third of my native city. In the afternoon of that memorable day I managed to locate my troop and reported for duty policing the city. With a gun at my hip and a good horse under me, there came over me a feeling that I was free at last. No more double-entry for me. Somewhere in those smouldering ruins lay a better job and a broader future, and one day when I rode up to the pile of brick that had been our office-building and saw the manager and the boss' son throwing hot rocks off the safe in order to get at that accursed ledger and resume business—well, I laughed and rode away. And I never went back, although I did have the decency to write the boss and tell him my intentions. He was so irritated about it that I have never been able to rid myself of the impression that, despite his reticence on the subject, he really valued my services.

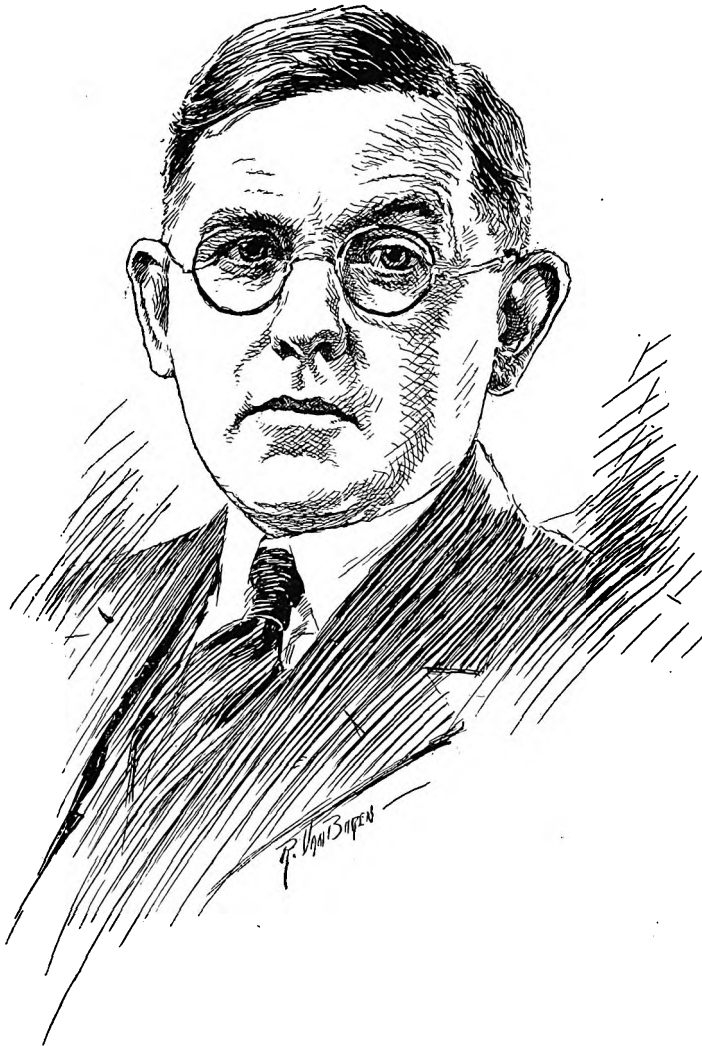
"From that day to the present, I have never held myself cheap. For my labor or the product of my labor I have always demanded more than I thought it was worth and frequently I have gotten it or enjoyed a jolly skirmish over the compromise.

"With my job and one-third of the city gone, I decided to go into business for myself. So I deserted from the militia because they wouldn't discharge me. Not having one nickel to rub against the other, I borrowed \$250, rented a little store in a temporary shack on the San Francisco water-front for \$125 a month, hired a manager at \$100 a month, wired the store, papered it, built a show-window and wooden fixtures, put in a meager stock of men's furnishing goods, and was my own man. This is the Arabian Nights period of my

life, and I do not like to write about it. I stocked that store on "jaw-bone," as we say in the army. I was absolutely unknown, yet I performed that miracle! The reason? Well, San Francisco is just—San Francisco, and a very tender, tolerant, whole-hearted San Francisco she was in those days of terror and misfortune.

"I lasted twenty-three months. I think I might have lasted longer, but I didn't want to. I had an idea that all the money I found in the cash register was profit, and spent it accordingly. That business was a side issue, anyhow—the result of a wild impulse. Everybody had those wild impulses after the great disaster. Mining-camp stuff. Three months after I had started that business I hated it, and hoped it would burn up so I could get the insurance, pay my bills, and quit. But I was crippled with rheumatism and couldn't work for anybody else, so I had to stick. As soon as I was able to walk, however, I went back into the lumber and shipping business and let my manager run the store, until one day a strange man came and pasted a notice in my window and started sorting my socks and neckties and counting them with a view to ascertaining assets. If I hadn't forgotten that man's name I'd dedicate a book to him. I could do this with good grace, because some years later I wrote a lot of short stories and paid for that failure at the rate of one hundred cents on the dollar.

"Shortly after my disaster in Yiddish hardware, I got a few dollars together, quit my job in the lumber and shipping business, spread forty dollars' worth of gold lettering on two neat offices in California street, and set myself up as a lumber broker. My beer-and-skittles days were over; I was twenty-eight years old and something had to be done about it. How I worked! And how I worried trying to do business on nerve and jawbone! I did it, too. I was making the op-grade nicely, when I couldn't resist the opportunity to take a little flyer for a big profit. So I took it, and nursed it, and was feeling very happy until I got chopped down with pneumonia in the midst of the deal—whereupon, like Cardinal Wolsey, I cried 'Farewell! a long farewell to all my greatness!' Two months later I returned to my offices to pay the rent, sell my furniture, scrape the gold lettering off the windows and the black lettering off the doors. Then, like the romantic Arab, I silently faded away.' I had resigned my job and made a



PETER B. KYNE.

splurge 'on my own' in California street, and while scarcely anybody knew anything about it, I was young enough to think they did. And I was too proud to accept the good jobs that were offered me; I was sore from soul to suspenders, and my bruised spirit sought surcease from woe by reviving an old boyhood ambition, to wit, authorship. There had never been any authors in our tribe, there had never been any soldiers, and there had never been any business men. I had tried soldiering and business, so why not try writing?

"I was still ill. I had a temperature. Perhaps I was excited. At any rate, I went home and, using an incident that had come under my notice in the shipping business, I wrote my first short story and called it, 'A Little Matter of Salvage.'

"I enjoyed writing it; to me it was almost real. But when I had typed it I knew it was a failure, because I was a failure, and nothing profitable could come out of my crazy head. So I tucked it away and took a job as assistant business manager to a syndicate of half-wits who purposed establishing a morning newspaper in San Francisco. They didn't have money enough to pay me my first week's salary! It's a fact. But they had youth and imagination and energy and courage, sans business ability, so they put it over, and we lived a dog's life for nearly four months. I worked in the business office by day and in the local room by night, for our reportorial staff was limited. With the glad abandon of idiots, we got behind a political cripple for Governor and perished miserably with him. I remember that my first assignment as a cub reporter was to cover the Republican state convention that nominated his opponent. The other morning papers had four men each on the job, with automobiles and messenger-boys; I played a lone hand and shorthand and used the telephone, and if my story suffered by comparison with those of my competitors, I never heard about it.

"In the meantime, however, owing to the difficulty of collecting my weekly stipend, I had resurrected my salvage story, rewritten it, and, with a sigh for the wasted postage, had mailed it to the *Saturday Evening Post*, which promptly accepted it, and mailed me a check for \$250 in payment of same. Inasmuch as I have always required more money than I have possessed, I soon wrote another story for the *Post*, and when they accepted that and still another, I concluded

I was fixed for life. So I married and have lived happily ever afterward.

"When I lost my newspaper job I hadn't a penny in the world. That was the night of November 29, 1910—and our rent was due December 1st. We had a landlord who could be depended upon to call on the morning of that day. I had come home from the death-bed of the newspaper at 7 p.m., and desired above all things, a quiet spot in which I might weep, for I had been working eighteen hours a day for four months and I was nervously exhausted. My good wife fed me well, however, and appeared to consider our plight in the light of something less than nothing. So I set my typewriter on the dining-room table after dinner and 'hopped to it.' That night I wrote an 8000-word newspaper story entitled, 'The Failures,' and it looked good to me. After breakfast I walked forty blocks to the office of *Sunset Magazine* to sell it, and after delivering it I walked ten blocks more to a saloon-keeper friend of mine and borrowed five dollars. I could have walked to a millionaire and borrowed a hundred, but I preferred the saloon-keeper, notwithstanding the fact that I was, perhaps, his very poorest customer. I knew he liked me and respected me and would give no thought to sudden changes from affluence to poverty in friends of his. He is still my friend, God bless him! When I came home from France after the war, he was out on the sidewalk as I marched up Market street at the head of my battery, and he shrieked, 'Oh, Pete!' in a voice that drowned the band.

"I did not sell that manuscript to *Sunset Magazine*. It didn't appeal to them at all, and when they told me so next day, I thought I'd die. I had banked on that story. It appeared that what they wanted was a humorous sea-story. Well, I needed the money so that night I wrote them a humorous sea-story—and I felt as humorous as a funeral. But Charles K. Field, the editor, laughed at it next day and gave me two hundred dollars for it, so we faced the landlord on the morning of December 1st. Afterward I wrote that good man ten more stories, all dealing with those same alleged humorous characters, and these tales, rewritten into one continuous story, appeared in book form in the fall of 1919, under the title of 'The Green Pea Pirates.'

"Since that day I haven't tried to do anything except write for a living. I'm happy at it, so why change? Between times, just

to prove myself a human being, I have wooed fortune via the oil-well and mining-stock route, endorsed a few promissory notes, and been sued for plagiarism. Once I so far forgot myself as to write a motion-picture scenario, but it was a poor thing and the director rewrote it. Moreover, I have lived that down. I emerged successfully from a year and a half of service as a captain of field artillery, and about the only effect that had on me was to make me a little careful where I throw my cigar butts and burnt matches."

Peter B. Kyne's first novel after the war was "Kindred of the Dust." It was published in 1920, after having been serialized in *Cosmopolitan* magazine, and despite the colossal circulation which this periodical gave the story, more than one hundred thousand copies of the book have been sold to date. The book's success easily entered Kyne in the "best seller" class. His next, and latest novel, was "The Pride of Palomar." It came from the press in book form only a few months ago and has already considerably passed the sale to date of "Kindred of the Dust." Which confirms Kyne as a "best seller." Of the inspiration for this latest novel, Ray Long, Editor-in-Chief of the International Magazine Company, discloses the following:

Toward sunset of a California evening, Peter B. Kyne and I—than Kyne no man ever had a better companion—drove up to one of those picturesque old missions in Southern California. A hooded and sandaled padre welcomed us. We strolled into the churchyard just as the evening bells were tolling.

We were studying the old Spanish names on the gravestones and musing on the California that was when we came upon a stone that startled us to attention.

SACRED

TO THE MEMORY OF
PATRICK O'REILLY
OF COUNTY CORK.

The dates on the headstone went back two generations. I turned to Peter.

"What under the sun do you suppose led Patrick O'Reilly, of County Cork, into this Spanish Settlement?"

With that wonderful Irish smile of his, he answered:

"What leads an Irishman anywhere? 'Twas a pair of flashing black eyes, to be sure."

He and I have talked about the gravestone a number of times since; it fascinated both of us. Finally, early this spring, while we were after trout in the northern part of California, it gave Peter Kyne the inspiration for the best novel he has written.

In addition to "The Pride of Palomar,"

Kyne has a new little book on sale at the present time titled "The Go-Getter"—which is in fact nothing more than a short story but which was considered such a good inspirational business tale that no time was lost in getting it between book covers. In it Kyne's famous old friend *Cappy Ricks* returns to the stage, and the story has in it a vigorous modern business application of the "Message to Garcia" principle. Such a deep impression has the story made on numerous big business men that they have purchased it in large quantities for distribution among employees and salesmen. It is considered likely that it will reach a sale of fifty thousand or more.

Kyne's business experiences seem to have found an important place in all his writings. The well-known *Cappy Ricks* is a lumberman and shipper; so is the *Laird* in "Kindred of the Dust." *Don Mike*, that is to say *Miguel Farrel*, who displays wit as Celtic as his last name and gallantry as Spanish as his first in "The Pride of Palomar," manipulates a land development deal with such surprising strategy that California real estate men would do well to travel in pairs for self-protection if he ever came back to earth. And *Bill Peck*, whom *Cappy Ricks* benevolently drags into the spotlight for the greater amount of applause in "The Go-Getter," like a kindly old star willing to allow more than half of his audience's plaudits to a promising newcomer, is the most pugnacious and indefatigable seller of second rate lumber to be found anywhere on the Pacific Coast.

As a matter of fact, though it might appear, from what he says herein, that Kyne never seriously considered writing until he chanced to tumble into it through a malevolent combination of creditors and happenstance, the truth of the matter is that he began considering it, when, as a boy, he chanced across Dana's "Two Years Before the Mast." His later efforts at business were a concession to his desire for three square meals a day. But all of this time his tangible and, as far as could be foreseen, unfounded ambition toward authorship was relegating to its proper pigeonhole every bit of information and tragedy and humor that he stumbled across. The thing that his experiences teach, it seems to me, is that one of the best things on earth not to worry about, if you want to be a writer, is the necessity of making your living by some other means while you're learning.



ELINOR GLYN

WHENEVER the name of Elinor Glyn is brought into a conversation someone invariably mentions "Three Weeks." And no doubt 'tis true that this book is more definitely locked to her name in the knowledge of the public than any of her numerous other works.

Some time ago Mrs. Glyn became interested in the possibilities of the photoplay and came to this country to study the technique of screen writing. Since that time she has written several original screen stories and a number of her novels have been adapted to the silver sheet. Her "Beyond the Rocks" has just lately been filmed by Paramount Pictures with Gloria Swanson in the title role. Mrs. Glyn assisted in the direction of this picture. But even midst all the exacting requirements of writing and directing pictures, she also finds time for various magazine articles which are always eagerly received by the American public.

HOW TO FIND TIME AND MATERIAL

One of a series of articles on the business side of writing, especially prepared for the readers of the Writer's Digest.

*By L. Josephine Bridgart,
Writer and Critic.*

A GAIN and again I have met sentences like this in letters accompanying manuscripts submitted for criticism: "I have little time to write, being a busy housewife." "Unfortunately I am obliged to stand behind a counter ten hours a day." "I hope some time to be out of the factory and free to follow the profession of authorship." Often the writers hint that success would have come to them long ago, had they had time to go out and invite it. I know that hundreds of men and women feel that, if they could only spend all their time writing they would be blessed, indeed.

A man who has earned thousands of dollars writing for publication and who is selling books regularly told me that he believed it easier to get a start as an author if you had to earn your own living. "I've known a number of young men," he said, "who have thrown up their positions in order to have more time to write, and each one has told me that as soon as he gave up his regular work the ideas that had been clamoring for expression began to slink away. Each man confessed that when he had nothing to do but write he seemed to have nothing to say."

Of course, after a writer has won distinct success and his desire is wholly toward the profession of authorship he would be very foolish to keep himself to uncongenial employment for fear freedom would mean a dearth of ideas. It is the beginner, who must live awhile before he can have very much to say, who is mistaken in supposing that he could profitably put in five or seven hours a day writing. But even the successful writers, I believe, feel the need of some less exalted task to enable them to do their best work in the line of authorship. Longfellow, whom we might think could work best if his thoughts were always on the heights, wrote:

"The everyday cares and duties, which men call drudgery, are the weights and counterpoises of the clock of time, giving

its pendulum a true vibration and its hands a regular motion; and when they cease to hang from the wheels, the pendulum no longer swings, the hands no longer move, the clock stands still."

Longfellow's experience seems to confirm the statement of the vigorous young prose writer who is a part of the rushing literary life of the twentieth century.

You have to cook, nurse babies, "bang on a typewriter," oversee a camp of rough wood-choppers when you long to write. If to write is your peculiar gift you will be given time. While you are waiting you are living. And life means material.

In proof of what I say let me give some extracts from the history of a present-day writer: She studied English in high school and was told that she had unusual talent. Before she went to college she sold some little sketches to her home newspaper; they were sketches depicting life in the town and pleased the readers of the town paper; the editor had known that they would and this is why he bought them. They did not deal with life outside the girl's small world. While in college she tried to secure some vacation work and was impressed by the "wants" in the newspaper and the human nature back of them. She wrote an article about the "want column" and sold it to a small magazine. Then she was taken ill and her physician not only ordered her out of college but insisted that she do no more literary work for several months. He sent her away to a tiny little village hundreds of miles from New York.

The girl obeyed the command to rest, but as soon as she was herself again she wrote an article, showing the little village as it had looked to her, coming fresh from New York, and she sold her manuscript to the Magazine Supplement of a New York newspaper. Before she could get back to her own work she was called to go to a college town and nurse a sick sister. She had no time to write while there, but the

contrast between the old conservative town and the college life within it gave her an idea for another sketch. Later she wrote the sketch and sold it to a New York magazine.

She fell sick again and another period of inaction followed. Then the physician suggested her taking up stenography and typewriting just because her active brain demanded exercise, and she seemed unable to stand the nervous strain of literary work or study which led to it. So she took up stenography. The new line of thought and the entirely fresh atmosphere of a business school worked wonders with her physically, and before she realized what she was doing she was planning a story about a boy stenographer. She had it all done but the final copying when she secured her first position.

The position was with a magazine editor, and that heartened her a good deal, but the regular hours and steady work were hard after the habit of semi-invalidism, and even with her new strength she did not dare do any further writing at home. She tried to be the very best stenographer she could. But one day the editor of the Children's Page said to her: "Do you happen to have a child's story I could examine? I want just a little story for the very little folks. I know you did some writing before you came to us. Have you a child's story?"

Had she? Yes, a little story that had been carefully written, rejected by two or three juvenile magazines and then put away until she could decide what to do with it. She brought it to the office the next day and showed it to the editor.

"Good," commented the editor, "up to here. I don't see why you added this last part. There's a good climax right here, and it ends a story of just the length I want. May I cut it off here?"

The stenographer knew why she had added the last part, but she saw the good climax, with the editor's pencil pointing it out, and she agreed with a singing heart to sell the story in its curtailed form. A little later she took out the boys' story, copied it in as plain long-hand as she could compass and sent it to the Youth's Companion, which promptly mailed her a check for thirty-five dollars.

Then the magazine failed and she was obliged to take another position, with a drug house. One day the head chemist and

a salesman had a quarrel, after which the chemist went about his duties, irritated and depressed. The girl laughed at him and just to cheer him up sat down on a box in the laboratory and wrote a poem about the pharmaceutical salesman. She had no thought of producing anything for publication, but the chemist seemed to enjoy her effort so much that she typewrote it and sent it to a pharmaceutical journal. It sold.

The foregoing is enough to show how interest in the present task, combined with a love for writing and natural ability, may mean progress even though the disappointed writer feels he is standing still or going backwards. The woman whose experience I have been discussing finally found herself stenographer to the editor of a small magazine. She did not talk to him about her literary aspirations or thwarted hopes, but he very soon discovered that she could turn out clear, correct letters and had good literary judgment. Without her asking for any promotion or expecting one he offered her the position of associate editor on his magazine. Today she has a peculiarly pleasant editorial position which gives her time for private writing. She has sold to a long list of periodicals and has a successful book to her credit. In her productions can be found the material which came to her through pain and weakness and grievous disappointments.

If you are well and strong and have an income which involves no work on your part or a father able and willing to support you your life may seem to you so smooth, so "ordinary" that it is barren of material. Writers have produced masterpieces while living quiet, conventional lives, but it takes unusual natural ability to see a book in such material as makes up *Barrie's Auld Light Idylls* or *Jane Austen's Persuasion*, just as it takes unusual natural ability to see a modish gown in two plain, old-fashioned garments or an attractive dwelling in an ordinary big barn. Unless a writer has unusual talent he needs more striking material than a heavy snow-storm or an engagement broken because of a parent's or guardian's disapproval to enable him to produce an appealing sketch or novel.

If your own life is uneventful that of those about you is not. There is valuable information hidden away in your neighbor's brain. There are tragedies and come-

dies being enacted not very far from your own door. Don't sit in your study with your mind as blank as the sheets of paper before you. Tear up the regret you wrote a few minutes ago and "accept with pleasure" the invitation to one of Mrs. A's *impossible* dinners. Tell Mr. B. you've changed your mind and would like to accompany him into his employes' annual frolic. Ask the mother of the little curly head across the street if you can't go with him to his kindergarten some morning. Let old Dr. D. tell you the story you were at such pains to stave off the last time you met him. Don't do these things with the idea of making "copy" of your friends and neighbors, but in the hope of seeing life from new points of view. Sympathy, the power to see life as it looks to "the other fellow," even when he is your opponent or detractor, is a key to vast stores of material.

I once heard an editor accept a manuscript with the remark: "Yes, I want it. It's all right! You see more than most people. Many a writer would have gone up there where you've been and not found a thing worth writing about!"

Get something for yourself out of each acquaintance and each experience and you will soon find you have plenty of good material. But don't go through life as some people go through Europe or college, so busy taking notes that all you've gained is in your notebook. You can't get into sympathy with a phase of life by squinting at it through an eyeglass. "More life and fuller," is what the writers should crave.

Of course, a notebook has its place. A writer so fortunate as to possess a vest-pocket would be very foolish not to carry about with him a notebook, into which he can put ideas that come to him by the way and seem as eager to go as they were to come. But don't be so busy taking notes on life that you lose opportunities to live.

Remember, too, that no person can be always working and not give out. I once asked a physician if he would have thought a certain girl nervous, if he had met her socially instead of professionally. He replied that he did not allow himself to think of the physical condition of the people he met non-professionally; that he found he must have some time free from professional cares if he retained his health. Writers are usually high-strung. They need time that is free from work just as surely as mechanics and teachers and physicians do.

Don't go to bed with a pencil in your hand and a notebook under your pillow and the electric switch so arranged that you can get light instantly in case an idea comes to you in the night. A rested body is quite as important as a well-stocked mind, when one is making a business and not a pastime of writing.

A little of my own early experience may be a help to the brand-new writer who is still wondering where authors find their material. The first article I remember writing was a little sketch about correspondence. I had been struck with the fact that a great many people never really reply to a letter and that corresponding with them is a good deal like a German who can't understand French trying to talk to a Frenchman who refuses to speak German. I wrote out my thoughts under the heading, "Answer your Letters," and sold my manuscript to *Kate Field's Washington*, a bright little magazine which many readers will remember. I'm afraid no other check, however, generous, will ever give me such exquisite joy as that first one, for three dollars.

I had commented to a friend on the coincidence of a tradesman's name suggesting his business. Mr. Sweet kept a candy store and Mr. Stiff was an undertaker. Suddenly the idea of jotting down such coincidences and making an article about them occurred to me. I gathered all the material in or near my own city, Jersey City, and the *Jersey City Journal* gladly accepted and paid for my contribution.

Later I happened to hear news of some of my old high-school mates who were making a success in the world outside of Jersey City. I wrote another article on "What Becomes of our High-School Graduates," and the Journal bought that also. In both of these sketches I had (unconsciously, I think) respected the truth that a man likes to see his own name and his neighbor's in print and has a kindly interest in those who are or have been his friends and neighbors. *Gossip* in its broader sense is easy to sell.

For what seemed to me "good and sufficient reasons" I took up stenography. It was through my knowledge of stenography that I obtained a position as "editorial assistant" on a household journal. When I had been in my position a very few months the art editor (a very young man, by the way) said to me: "You can't fool us! We know you didn't come here to be a steno-

grapher, but because you wanted material. I know you have got poems and stories up your sleeve!"

Whether he was right or not I won't say, but I did gain a great deal of material in that office, besides a knowledge of proof-reading and a certain insight into an editor's needs and problems which stood me in good stead later on. And my study of stenography gave me one bit of "copy" that I certainly could not possibly have obtained without it.

One noon-time the stenographer for the business manager of my magazine showed me a poem about a new stenographer's mistakes, and we laughed over it together. A little later a cousin of mine who was travelling in England and who thought my business course rather a joke cut the same poem from an English paper and sent it to me. Some months later I was talking to a man who wanted me to help him out while his stenographer was having her vacation and he showed me the same poem. It had evidently pleased the editors and been copied from periodical to periodical.

I told the amused employer that the dictator was sometimes quite as unsatisfactory as the stenographer, and we had a good-humored argument about the matter. On my way home I conceived the idea of answering the poem and before I left the train I had my lines pretty clearly worked out. At first I had no other thought than amusing myself and the man who had showed me the first poem, but by the time I had my production polished and copied I had decided to try and sell it. I traced the offending poem back to a western Sunday newspaper and submitted my manuscript to this. An early mail brought me a letter from the editor, accepting the poem and asking for my picture. He said he wanted to reprint the first poem with mine and a picture of the author of the first poem and one of me. This was rather more publicity than I cared for, so the page was illustrated with two pen and ink sketches, one a carefully dressed, business-like man dictating to a dreadful, frowsy girl and the other an attractive, business-like girl taking dictation from an ineffective-looking fellow who was smoking and slouching in his chair. The poem was signed with a *nom de plume*, which the editor had chosen for me, apparently with the idea of allowing me to keep my name as sacred as I held my countenance.

The thought I wish to bring out is that almost any experience which gives you a new glimpse of life may yield you material for a manuscript. Don't feel that a "little" sketch or poem or story isn't worth writing. It isn't good common sense to try and build a house before you've demonstrated you can make a good chicken-coop. It isn't wise to begin poetry writing with a sonnet or prose writing with a drama. Just how you begin must, of course, be largely governed by your age, education, and the opportunities you have had for mental and spiritual development, but I think it's a safe general rule to let your material be your guide. If you use the "little" ideas well the big ideas will be more likely to seek you out.

A college student chose for his motto: "Seeking earnestly after the truth, do day by day the truth you have." A good motto for the new writer would be: "*Seeking earnestly after the best material let me use the best I know how the material I already have.*"

MISS LOWELL LEADS

After a five weeks' run, the Books of the Year exhibition, held annually at and by the National Arts Club in New York City, closed on November 30 with Miss Amy Lowell as the event of that particular evening. Results indicate her as the event, also, of the whole exhibition. Authors' readings were given on each of the five Wednesdays of the run, with books autographed-to-order by various prominent writers featured for the readings. Of all the books sold under these extra-stimulating circumstances, Miss Lowell's were far and away in the lead, both for sales-on-the-spot, at the National Arts Club, and for an aftermath of orders received during the following days in one of New York City's largest bookshops. Though Miss Lowell had been preceded in the series by a popular writer of fiction; and though she split her own evening to accommodate an almost hectic floor-discussion, pro and con, of a much advertised war book co-featured on that concluding evening, the buying response from the packed house was all in favor of her poetry. In this connection, we remark that a system of classifying orders in one of Houghton Mifflin's retail book rooms shows poetry in distinct advance over any one other subject called for.

THE PRODUCER'S VIEWPOINT

*A few hints for the writer of screen stories
from the pen of one of the great producers.*

By *Oliver Morosco.*

IF it were possible to lay down a formula as a guidance to authors in writing scenarios one of the most vital problems of the motion-picture producer would be solved. While we may approach a general form in the continuity arrangement of the scenario, or story, it is that very "standardization" that we wish to avoid in the original basic material from which pictures are made.

It is the desire of every producer to be helpful to authors. The very existence of the screen depends upon them. We constantly hear the cry for better stories. We seek to stimulate writing, new ideas, fresh plots, originality. But where we find one author actually exploring the wider possibilities of the screen drama, scores unfortunately are following precedent and treading the obvious, beaten path.

The much-used, but still good word, "appeal," should be the first aim of the writer for the screen. By that I mean a theme that will find equal response at all points of the wide range of intelligence, creeds, and moods of the moving-picture audiences. The story must have mass appeal. Good, plain, wholesome human nature is the one tie string. Avoid "isms," too advanced ideas or class arraignment.

There's a theatrical expression that often is heard. It is "hokum." Usually used derisively it still is the very basic of dramatic success. "Hokum" adroitly done is about as certain of success on both stage and screen as any formula of which I know. Because it usually is recognizable human nature. But do it differently.

Draw characters that we know. I don't mean to have a hackneyed villain and a golden-haired heroine, the persecuted lover and all the rest of that well-worn tribe. But write about persons that you know. Then they will be human, not bookish or of the strange, unnatural type that we so often see on the screen. There is a story in nearly every one's life. Put your story in an atmosphere with which you are fa-

miliar. It may be an alley, a cabbage patch, or in the public library. But write about it knowingly. Very few can successfully go "Alice-ing in Wonderland."

While it is possible to reproduce within the studio practically every sort or a setting that might be required for a trip around the world, the scenario that does not require immense financial outlay will be more readily accepted by the producer than the story calling for heavy scenic upholstery. The public does not go to the theater any more to see gorgeous sets. They have lost their novelty. What the theater-goer wants these days is a plausible, entertaining story. And if you can give the audience a real thought to take out of the theater with them you have accomplished something.

We hear much about "screen literature" and "screen terms" and therein lies the dramatic laboratory in which many a story has been changed from alkaloid to acid—and to the author often gall. I am one of the belief that the motion-picture-story methods are too set in their ways, too inflexible, too inclined to play on the safe side rather than boldly strike out and use the originality that has been supplied by the author.

At the same time there are certain limitations that restrict picture making. There must be uninterrupted continuity and, at the same time, suspense. To accomplish this end some liberties must be taken with the author's original work. But nevertheless, the author often has just cause for complaint, for the finished product is more of the director's pet version than the author's in many cases. The director, being human, often follows the line of least resistance and "shoots" what he knows he can successfully make rather than experiment with what he fears might be failure.

My advice to writers would be to study successes and failures alike. Analyze what makes a picture a success and likewise a failure. Then with these ingredients sit down to think out a new combination.

Don't try to do that same story over. Work with the story elements only. Forget the details. The continuity writer will do all of that. But when writing look further than the keys of your typewriter. Visualize the action. See if the story moves. Watch the dramatic tempo. Learn the value of contrasts, suspense, and relief.

The descriptive paragraphs so essential to the written story are worthless for the screen. You can not analyze the actors' thoughts in words—it must be in action. They must move and each movement must mean something.

Don't try to overload your cast. The average motion-picture fan becomes confused by too many characters. Centralize your story in your main characters and use

the others for dramatic balance. When a figure comes on the screen the audience expects it to do something. But if the figure does nothing to advance the story it would be better eliminated.

Screen story telling is being reduced to simplicity, for on the screen, as in all other things, the real strength lies in simplicity. Leave very little for explanatory titles. The sub-title is no longer used to diagram action.

Be plausible and human and original. Then you certainly will succeed.

More is being demanded of the producer, who in turn is asking more intelligent results from the director. And the director is demanding that he be given better picture material. So it is up to the author.

WHAT CONSTITUTES "PICTURE MATERIAL"

By Paul Bern

(Editor in charge of Goldwyn Scenario Dept.)

IN the series of discussions and articles now appearing in the motion picture columns of the dailies and in the trade journals, there is much discussion of the advisability of following novels and plays implicitly when making screen adaptations. The principal opponents of the idea of following the original implicitly, base their arguments on the fact that pages of thought, of psychological characterization, mean nothing on the screen, where *thought must be translated into action*. The idea here is that the thought of the individual must express itself in love or hate, in movement with relation to the other characters of the picture, in action or reaction.

This is perfectly true, at present. But it is my belief that the next great improvement in pictures (and I have had this feeling for years) will be the *visual translation of thought on the screen*.

At present, if we wish to show a man's love for a woman, he does it predominantly in three ways:

- a: Through physical action. She is in trouble and, at risk of life and limb, he rescues her.
- b: Through the machinery commonly as-

sociated with the expression of love; through embraces, kisses, speech, etc.

c: Through pantomime, the physical expressions of his face and eyes; dreaminess, gentleness, kindness, adoration, etc.

All of these are the true vehicles through which man, from time immemorial, has shown his love for woman. But greater than all these, is a love-thought which really is the basis for the visual expression.

Spectacle has physical limitations. Thought and imagination are illimitable. The probability is that Wagner, who would have been a genius at any of the arts, turned to music because through it he could give illimitable expression to a powerful imagination.

The big development in pictures then, to my mind, is the field of expressing thought. To some degree this is being done already. I saw a picture a day or two ago showing a man getting angry. The director cut in a strip of film showing molten lava, colored red. We knew immediately that this man was "seeing red."

In my opinion, Booth Tarkington is reaching out for this same thing by his use of



PAUL BERN, the writer of the accompanying article, has worked in nearly all branches of motion picture production. He was recently appointed Editor-in-charge of the Goldwyn Scenario Department. He has been, respectively, actor, publicity writer, scenario writer, superintendent of Goldwyn's New York laboratory, director, associate editor, and now editor-in-charge. He co-directed Rex Beach's "The North Wind's Malice," directed "Edgar the Detective," one of Booth Tarkington's delightful comedies, and has just finished the directorial work on Alice Duer Miller's "The Man With Two Mothers." In the accompanying article he shows himself to be a forward-looking student, anxious to bring to the screen a new subtility of thought expression.

thought pictures — scenes that dissolve in and show what characterization certain people have as seen by other people in the picture. Take, for example, Mr. Tarkington's Edgar stories, produced by Goldwyn. Edgar, in his mind, sees his father doing certain things in a way to conform to his (Edgar's) opinion of him, although the audience sees the father from an unbiased viewpoint, and knows that this is quite false to his character. Or, Mr. Tarkington will use a number of "dissolves" to show how a man expects his own career to be developed. This is psychological pure and simple.

In a conversation with Dr. S. P. Goodhart, one of New York's most famous alienists and specialists in mental diseases, on this very subject, we discussed the fact that when thought reaches a stage where it is entirely uninhibited and freed of any check, it takes visual form, namely, in our dreams. The dream, as pointed out by Freud, is a series of pictures, fantastic, kaleidoscopic, mysterious, with great emphasis of the essentials, and rather frightening to our consciences. Dr. Goodhart thought that if the screen can ever portray a dream as it really occurs (not, as we do today, simply continuing normal action, without the slightest divergence from the reality of life), science might be able to develop some lessons of enormous importance therefrom. And I am hopeful that soon somebody will create a dream for a motion picture, from the stuff of which dreams are really made. Here will be pure thought, visualized as only the camera can visualize it. That will be a real step forward in the making of motion pictures.

In my opinion, then, to turn a picture down because a vital portion of it is thought and not action, is not necessarily the right thing to do. What should be done is to seek a means of expressing this thought in pictures, symbolic, realistic, imaginative, or crudely melodramatic, it matters very little. The eternal struggle of ambition and conscience, the most frequent struggle in the life of men, and much more frequent than the struggle against a definite opposing force, offers wonderful opportunities for picturization which we have turned down heretofore, because we felt them unscreenable. The proper thing to do is not to express them in titles, which seemed the only

possibility, but to get our imagination to work and visualize them.

CHRISTIE TIP TO SCENARIO WRITERS

BECAUSE of the enormous volume of scenarios which have been received recently, Al Christie wants to say a few words to all those interested in writing comedies.

When Christie was making the single-reel Christie comedies and Strand comedies, and other pictures weekly, the market was pretty good for comedy ideas and many synopses were bought by the Christie company, which used to make as many as 150 pictures a year.

Scripts were purchased frequently just for one idea which was used as a basis for a single-reeler.

Times have changed somewhat, and Christie is now concentrating on the production of 24 two-reel Christie comedies a year. This means that the market is smaller in volume, but bigger from a point of view of class of production. The Christie stories now used for two reelers usually have to contain as much plot and action as an ordinary five-reel feature. One of the leading American magazines recently declared that one of the new Christie comedies "contained more plot and entertainment value than most five-reel films," which is another way of saying that the bare-idea comedy plot is no longer enough. The new Christie comedies, of which Al Christie speaks, are released through Educational and identified as such by posters and photographs bearing the Educational-Christie trademark in front of all theatres where they are shown.

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In the new series of Educational-Christie comedies twelve pictures have been released. They are: Nothing Like It, Oh Buddy, In For Life, Falling For Fannie, Exit Quietly, A Pair of Sexes, Pure and Simple, Saving Sister Susie, Fresh From the Farm, Kiss and Make Up, No Parking, and A Barnyard Cavalier. Neal Burns, Bobby Vernon, Dorothy Devore, and Viora Daniel are the best known featured players.

CHARLES KENYON, author of "The Invisible Power" and "Beating the Game," is writing another original for Goldwyn.

THE EDITORIAL NEEDS OF THE DAVID C. COOK COMPANY

By Edmund W. Sheehan

Part 2—Information, Construction and Occupation Articles

IN the January issue of the WRITER'S DIGEST, Part 1 of this article explained the FICTION needs of the David C. Cook Publishing Company, and now the broader aspects of the non-fiction needs will be discussed. It is not proposed to go into the strictly Sunday-school phase of manuscript needs, but those interested can find a splendid field by writing to the Cook Company for information.

The non-fiction articles must be written with the group limitations in mind. In Part 1, of this article, these divisions were described as follows: "The young people are divided into four main groups, with publications designed and devoted to the particular needs of each group. The child age four to eight years, has *Dew Drops* for its paper. The junior group, eight to thirteen years, is served by *What To Do*. The *Boy's World* and the *Girl's Companion* are the publications printed for the young people of the teen age, thirteen to nineteen years. While the *Young People's Weekly* serves those older still.

"Articles written for any one of these four groups must be developed with a knowledge of the particular group, such as mentality, morality, and the capacity to absorb the subject."

These articles are of three types: Information articles, telling the reader about some interesting topic, such as, A Trip Through a Great Automobile Factory. Construction articles, teaching the reader to construct some useful or decorative thing, such as, How to Build a Workbench. Occupation articles, telling the reader how to engage in certain interesting occupations which do not require construction work, such as, How to Swim.

The three types of articles are used in each publication, and in the following pages the development of each type of article for each publication will be discussed.

DEW DROPS.

David C. Cook, Jr., Managing Editor of the David C. Cook Publishing Company,

tells the need of Departmental Material for *Dew Drops* as follows: "There are four departments for which we need short articles or items, suitable for boys, for girls, for both boys and girls. Each item should be from 50 to 300 words in length. Verse should never be over twelve lines in length.

"*Knowledge Box*.—The articles should tell the child about the simplest objects in his world. Reference should not be made to objects or causes not familiar to or easily understood by six to eight year olds.

"The purpose of the article should be simply to answer the child's 'why,' not to give him a liberal education.

"*Advice To Boys and Girls*.—The message should be introduced by a short incident story or fable where possible. Talk just as you would to children of this age, using all the little devices that attract.

"In choosing themes, take those of most help to the child in his everyday life, in school, at home, with playmates, etc. Occasionally a little talk on the Sunday-school will prove helpful.

"*Something To Do*.—Articles telling the child some interesting thing to do or make are wanted. Only the simplest activities should be told about.

"*Thoughts for Mothers*.—Suggestions to mothers of Primary children, taking up questions of conduct, promoting best religious and ethical development, relation to the Sunday-school, etc."

WHAT TO DO.

"Wanted for *What To Do*.—Articles Giving Curious Facts and Telling Things to Do and Make." The above title is from an interesting booklet packed full of interesting things, written by David C. Cook, Jr., from which I will quote.

INFORMATION ARTICLES.

"*Selection of Subject Matter*. — The Junior period is the age of curiosity. The boys and girls have now entered a new world of possibilities, in which the great

question 'why' stares at them from every direction. They are intensely interested in what seems curious and bizarre. They scent a mystery a mile off, and are not satisfied until they discover its solution.

"The writer of information for Juniors must understand this inquisitive spirit and be in sympathetic touch with it. He must know what facts will appeal to the curiosity and what will not. The kind of facts that do not cause a responsive thrill should be passed by entirely, and only those that do, should be told about.

"*Style.*—Get away from the conventional way of telling things. Put in a little 'ginger', 'pep' and humor once in a while. Write as if you were talking to children and were really trying to interest them in what you had to say. Seek for new and bright ways of explaining facts.

"Always begin your article with a sentence or two that will excite curiosity—that will hint at what you are going to tell, but not to give too much information.

"It is often a good plan to choose a clever point of view or figure of speech from which to present material. For example, in writing a feature article about the moon, take the theme, 'The Man in the Moon,' and present facts as much as possible in an appropriate vein. In other words, choose a novel title and make the treatment harmonize with this.

"*Simple Language.*—Articles that are not written especially for children, that do not talk directly to them are not available for *What To Do*.

"*Feature Information Articles.*—From 600 to 1,000 words in length. May be either in expository or narrative form. Material may be gathered from any branch of knowledge that will appeal to children.

"The feature article must take up some very unique topic and treat it in a novel way. Choose a striking title, and keep your treatment in keeping with this. For articles of this length, photos, or drawings (or suggestions for drawings) are available.

"*Short Articles.*—From 100 to 600 words in length. In each number of *What To Do* we use several short information articles. It is our intention that no information be given, except in such form as to appeal to the curiosity of children.

"*Occupational Articles.*—'What To Do' readers—children from nine to twelve years of age—are always asking for something to

do or to construct. As the very name of our publication indicates, our purpose is to meet this demand.

"*Choice of Material.*—Considerable space is given in *What To Do* each week to plans for making things, playing games, and carrying on other activities dear to the Junior's heart. In everything, we seek to follow the natural inclination of our readers.

"Give only plans which the Junior can carry out and in such form as to be easily understood.

"Give directions for making objects that Juniors can use in connection with their natural activities, play times, and occupations. An umbrella stand, towel rack, or lamp shade is not interesting from the Junior's standpoint, but a kite or toy submarine is, because he can use it in his sport.

"As *What To Do* is for both boys and girls, we need occupational articles of interest to boys and to girls. Articles of interest to both sexes, perhaps telling how boys and girls may co-operate in some plan, are also available.

"*Drawings* to illustrate articles, although these are not required, are available when well done. These should be made in ink, on a good quality of heavy paper or board. Instead of furnishing illustrations the author may indicate by simple pencil sketch what is wanted and our artist can make drawings for us.

"Articles should be written with clearness, a 'chatty style' can be used, but it is necessary that the instructions be clear and to the point. Test your own instructions. Explain definitely and accurately each step in the operation. Give the steps in your directions in chronological and logical order.

"*Feature Construction or Occupation Articles.*—We are in need of feature material in line with the above two suggestions, from 500 to 800 words in length, illustrated by from three to five drawings. Two or three feature articles of this nature are used in each number.

"The very best feature construction article is the one which gives instructions for carrying out a certain occupation, and in this connection gives instructions for making the necessary objects. For example, an article on 'Archery as a Pastime' would also give instructions in shooting and perhaps tell how to conduct an archery meet.

"*Short Articles.*—In each number of *What To Do*, we use a number of short

construction and occupation articles from 100 to 400 words in length, that are not put under department heads.

Department Articles.—In addition to the above, we run a number of departments more or less regularly, that require short occupation and construction articles. Some of these are illustrated. As a rule, articles run from 100 to 400 words in length, the departments are as follows:

- *How To Help Uncle Sam.*—
- What To Do for Your Class.*—
- How To Keep House.*—(For girls especially.)
- Junior Cooks.*—
- How To Grow Things.*—
- Games To Play.*—
- How To Give Parties.*—
- How To Give Entertainments.*—
- How To Be An Athlete.*—
- Fun and Frolics.*—
- Puzzles and Stunts.*—
- White Magic.*—
- How To Make Collections.*—
- How To Earn Money.*—
- How To Train Pets.*—

THE BOY'S WORLD.

Occupation and Construction Work.—Curious and Scientific information for boys in their teens wanted for *The Boy's World*."

The above is the title page of another interesting little booklet published by the David C. Cook Co., from which I quote as follows:

Information Articles.—Treat themes of special interest to boys. Appeal to their interest in adventure, the curious, the unique, marvelous, wonderful, gigantic or unusual. Present facts in a popular way, in boy language, and make them graphic by striking comparisons.

"Although presenting facts in a popular, non-technical style, make sure that all statements are scientifically accurate and capable of proof by the best authorities.

"Each article should carry its own message and not require the reader to be familiar with any other article to understand or be interested in the present one.

Feature Articles.—These should be from 500 to 900 words in length. Each should be illustrated by from one to four (clear)

photographs, by drawings, or by suggestive sketches, to guide our artists in making drawings.

"Write as if you were enthused with your subject and were talking to the boy and trying to interest and enthuse him. Look for the facts which are unique or startling and play these up big in your article. By striking comparisons and realistic descriptions make such facts stand out. Be sure to start out with statements that will arouse the boy's curiosity and interest. Make these a sort of advertisement of what is to follow. Then tell your 'story in a popular, thrilling way. For it is possible to put atmosphere, action, suspense and thrill into the information article as it is in the short-story.

"Such themes as the following may be treated, these being merely suggestive of materials desired.

- Modern Scientific Marvels.*—
- Great Construction Feats.*—
- Scientific Experiments.*—
- Latest Inventions.*—
- Modern Industries.*—
- Adventuresome and Unique Occupations.*—

Catastrophies and Strange Mishaps.—Avoid gruesome facts which have to do with loss of life. Strive to teach the value of honest workmanship and caution.

Exploration and Adventure Feats.—

SHORT INFORMATION MATERIAL.

Interesting Photographs.—

Curious Facts and Events.—

Incidents.—(100 to 500 words) each told in the form of an anecdote to make some point or teach some lesson. Must be well authenticated.

Boy Heroes.—(100 to 500 words.) Should be accompanied by photograph of boy where possible.

Successful Boys.—(100 to 500 words.) Recent and authenticated cases of teen-age boys who have made a great success in some one line.

OCCUPATION AND CONSTRUCTION WORK.

"Articles should be original and presented in a pleasing style; plans which are new, unique and original are always preferable. Suggestions and plans must be

simple enough to be carried out by boys fourteen to sixteen years old. Appeal to their love of science, surprising results, mystery, love of outdoor sports, desire to show off, etc.

"Do not attempt to give a school course of lessons on carpentry, electricity, chemistry, etc. A few articles, each independent of the rest will suffice to give the important hints in using tools. For example, prepare an article on the ax and its possibilities in constructing outdoor shacks, etc.

"Do not write about electrical apparatus unless you are familiar with electricity. We are anxious to secure, as regular contributors, writers whom we can rely upon for accuracy.

"Below is a partial list of construction work and occupations which appeal to teenage boys. No attempt is made to complete or suggest actual topics for articles, the aim being merely to indicate the subject matter in a general way. The actual choice and treatment of themes must be left to the individual writer.

"*Athletics for Boys.*—Organizing and equipping teams, etc.

"*Outdoor Sports.*—

"*Physical Culture.*—

"*Scientific Apparatus and Pastimes.*—

"*Handicraft for Boys.*—

"*Occupations and Hobbies.*—

"*The Handy Boy.*—

"*The Boy Entertainer.*—

"*How To Earn Money.*—

THE GIRL'S COMPANION.

"Stories published in the *Girl's Companion*, as explained in Part 1, of this article, must portray life in a forceable and inspiring way, to be helpful to girls in character building, and the articles used in the various departments must strike the same inspirational note." Belle Kellogg Towne, Editor of the *Girl's Companion* and the *Young People's Weekly*, then proceeds to take up each department in detail.

"*The Home Fairy.*—For this department nothing should be longer than 500 words as we wish each issue to give variety. The articles should be of such a nature as to radiate love and kindness to others, and show the girl that she can lighten her mother's cares in a way that draws mother and daughter closer together.

"*For the Girl Who Wants To Know.*—Articles for this department may run from 50 to 1,500 words. We use such features as 'Seeing Panama by Barge', the description of 'A Sand Spout in the Desert', and current things of interest.

"*The New Girl and the Old Problems.*—The writers here have a wide range. It is well known that our girls of today have the same problems as their mothers had. The new girl, though she is as new as the morning paper, has the yearnings that have ever been the birth right of girlhood. Her problems are modified, it is true, but her peculiar environments are still the problems that girlhood has been facing for thousands of years. Contributions for this department may reach from paragraphs to short articles of 1,200 words.

"*World Workers.*—This is a valuable department to readers and our writers should appreciate this, and glean nothing but things of sterling worth for the girls, who even in their teenage are workers. We fill this column with paragraphs from 20 to 50 words, to articles of not over 1,500 words.

"*Science, Accomplishment, and Nature.*—In this department we have science subjects with photographs that illustrate recent inventions. The girls are as interested in science as are the boys. In the same department we introduce Accomplishments,—things people have done. Our Nature articles should generally be accompanied with one or two photographs and be about 800 words in length."

YOUNG PEOPLE'S WEEKLY.

"In the *Young People's Weekly*," the editor continues, "the departments are more advanced than in the *Girl's Companion*. Everything offered us should be for boys and girls in their late teens, leaving high school, just entering college, or stepping into the outside world as workers. The *Young People's Weekly* tries to answer to the many requirements of youth. On our page, *The World From Day To Day*, we have three departments, *Science and Progress*, *Glimpses of Life*, *Educational Developments*.

"In the department *Glimpses of Life*, the writer can go from one end of the world to another and find things that will be helpful and invigorating to young people.

SYNDICATING TO THE SUNDAY SUPPLEMENTS

A series of articles taking up every phase of securing, writing, and marketing stories for the Sunday Newspaper Supplement—a most interesting and profitable phase of the writing profession—and one that offers unlimited opportunity.

By Felix J. Koch,

Contributor to the Leading Papers of the Country.

FINDING SUBJECTS FOR THE SYNDICATE ARTICLE

THE incident furnishing the basic motif for the fountain-cleaning story, mentioned in the preceding article, is rather exceptional, we grant.

All really, salable-syndicated features must deal with the exceptional, however. The world loves the simple, homely things, in fiction, in the movies, on calendars, in the art galleries. But it loves the strange, curious, out-of-the-ordinary, most, when it scans the contents of the Sunday magazines.

The unusual, however,—and the paradox is not put here as a play on words only,—is the usual, the commonplace, the thing on every hand, with the writer keeping eyes alert for it!

Syndicate writers are fond of dropping the remark, and accepting the instant challenge hearers give them!

"Give me a copy of today's paper, if you're in a town of at least ten thousand people," as we heard one man say it, "and if I can't find subjects for at least five good, salable features in the time it takes me to read the headlines of the issue, I'll stand treat to the best dinner in town! If I can, you stand the treat!"

He won the challenge every time, for it's the easiest sort of a feat for a man who has trained his sense of *stories* to perform, let him drop in anywhere.

On the desk before me, as I write, is a copy of one of Cincinnati's morning papers, the *Commercial Tribune*. The date is September 14th.

I turn to the local pages, first, in search of "tips,"—suggestions—for features.

I take the columns as they come, left to right, top to bottom of each in turn, across the page.

The upper left-hand corner of page 12 contains the two-column advertisement of a leading women's wear house, announcing

the "newest and most exclusive fashions for autumn and winter."

"Fashions which come direct from the great *couturiers* and *modistes* of Europe—from the very makers of fashion," this advertisement puts it.

Just how do we get our styles, anyway? The big women's wear concerns, no doubt, send buyers to the great centers like New York, and perhaps Paris. Arrived there the buyers buy from what is shown. But, who settles the styles those wares shall assume; when do they settle this, so that the *couturiers* of the world, as the advertisement puts it, the dress designers and the dress producers, and the others concerned—may make them—market them; the buyers purchase them; the wares be delivered to far-removed cities, Tacoma, and Carson City, and Louisville, and Milwaukee in season for "fall opening time?"

An article entitled:

ARE ALL OF OUR STYLES SIX MONTHS BEHIND OR MORE?

Your Modiste Might Not Care to Own Up to it, but that Modish Gown You've Just Received Was Designed in the Early Spring.

Interesting Tales Out of School Other Garments Might Tell Concerning the Setting of Late Autumn Styles.

should sell with innumerable Sunday editors who know that women read their magazines. Nor would the article hurt the advertisers concerned; the shrewd feature writer watches against this. Advertisers provide the bone and sinew of the exchequer from which the papers pay him. Instead, the article would stress the infinite care which is taken by the dealer in the

very city where the reader may be living, to see to it that he receives his wares in good time to display them, simultaneously—if not just a little before all competitors—for the “autumn trade” to inspect and eventually buy.

It stresses the care taken by the house through which the local man secures his foreign models, if he does not send a representative overseas, to bring him the latest, most fashionable, most absolutely *chic*, in abundant time.

In short, it tells readers a great many things advertisers find it well worth the reader's knowing, in turn, as explaining the seemingly exorbitant prices asked for the various “creations” they may show.

An article on this subject sells almost instantly. Often big stores write the author, offering neat sums to buy the right to reproduce it, in circulars or otherwise; but of “side lines” to the exchequer of the feature writer considerably more anon.

Let's look through that advertisement a bit further.

“Luxurious fur-trimmed models,” it emphasizes.

All through the trying war years, the wild things of the furlands were left unmolested; men who could trudge the hills and trap, men who could shoot, without mutilating pelts, were used in the fight with the Hun.

Thanks to this, the wild things have had a chance to multiply; furs are more plentiful; you can get real bargains.

Advertisements of bargains in furs, however, are always looked upon by many laymen with suspicion, and with reason. But the reasons do not hold good with high-grade houses, as people would know, if only they could be brought to understand—to detect frauds.

FINDING FRAUDS IN AUTUMN FURS

—the thousand and one interesting clues to dishonest practices the clerks of any reputable furrier will gladly give—makes a capital story, easily obtainable.

Farther down the page is an advertisement of the paper itself.

“Everything under the sun,” it informs us, “may be found advertised in the want-ad pages of today's *Commercial Tribune*.”

FINNEY TRIES A WANT-AD.

provides a splendid opportunity for the

feature writer who is clever with a touch of humor, and knows how to take human-interest pictures with a camera.

“Finney” is the writer man himself. He starts his story at the municipal lodging house, where the homeless and the destitute are overnights. He scans the want-ad columns of a local daily, he makes a list of the positions he believes he can fill. As he has no money for carfare, he walks from place to place, where men of his sort are announced to be welcome.

Interesting experiences are in store. A touch of pathos helps such a story. It helps the man who inserts want-ads, at so much a line, when he goes in search of “jobs.” It gives him a kinder reception; it helps him to a position. It will cause him to urge other men in need of work to advertise in the paper carrying that story.

In the end, of course, “Finney” must find a position! But the successful end of the pursuit of positions indicated in the want-ads need not occupy over a paragraph of space.

Again, an evening paper, the *Post*, is conducting an “automobile-title contest,” it is called, and it displays here, in the morning journal, wash-drawings of two rather familiar types of car.

“What make cars are these?”

“Do you know automobiles by sight?” it asks. Then conditions of the contest are given.

HAVE YOU EYES AND SEE NOT?

THERE'S A THOUSAND THINGS YOU MEET

WITH, EVERY DAY OF YOUR LIVES,

And Could Not Name, If You Must!

is suggested by this.

The syndicate writer assumes the reader—a man, let us say here—starting the morning. He rises from his bed, and the sheet drops to the floor. What's the sheet made of? Linen, of course! But what kind of linen—just what would he ask for, should he have to go to the department store and match it exactly, without a sample?

He slips to the stationary washstand; he picks up the towel, to have it handy, when his face must be dried. It's made of..... Ask the next man you see. If he answers *linen*, then ask him why the towel, the sheet, the napkin he'll use at breakfast, and the tablecloth are none of them exactly alike in texture.

Continue your day with Mr. Everyman, and it's amazing the many things he cannot

title correctly, to say nothing of really knowing about them!

We have read through just two columns of the page of this paper now.

There are eight columns to the page, in all.

A headline, detailing charges against an executor and claiming that the plaintiff's father died without making a proper will, gives an interesting suggestion instanter.

THAT WILL OF YOURS.

YOU HAVEN'T MADE IT JUST YET—YOU ARE NOT GOING TO DIE—SO NONE OF THESE THINGS COULD HAPPEN TO HEIRS OF YOURS!

Arrange for an interview with your probate judge; ask him about cases he has known that have come to court because men failed to draw wills, or failed to make their wills all that the law requires; find timeliness for your story in a "recent case, down in Cincinnati," and you'll have a feature that ought to sell.

One man is reported as having failed in his attempt to recover money paid for German bonds.

WERE YOU ALSO BITTEN?

Tens of Thousands of Loyal Americans Stand Losers Through Buying the Bonds of the Hun, Before Uncle Sam Went to War.

makes it possible to give thousands of curious readers the real facts, as your banker knows them, about German bonds.

So there are innumerable subjects for features—features interesting to the Cincinnati, to the reader in Manitoba, in Utah, or in Georgia.

By and by one will have exhausted the one page of the *Commercial*.

There are twelve pages to this mid-week, daily issue.

Every page is replete with suggestions; and there are other papers.

Many are the stories obtainable by the woman or man who has never been beyond the confines of the city.

Infinitely many more, however, are available to the syndicate writer who has travelled, first in his own country, then Canada, then England, later Europe, and then the other, remote lands, in search of material for pictures, material for the notebook, from which mines he may draw, as occasion presents.

Syndicate writing and travelling correspondence come, before a very long time, with all but the most negligent syndicate writer, to be one thing and the same.

Week-ends, the writer who has slaved at his desk yearns for pastures new—for other fields.

Camera in hand, notebook in pocket, off and away he goes, by rail or by boat, sometimes by interurban; as often, by automobile.

It's a pleasure junket, this trip of his—only, unlike most sight-seeing pleasure junkets, the man takes notes, takes perhaps more pictures than he would were pleasure, rest, or dilettante sightseeing his only goal.

When the winter's snows lie deep, and the icy blasts freeze the very marrow; when the summer sun beats down and there isn't a zephyr blowing, the very brain of the writing man often rebels, and he goes vacationing for a longer time.

He goes to the Southern seas, to the great, warm West, to the summer playgrounds of the North, or to Canada and, purse permitting, beyond.

He goes, and he rests, and he plays, and he has his good fun, as vacationers otherwise do.

Only—well, the notebook's handy, and the camera's kept convenient; and the man is instantly "on the job," he would put it, when interesting things appear.

He browses thus in pastures wholly new each vacation time, collecting films and notes. The broader the area represented by these, the broader the scope of the big, wide world he may draw on for timely, pertinent themes.

The wider this range, the more respect he commands from those who order features.

So the syndicate writer becomes a travelling correspondent also; the two fields interlock.

Just incidentally, a syndicate writer IS a travelling correspondent the moment he steps aboard train or machine to visit the site of the last flood, up-country, say ten miles from home.

Back with the spoils of the trip, such a man must put the material in shape to read, to sell.

There are certain mechanics of the art, tell-tales between professional and amateur, that he must know.

These the papers to follow will tell.

PHOTODRAMA

A Series of Articles Taking Up Every Phase of Studying, Writing and Selling the Photoplay

By Henry Albert Phillips

Formerly Lecturer and Instructor in Photodrama in the Brooklyn Institute of Arts and Sciences; Author of more than 50 Produced Photoplays; Author of "The Photodrama," "The Feature Photoplay," "The Plot of the Short Story," "The Universal Plot Catalogue," "Art in Short Story Narration," Etc.

XIV. CAPTIONS AND CONTINUITY—WITH A FEW WORDS ON THE MARKETPLACE.

CAPTIONS—There is much to be said for and against Captions. And by Captions we mean all printed lines that intersperse the screened photoplay, serving many and varied purposes—introductory, explanatory, as bridges of gaps and time, dialogue, summing up character, adding literary spice and sauce, interlarding with humor, touching with personality, tingeing with philosophy, garnishing with poetry, inducing atmosphere, giving tempo, and preserving motif. There are other essential uses that you may detect in current photoplays.

Before we proceed, let us reiterate, that the photoplay is essentially an art without words, but not absolutely so. And by this we mean that as much of our story and vision as can possibly be expressed *without words*—should be expressed without words. This is a rigid rule and aims at the tendency of the writer to evade a difficult sequence by such a simple Caption declaration as—“After the Conflict . . .” Whereas the conflict is always the essence of drama and must be fought out before the eyes of the audience. No, words should never appear on the screen if they do not contribute to the dramatic being of the photoplay—and this is equally true of action.

Thus we arrive at a corollary by inferring that a Caption is of no less importance than action. And that is exactly what is meant. As in other things, the exception proves the rule, for there have been several entire plays—short ones—produced without a single Caption. They were just as odd and eloquent as the dramatic story from a mute. The effort to give verbal expression was painful and exaggerated. There are some insistent critics who say the wordless photoplay is the only kind; that photodrama is a story of pure action without words, which should be seen and not *read* by the audi-

ence. When they produce wordless photoplays successfully we will bow the knee and swallow our statements, but not until then.

Our silent drama adherents make two essential mistakes.

First, they infer that Photodrama is a pantomimetic art, whereas it is simply a mimetic art, bearing astonishing resemblances now and then to the Stage Drama. If they mean to produce a pantomime in a photoplay, well and good, it is not forbidden, but it will bear the same relation to a real Photodrama that Pantomime bears to a Stage Play. Pantomime is mute. It is a fine art peculiar to the talents and temperaments of more emotional races, who unlike the Anglo-Saxon, express their inmost feelings through what we call exaggerated and intense external symbols which seem absurd to our matter of fact natures.

Again, they assume that audiences comprehend altogether through their physical eyes, whereas nothing of the sort is true. Drama is both oracular and auricular, incidentally, but it is through the emotions that we perceive its workings essentially.

The perfect Caption is no more a break in the continuous “picture” than the constant change of scene is a break in the one picture that is being impressed on the imagination and emotions of the audience. The word picture of the Caption rather than break the “picture” supplements it. There is no gap or no impasse because the scene disappears for a moment and is replaced by words that are as much essence as the scene itself. Upon seeing photoplays a few times and becoming accustomed to the new art expression, we are not confounded in the least by the recurrence of the printed word “picture” interspersed among the photographed “pictures.” They are all essential parts of the action—if they are essential parts of the action. We see many pictures

wherein the word "pictures" are the best part of the show.

The logical mind to create the Caption is the same that creates the rest of the story and picture. Contrary to this, a lucrative post is maintained at many studios by a person known as the "Caption (or Title) Writer," whose business it is to label the scenes according to his or her discretion, with what lack of success most photoplaywrights are familiar. It is well, therefore, for the writer of photoplays to intersperse his play with Captions to be used *ad lib.* and to be clearly indicated as such. The creator of the photoplay alone is capable of keying the Caption to that delicate nicety essential to the still small voice of the play, for he alone hears that inner voice and knows *precisely* what it is trying to utter.

Continuity—The writing of Continuity is an art quite apart from that of creating the Photoplay and writing the Synopsis-story. We may say rather that Continuity is more of a science or at best a supplementary art. More often than not the creative artist is quite incapable of Continuity writing. The Synopsis is a process of Synthesis, or building up; Continuity is one of analysis, or tearing apart.

Another name for Continuity is, the Working Scenario. Every Director should be capable of writing his own Continuity, even though he does not actually do it. But very few of them have the least conception of how to do it, which is one of the many reasons why nine-tenths of them at this writing are failures. Which brings us abreast of the great need of the day—that of true Continuity writers. It is not such a difficult job to make hash of a good Synopsis or photoplay story. On the other hand, it is a rare work to be able and capable of *interpreting* the actual tempo, spirit, motif and *vision* of the Synopsis in the working terms of the Continuity. The trouble with the Continuity writers of the day is that they are too prolific and when they fail utterly to catch the spirit of the Synopsis or find it impossible in their shallowness to furnish adequate re-vision, they "go it alone" and do a little free translation according to their lights and own cleverness, with the fantastic result that the creator's original story quite disappears in the manhandling and the screened result is a psychological puzzle to the audience and damnation to the author.

Continuity does more than break the

Synopsis up into fragments, it takes the sequence of the Synopsis and breaks them into *particles*, so that the Five Parts of a photoplay appear in probably as many as 500 particles in the working Scenario. And just as one sequence dramatically reacts upon that which goes before and follows it, so must each particle react one upon another.

We do not advocate the Photoplaywright making his own Continuity—not because a story is not acceptable from writers in that form, nor because it is too difficult, nor that he might not be capable of doing it even if he was so inclined, but simply because of the gruelling, inspiration-sapping nature of the work itself. Let him spend his energies in writing Synopses, which is the big thing after all, for that is the real art, that is the Photoplay! It needs a different kind of mind to write the Continuity, I may say an inferior kind of talent, though a very great talent at that. There are a thousand people in this world who can write Continuity to one who can write a real throbbing Photoplay. You write the Real Thing—they re-write it, but they must be real *interpreters*.

The Continuity is the photoplay stage directions complete. They contain the Director's directions—every iota of them. Here we find the mechanics of every scene unmistakably given in detail—the physical makeup of the play, where it is, who is on and what they do and how they do it. Every least fixture and movement is clearly indicated. Here is the body of the play into which the combined underlying arts of Continuity Writer, Director, and Actor must interpret and translate the soul with which the Writer has conceived it. You are at their tender or rude mercy! Heaven help you!

A Few Words About the Marketplace—The Marketplace is the last thing the writer who is in dead earnest should think about. Unfortunately it has usually been the first and only thing that the vast majority have been concerned with and never really approached! In the first place, one has little chance of selling anything until they know what it is that can be sold and how to create the commodity.

In the second place, nothing is more important than first learning what is not wanted in the general market before beginning work on your story and then sedulously excluding the objectionable features. It is safe to say, that nine-tenths of all the manuscript is undesirable because of ill-

choice of subject or the inclusion of features that are not wanted.

Save postage on a returned manuscript by writing a polite and concise letter to producing Companies and asking them point blank what kind of material they want and for what players. Inclose a stamped and self-addressed envelope. Producing Companies are so well established today that one cannot go far wrong.

Usually there are types of Star players who fall into broad classifications, there being one or more players of this type with each company. One play will generally fit the needs of the whole class.

See photoplays at least once a week and make note of any new effects that are successful.

Address the Company, not an individual until you have gained that right by receiving some signed communication from an individual. Be sure to prepay full postage and the same amount inclosed for the return of the manuscript.

Do not be discouraged by the return of your manuscript, that is part of the game—and it is not an easy one. Those mythical prodigies who have their first and all succeeding plays accepted are but reincarnations of Ananias.

And I merely beg to close with my opening words—which are not to discourage from success, but to deter you from certain failure—Photoplaywrights are born, not made!

Henry Albert Phillips

THE MATE OF THE SALLY ANN
A Comedy Drama with Ingenue Lead in
Five Parts

By Henry Albert Phillips

SYNOPSIS

PART V.

Schuyler and his mother clash on the subject of the Fish Girl. He is disgusted with her snobbishness. Mother says she will cut him off without a cent for art work. He tells her he already has an offer of \$5,000 and produces the painting. He thereupon leaves her house for the Judge's.

Sally comes joyously for the Judge and springs into his arms and he holds her long and tenderly. "I wish you were my child!" he ventures. "I am!" she replies and they go out with an arm about each other toward the Sally Ann.

The Captain has made ready to receive the Judge so there can be neither chance of mistake or escape. All windows are barred, the cutlass is sharpened and polished, he takes a deep draught of grog—the whole thing is rehearsed.

Sally and the Judge arrive and the Judge is charmed with everything. They enter the cabin. The Captain immediately slips from behind the sailcloth curtain, cutlass in hand, murder in his eye. He bars the door and puts his back against it: "Pirates who board my bark and rob honest seamen of their daughters get no mercy! Prepare to sink to Davy Jones's locker—you buccaneer!" The Judge seeks in vain to defend himself and a terrific combat ensues.

Sally slowly grasps the significance of events and a struggle goes on in her breast. At last the Judge is cornered and at bay and the Captain is about to deliver a mortal thrust when the daughter-love of Sally bursts forth and she throws herself between them. She is wounded and goes down seemingly killed.

At the Judge's Schuyler is told that he and Sally went off together and he hurries toward the rocks.

The scene of the combat is changed in temper instantly. The Judge sinks down on his knees with a cry on one side of Sally and the Captain on the other. The Captain is appalled at his deed and is like one in a trance. The Judge sobs, "Oh, my precious little daughter girl!" After binding the wound he gathers her into his arms. The Captain is ignored as he carries her outside. But the Captain follows. They meet Schuyler who is greatly affected and dashes away for a doctor. The Judge carries her all the way home in his arms, the Captain following dazedly, having thrown his cutlass far out into the sea.

Sally is taken to a splendid room where the doctor arrives. The Captain simply kneels at one side of the bed and sobs. The doctor tells them that it is only a flesh wound. The next moment the two strong men, the Captain and the Judge, are each sobbing for sheer joy. Sally opens her eyes and smiles and makes the two men take each other's hands while she takes Schuyler's.

Then the Judge explains: "Your daughter was my legal wife and Sally is my—our daughter now!" The Captain gravely shakes his head and Sally puts her arm about his neck and kisses him.

VERSE PATTERNS IN ENGLISH POETRY

By Robert Lee Straus, M. A.,
Instructor in the University of Cincinnati.

(Continued from January issue.)

IT is neither practical nor possible to assign particular poetic forms for particular types of thought. The poet should know his resources and then select the medium best suited to the subject matter or his poem. Following are the stanzaic forms most frequently used in English poetry:

The two-line stanza, though brief and compact, is more effectively employed in the familiar couplet form of continuous verse. Theoretically, the stanza should usually be a unit of thought, and seldom are two lines adequate to preserve this requirement throughout a poem. Therefore, comparatively rare usage is made of the stanzaic couplet.

For of all sad words of tongue or pen,
The saddest are these: "It might have been!"

Ah, well! for us all some sweet hope lies
Deeply buried from human eyes;
And, in the hereafter, angels may
Roll the stone from its grave away!

Whittier, *Maud Muller*.

Till the war-drum throbb'd no longer, and the
battle-flags were fur'l'd
In the Parliament of man, the Federation of the
world.

Tennyson, *Locksley Hall*.

Long eight-stress couplets such as the last, when the pause occurs in the middle of the lines, may be broken up into quatrains of four-stress lines, thus:

Till the war-drum throbb'd no longer,
And the battle-flags were fur'l'd,
In the Parliament of man,
The Federation of the world.

But the second arrangement whereby the weak medial pause is changed into a stronger end-pause, tends to destroy the peculiar rhythm of the lines and the harmony of the stanza.

The three-line stanza by adding a verse to the couplet produces a cumulative effect and broadens its scope. Such stanzas, called *tercets*, may employ short, long, or mixed verses:

He clasps the crag with crooked hands;
Close to the sun in lovely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

Tennyson, *The Eagle*.

The fear was on the cattle, for the gale was on
the sea,
An' the pens broke up on the lower deck an' let
the creatures free—
An' the lights went out on the lower deck, an' no
one down but me.

Kipling, *Mulholland's Contract*.

Who'er she be,
That not impossible She
That shall command my heart and me;

Where'er she lie,
Lock'd up from mortal eye
In shady leaves of destiny: . . .

—Meet you her, my Wishes,
Bespeak her to my blisses,
And be ye call'd, my absent kisses.

Crashaw, *Wishes for the Supposed Mistress*.

The *terza rima*, though a continuous verse movement rather than a stanza, each tercet being joined to the preceding by the rhyme-scheme, is sometimes separated into groups of three verses, thus:

The true has no value beyond the sham:
As well the counter as coin, I submit,
When your table's a hat, and your prize a dram.

Stake your counter as boldly every whit,
Venure as warily, use the same skill,
Do your best, whether winning or losing it,

If you choose to play!—is my principle.
Let a man contend to the uttermost
For his life's set prize, be it what it will!

Browning, *The Statue and the Bust*.

The four-line stanza, or *quatrain*, is by all odds the most frequently used in English poetry. It may be composed of lines in any meter or in many combinations of meters. Its possible rhyme-schemes include *a a b b*, *a b a b*, *a b c a*, *a b b a*, *a a b a*.

The simplest quatrain form consists of two couplets *a a b b*:
by Google

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VOLUME II FEBRUARY, 1922 NUMBER 3

A great many people—too many, in fact, have the idea that writing is easy—that they or anybody else, for that matter, can write just as well as prominent authors. And when “The Royal Road.” after a trial—after they have dashed off their premier effort—“just a sample you know” and rushed it off to the editor of the biggest paper they know—they sit back and wait for glory to approach.

But when in a few days a telegram or special delivery announcing their admittance to the “hall of fame” fails to arrive—they begin to bestir themselves and to wonder what can possibly have happened to that editor. “Surely” they say “he won’t be foolish enough to pass up such a gem.”

And then after a time when the rejection slip arrives, it’s a whining tune that we hear. “There isn’t any chance for a new writer. The editors don’t know a good story. They are dazzled by famous names. There is a ‘royal road’ to fame, but only certain ones with the right ‘pull’ can use it.” On and on in such a vein the complaint continues.

Never do we hear even so much as an intimation that the trouble may be with the

writer. They believe so thoroughly that writing is easy and that anyone can write, that such an idea will never occur.

There is a “royal road” to success in the writing field, but it is not the road of favoritism or “pull,” to use the vernacular. It is the way of study, work, and perseverance. No prominent writer has ever arrived by any other road—nor will any writer ever arrive by any other means.

The road is open to all who accept the conditions, and everyone has an equal chance at the start. That some are able to travel faster than others, is a known fact, but the course in practically every case lies with the person concerned.

When tempted to quit and to blame the fates for failure, let’s remember that there is a “royal road,” and that it is the road of study, work, and perseverance—the one and only road open to everybody.

A surprisingly large number of inquiries have reached this office during the last month, addressed to the Query Man. An honest attempt has been made to answer

The Query Man.

all questions fairly and in a manner that will be of real value. We feel sure that the answers will be of assistance, although it must be borne in mind that no human being can guarantee the publication of any manuscript except the editor to whom it is submitted.

A few questions have been received that could not possibly be answered—for instance: just the name of a story with no intimation as to the theme, method of treatment, length, etc. We trust that our readers will think twice always before sending queries, and not burden the Query Man with impossible questions.

SENATOR GEORGE H. MOSES thinks that Mrs. Corinne Roosevelt Robinson’s book, “My Brother Theodore Roosevelt,” contains a remarkably condensed characterization of the period of American history covered by the Roosevelt administration.

“I have rarely seen more accurately compacted in three lines of type,” he declares, “a summary of a great historical epoch in the nation’s history than that which Mrs. Robinson describes as ‘those merry, happy years of family life, those ardent, loving years of public service, those splendid, peaceful years of international amity’ that marked the administration of Theodore Roosevelt.”

THE SONG EDITOR'S ANSWERS

L. M. S., Los Angeles—I understand the person mentioned maintains a separate publishing establishment under an assumed name. If this is true it would be mighty easy to guarantee publication, of course, and consequently live up to the letter of the contract with ease. However, it seems that "publishing" houses of this order do not possess facilities for marketing song numbers, and function primarily for the purpose of providing printed copies to fulfill their obligation. These concerns usually prepare very good copies for their patron's use, but here their labors apparently end. Writers who have taken up similar propositions state that the "royalty" phase of the contract is usually a joke. The only monetary return on the song is secured by the author's personal endeavors in selling the copies allotted him. I would suggest that you at least write any one of the composers advertising in this magazine.

K. L., Devil's Lake, N. Dak.—No, it is not necessary to include orchestrations when submitting song numbers to the publisher. Orchestrations are particularly the publishers' lookout, and he does not expect or solicit your assistance in this direction. Simply mail a neatly drawn pen copy, enclosing stamped, addressed return envelope and a short note, of course. If he does not reply or return the Ms. in a month refresh his memory with another short epistle. A reputable publisher will not "steal" your ideas.

F. H. L. Fayetteville—If you've been "scorched" seven times by dishonest exploiters I dare say you have reason to be wary. However, don't let your experiences deter you from submitting your "extraordinary" idea to a responsible publisher. If it is "extraordinary" you can be sure he wants to see it, for really extraordinary ideas are few and far between in the song world, and that is the sort the big league publishers are constantly searching for. It is the exception rather than the rule for a reliable music house to "steal" a song outright, and I believe you will fare O. K. if you use a reasonable amount of prudence in submitting the number. You will certainly need to take some one into your confidence if you expect any consideration at all for the song. If you hold on to your present obsession the song will probably never see the light o' day. Try to get over it. You stand in your own light.

P. L., Philadelphia—No, it is not "amateurish" to submit songs via the postal route. I dare say the majority of songs are marketed in this manner. However, it is not the most efficient method of procedure for a constant stream of song Mss. are daily flowing into the representative publishers' offices, and in such bulk as to discourage anything but a casual glance at the Ms. And a casual glance sometimes doesn't do justice to the song. It is a chance every writer must take, of course, but I understand that some few concerns really do examine every song submitted. M. Witmark & Sons, for instance.

T. Y., Duluth—I can hardly explain why such corking hits as "Smiles," "Missouri Waltz," etc., were turned down by the first publishers to whom they were submitted, and I hazard the guess that the publishers' likewise questioned themselves—after the songs became nationally known hits. Very likely lack of faith in the numbers had

something to do with the rejections, aided possibly by improper demonstrations. It is generally believed that the person officiating at the piano in the publishers' office is responsible for an unduly large amount of rejections. He may—for instance—be a staff man for the publisher and therefore just a little inclined to be prejudiced in favor of his own productions. In other words, he desires the limelight for his own stuff, and most decidedly does not condone outside competition. And when, mayhap, the publisher hands him an outside production in which he is interested, the pianist proceeds to demonstrate so horribly all interest ceases. It is said to be a regular thing.

S. T., Tacoma—I regret very much that my criticisms did not suit you. As I suggested, your poems were not worth the expense of a musical setting, and I endeavored to explain just why. It is the consensus of opinion among publishers that "war songs" are decidedly NOT acceptable to the song-buying public at this time; in fact, said public has long since been fed up on "war songs," and to such an extent that typical war songs were a drug on the market when the Big Feud had still two years to run—as it turned out. Mayhap the fires o' patriotism burn longer in you than in the normal person, but it's a fact that the general public is now down on earth again, and if you want to succeed in songwriting it behooves you to keep your ear to the ground. I mean it literally, for if you don't give the public the sort of songs the public likes (don't force your own inclinations on them) you will be just an amateur writer as long as Niagara Falls. And another thing. This department does not function as a criticism bureau, delving only into the minor phases of the songwriting profession, and simply reviewing songs and lyrics. And we shall be compelled to call a halt immediately it becomes the practice to submit Mss. in large quantities, and it is rapidly approaching that stage.

P. P., Altoona—Please do not forward such a bulky mess of song material again. Please note reply to S. T., Tacoma. We haven't the time or space to go into such heavy details, and would suggest that you join a good songwriting organization. They will see you through. I'll see that you receive a prospectus of the Song Authors' Mutual League.

L. O., New York City—Yes, I might say there is a market for parodies for certain "acts" in Vaudeville use them constantly, and I suppose new material is sought from time to time. A certain magazine catering to the theatrical profession runs a constant procession of advertisements offering parodies for sale, and apparently the undertaking is a profitable one. No, it is not a waste of time to write parodies. Parody writing is considered the best of practice work and will materially assist the ambitious lyric writer.

U. L. P., Boston, Mass.—Would suggest that you get in touch with any of the composers advertising in THE WRITER'S DIGEST. You may be assured of courteous treatment and excellent results for each advertiser is thoroughly responsible and competent.

P. R., Gaylord, Texas—No, three dollars is not too much to pay for a musical setting. In fact, it's too little. In the future have nothing to do with such ridiculously low-priced settings, for

A Sensitive Plant in a garden grew,
And the young winds fed it with silver dew,
And it opened its fan-like leaves to the light,
And closed them beneath the kisses of night.

Shelley, *The Sensitive Plant*.

Because of its couplet effect, this form does not attain much individuality unless the four lines can be so phrased as to bring out a unit of thought.

The familiar quatrain rhyming *abcb* has passed into popular usage:

How should I your true love know
From another one?
By his cockle hat and staff,
And his sandal shoon.

He is dead, and gone, lady,
He is dead and gone,
At his head a grass-green turf,
At his heels a stone.

Shakespeare, Song from *Hamlet*.

Although widely employed, this stanza lacks the stamp of high poetic art, inasmuch as its unity is impaired by the unsatisfied rhyme in the third line.

Perhaps the most satisfactory quatrain is that whose lines are linked together by alternate rhymes *abab*:

They reckon ill who leave me out;
When me they fly, I am the wings;
I am the doubter and the doubt,
And I the hymn the Brahmin sings.

Emerson, *Brahma*.

The *common-meter* stanza finds its origin among the people. From its extensive use in the popular ballad it has also been called the "ballad measure." This quatrain is derived from the seven-stress iambic couplet, and therefore consists of alternating four-stress and three-stress lines, rhyming *abab* or *abcb*. This is the medium of innumerable ballade, hymns, and song lyrics:

There lived a wife at Usher's well,
And a wealthy wife was she;
And had three stout and stalwart sons,
And sent them o'er the sea.

The Wife of Usher's Well.

I know not where His islands lift
Their fronded palms in air;
I only know I cannot drift
Beyond His love and care.

Whittier, *The Eternal Goodness*.

Gather ye rosebuds while ye may,
Old time is still a-flying;
And this same flower that smiles today
Tomorrow will be dying.

Herrick, *To the Virgins*.

The *short-meter* stanza of the *Church Hymnal* may be considered as the two-line "poulter's measure" broken up into four

lines, making the first, second, and fourth lines three-stress, and the third four-stress. The rhyme-scheme may be *abab*, or *abcb*:

Yet clouds will intervene,
And all my prospect flies;
Like Noah's dove, I flit between
Rough seas and stormy skies.

Anon the clouds dispart,
The winds and waters cease,
While sweetly o'er my gladden'd heart
Expands the bow of peace.

James Montgomery, *At Home in Heaven*.

The *long-meter* stanza consists of four four-stress lines, rhyming *abab* or *abcb*:

He rose at dawn and, fired with hope,
Shot o'er the seething harbor-bar,
And reach'd the ship and caught the rope,
And whistled to the morning star.

Tennyson, *The Sailor Boy*.

When this quatrain is rhymed *abba* it is known as the *In Memoriam stanza* from Tennyson's most effective use of it in his immortal elegy:

Behold, we know not anything:
I can but trust that good shall fall
At last—far off—at last, to all,
And every winter change to spring.

So runs my dream; but what am I?
An infant crying in the night;
An infant crying for the light,
And with no language but a cry.

The poetic quality of the stanza is well described by Professor Corson: "By the rhyme-scheme of the quatrain, the terminal rhyme-emphasis of the stanza is reduced, the second and third verses being most closely braced by the rhyme. The stanza is thus admirably adapted to that sweet continuity of flow, free from abrupt checks, demanded by the spiritualized sorrow which it bears along. Alternate rhyme would have wrought an entire change in the tone of the poem."

The *heroic quatrain*, invented in the seventeenth century, contains four iambic five-stress verses, rhyming *abab*. Its sonorous and majestic effect is usually associated with Gray's *Churchyard Elegy*:

The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike the inevitable hour.
The paths of glory lead but to the grave.

Says Mr. Gosse: "The measure itself, from first to last, is an attempt to render in English the solemn alternation of passion and reserve, the interchange of imploring and desponding tones, that is found in the

Latin elegiac." The form is suitable only for serious and reflective poems.

Quatrains made up of five-stress lines are sometimes rhymed *aabb*, or *abba*. When the rhyme-scheme is *abab*, it is known as the *Omar stanza* from its celebrated use by Edward Fitzgerald in his Paraphrase of the Rubáiyát of Omar Khayyám:

Yet Ah, that Spring should vanish with the Rose!
That Youth's sweet-scented manuscript should close!

The Nightingale that in the branches sang,
Ah whence, and whither flown again, who knows!

The young poet should realize that he cannot use forms associated with one masterpiece, such as the Omar stanza or the In Memoriam stanza, without the suggestion of imitation. It is wiser, therefore, to employ forms that are old enough to be considered common property:

Unusual effects are achieved by quatrains which combine verses of different length:

Yet those lips, so sweetly swelling,
Do invite a stealing kiss.
Nor will I but venture this;
Who will read, must first learn spelling.

Sir Philip Sidney, *Astrophel and Stella*, Song II.

Weep with me, all you that read
This little story;
And know, for whom a tear you shed
Death's self is sorry.

Ben Jonson, *Epitaph on Salathiel Pavy*.

O what can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has wither'd from the lake,
And no birds sing.

Keats, *La Belle Dame sans Merci*.

The forward youth that would appear
Must now forsake his Muses dear,
Nor in the shadow sing
His numbers languishing.

Marvell, *Horatian Ode upon Cromwell*.

We should steal in once more,
Under the cloudy lilac at the gate,
Up the walled garden, then with hearts elate,
Forget the stars and close the cottage door.

Alfred Noyes, *Earth-Bound*.

Many interesting quatrains are developed by means of longer lines and various types of feet:

There's not a joy the world can give like that it
takes away,
When the glow of early thought declines in feel-
ing's dull decay;
'Tis not on youth's smooth cheek the blush alone,
which fades so fast,
But the tender bloom of heart is gone, ere youth
itself is past.

Byron, *Stanzas for Music*.

Down to the valley she came, for far and far be-
low in the dreaming meadows

Pleaded ever the voice of voices, calling his love
by her golden name;

So she arose from her home in the hills, and down
through the blossoms that danced with their
shadows,

Out of the blue of the dreaming distance, down
to the heart of her lover she came.

Alfred Noyes, *Orpheus and Eurydice*.

A striking stanza is that of Stevenson's Requiem, with the unusual rhyme-scheme *aab*, in which the last line of each quatrain bears a common rhyme:

Under the wide and starry sky,
Dig the grave and let me lie.
Glad did I live and gladly die,
And I laid me down with a will.
This be the verse you grave for me;
Here he lies where he longed to be;
Home is the sailor, home from sea,
And the hunter home from the hill.

The five-line stanza (quintain) may be considered a development of the quatrain by the addition of an extra line, linked to any part of the stanza by means of rhyme. Where this additional line occurs at the close of the stanza the effect of climax is attained. The rhyme-scheme may be either *ababb* or *abbb*, thus:

Survival of the fittest, adaptation,
And all their other evolution terms,
Seem to omit one small consideration,
To wit, that tumblebugs and angleworms
Have souls: there's soul in everything that
squirms.

William Vaughn Moody, *The Menagerie*.

Mary mine that art Mary's Rose,
Come in to me from the garden-close.
The sun sinks fast with the rising dew,
And we marked not how the fain moon grew;
But the hidden stars are calling you.

Rossetti, *Rose Mary*.

In this same manner the common meter is sometimes expanded by the insertion of an extra four-stress verse:

All my past life is mine no more;
The flying hours are gone,
Like transitory dreams given o'er,
Whose images are kept in store
By memory alone.

Wilmot, *Love and Life*.

Particularly felicitous lyric effects are obtained in the stanza of five lines by unusual combinations of long and short verses. Following are a few of the forms which occur:

Her eyes the glow-worm lend thee,
The shooting stars attend thee;
And the elves also,
Whose little eyes glow
Like the sparks of fire, befriend thee.

Herrick, *Night-Piece*.

(Continued on page 38)

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S. T., Tacoma—I regret very much that my criticisms did not suit you. As I suggested, your poems were not worth the expense of a musical setting, and I endeavored to explain just why. It is the consensus of opinion among publishers that "war songs" are decidedly NOT acceptable to the song-buying public at this time; in fact, said public has long since been fed up on "war songs," and to such an extent that typical war songs were a drug on the market when the Big Feud had still two years to run—as it turned out. Mayhap the fires o' patriotism burn longer in you than in the normal person, but it's a fact that the general public is now down on earth again, and if you want to succeed in songwriting it behooves you to keep your ear to the ground. I mean it literally, for if you don't give the public the sort of songs the public likes (don't force your own inclinations on them) you will be just an amateur writer as long as Niagara Falls. And another thing. This department does not function as a criticism bureau, delving only into the minor phases of the songwriting profession, and simply reviewing songs and lyrics. And we shall be compelled to call a halt immediately it becomes the practice to submit Mss. in large quantities, and it is rapidly approaching that stage.

P. P., Altoona—Please do not forward such a bulky mess of song material again. Please note reply to S. T., Tacoma. We haven't the time or space to go into such heavy details, and would suggest that you join a good songwriting organization. They will see you through. I'll see that you receive a prospectus of the Song Authors' Mutual League.

L. O., New York City—Yes, I might say there is a market for parodies for certain "acts" in Vaudeville use them constantly, and I suppose new material is sought from time to time. A certain magazine catering to the theatrical profession runs a constant procession of advertisements offering parodies for sale, and apparently the undertaking is a profitable one. No, it is not a waste of time to write parodies. Parody writing is considered the best of practice work and will materially assist the ambitious lyric writer.

U. L. P., Boston, Mass.—Would suggest that you get in touch with any of the composers advertising in THE WRITER'S DIGEST. You may be assured of courteous treatment and excellent results for each advertiser is thoroughly responsible and competent.

P. R., Gaylord, Texas—No, three dollars is not too much to pay for a musical setting. In fact, it's too little. In the future have nothing to do with such ridiculously low-priced settings, for

they are really "dear" at the price. Such settings do not sell—readily—and to submit them to publishers invites a mighty poor impression.

C. L., Chicago—No, I would not advise you to launch a publishing proposition at this time. A song is more or less in the luxury class, and from all indications the public is disinclined to invest in luxuries now. Music men state that the business is in an extremely low state of flux, and that heavy advertising only will move songs of the popular variety. Better wait until conditions are more congenial. Many small publishing houses have failed during the past months and more are on the verge of failing. I am sure you would have your troubles if experienced men can't make a go of it.

H. H., Chicago, Ill.—Yes, piano roll manufacturers sometimes accept songs direct from the author. As you request, I submit the following addresses: Musicnote Roll Co., Dixon, Ill.; Link

Piano Roll Co., Binghamton, N. Y.; Altoona Music Roll Co., Altoona, Pa.; V. M. R. Roll Co., 2830 W. Lake St., Chicago, Ill. These concerns are not the largest in the field, but the smaller concern offers the better opportunity to place. Be certain to include addressed, stamped return envelope.

G. T. W., St. Paul—Unless you are well acquainted with the publisher in question do not bombard him with a series of songs in lead-sheet form. While the publisher does not necessarily need the complete harmonization to arrive at a conclusion, it is mighty important nevertheless that the unknown writer hand in his material done to the last possible degree of efficiency. Always strive to make an impression on every publisher you come in contact with. He is your B. and B. if you expect to stick to the songwriting game. You'll make no impression by submitting half a song, and a lead-sheet surely is.

THE NEWSWRITER'S CORNER

A Department for Those Interested in All Phases of Newspaper Work.

ANSWERING A FEW OF THE PUZZLERS

Answers by Harry V. Martin

(Continued from the January number.)

Are these the largest salaries paid?

Not by any means. Specialists in newspaper work receive as much as is given the leaders in any profession. Arthur Brisbane, who writes editorials for the Hearst papers, receives \$100,000 a year. Kenneth C. Beaton, the columnist of the New York American, who signs himself "K. C. B." and is also employed by Hearst, has a five-year contract at a salary of \$1,000 a week.

Has anyone entering the newspaper business a chance to become famous?

Yes, providing he has the ability.

How can a newspaper writer attract general attention to his work?

By signing his articles. If the paper will not let him use his full name, a nom de plume or even initials is better than not signing at all.

What may result from a writer signing his stories?

He will be noticed by editors of other papers, who may offer him a larger salary, with greater opportunity for development.

Would you recommend that a person remain in the newspaper game if he doesn't

care for the work?

No. It has been said somewhat facetiously that "the newspaper is the best business in the world to get in to get out of." However, there is no better stepping stone to something better than the daily newspaper.

Give the reason for this?

A newspaperman or woman, particularly the reporter, comes in contact with the best people of any city, who are quick to recognize ability—that's the reporter's chance to bring on the ability!

Does a newspaperman have opportunity to make money "on the side," and how?

Principally by corresponding for trade-papers and doing publicity. Some newspaper reporters, with their regular salaries and side-lines, are making from \$150 to \$200 a week. And they are just ordinary writers.

Is it legitimate for a newspaperman to do publicity also?

Yes, if the city editor is informed in advance, but not if the reporter writes the copy as news-matter, without admitting it is press-agent stuff.

Who writes the snappy paragraphs in the editorial columns?

The editorial writer, nearly always, although the entire staff may be invited to join in the task.

Is the editorial paragraph considered a good feature?

So good that the *Literary Digest* prints each week in a special department the brightest sayings of the nation's newspapers and afterwards shows the pick of the paragraphs on the movie screen. Incidentally, the *Literary Digest* paragraphs get more laughs at the movies than ninety per cent of the comedy pictures.

What is meant by writing "space" on a newspaper?

That the reporter gets paid only for the amount of stuff he has actually written and had printed. Each week he is required to clip these stories and paste them together. The "space-string" is measured and he receives pay for the number of columns it contains.

What is the space rate?

It averages about five dollars a column in the city of half a million people and ten or fifteen dollars in New York.

Does a newspaper have many space-writers?

No. It has been found cheaper to put reporters on salary.

What is a rewrite man?

One of the best writers in the office, whose job is to take a poorly written story and turn it into a good one. Often he finds the feature is in the middle of the yarn or the last paragraph, so he puts it in the opening sentence or nearby, and makes other necessary changes in the story. The rewrite man spends practically all his time in the office and takes stories over the 'phone from the "leg-man."

What is a "leg-man"?

A reporter who goes out of the office on a story and either hasn't time to return and write it before edition time, or else is not considered equal to the task.

Do big-city newspapers have correspondents everywhere in small towns?

Only in near-by states, where these papers have the largest sale. They depend on the Associated Press, the United Press, and International News Service for stories from distant points.

Why don't they depend exclusively on the news associations?

Because the Associated Press, for instance, in writing a story, will consider its value to the entire nation, while a special correspondent will "play it up" for the benefit of a paper in a particular locality. Thus a murder story, worth only a hundred words to the "A. P.," may become a three thousand word "lead" in a certain newspaper particularly interested in the case.

How can I get to be correspondent for an out-of-town paper?

Write to the managing editor or the telegraph editor and make application. Then, even if you do not receive a favorable reply, query the paper when a big story breaks in your vicinity.

What do you mean by "query"?

Send a telegram, marked "Day" or "Night Press Rate—Collect" and as briefly as you can, state what happened and say how many words the story will contain. Like this: "John Jones murders wife and alleged lover, then kills his three children and himself. 2,000."

When foreign correspondents are appointed, is it necessary that they be members of the staff of some newspaper?

No. Any reliable person with newspaper experience, who is residing permanently in some foreign land, may apply for such a position, with reasonable certainty of obtaining it, providing no one else is there who is better qualified and willing to accept the post.

Has a newspaperman employed in a Florida winter-resort city a good opportunity to correspond for papers in other towns?

Almost every metropolitan newspaper in the United States is anxious to hear what its citizens are doing while sojourning at winter or summer resorts. Therefore, it is your golden opportunity to send to these papers, not only news of a social nature, but other incidents in the lives of these people while they are in your vicinity. Correspondents in summer resort cities have the same chance.

Isn't it difficult to be a reporter in New York, because of the size of the metropolis?

Realizing this situation, reporters out on a big story, divide the information they gather separately. And woe be to the reporter who "holds out" on a choice bit of news!

Verse Patterns in English Poetry.

(Continued from page 31)

Hail to thee, blithe Spirit!
 Bird thou never wert,
 That from Heaven, or near it,
 Pourest thy full heart
 In profuse strains of unpremeditated art.
 Shelley, *To a Skylark*.

When thy beauty appears
 In its graces and airs
 All bright as an angel new dropp'd from the sky,
 At distance I gaze and am awed by my fears:
 So strangely you dazzle my eye!

Parnell, *Song*.

The six-line stanza (sexain) is often used, presenting many interesting forms by means of varying verse-lengths and rhyme-schemes. In its simplest combination the stanza of six lines is comprised of a series of couplets *a a b b c c*:

The soul's dark cottage, battered and decayed,
 Lets in new light through chinks that time has
 made;

Stronger by weakness, wiser men become,
 As they draw near to their eternal home.
 Leaving the old, both worlds at once they view,
 That stand upon the threshold of the new.

Waller, *Of the Last Verses in the Book*.

More unified is the six-line stanza made up of a quatrain and a concluding couplet, rhymed *a b a b c c*, used notably by Shakespeare in his *Venus and Adonis*:

O, what a sight it was, wistly to view
 How she came stealing to the wayward boy!
 To note the fighting conflict of her hue,
 How white and red each other did destroy!
 But now her cheek was pale, and by and by
 It flashed forth fire, as lightning from the sky.

Moreover, the quatrain may be simply expanded, using a continuation of the same rhyme pattern *a b a b a b*, thus:

One shade the more, one ray the less,
 Had half impair'd the nameless grace
 Which waves in every raven tress,
 Or softly lightens o'er her face;
 Where thoughts serenely sweet express
 How pure, how dear their dwelling-place.

Byron, *She Walks in Beauty*.

In a similar manner the ballad measure, or common-meter, is found prolonged, rhyming *a b c b d b*:

The blessed damozel leaned out
 From the golden bar of heaven;
 Her eyes were deeper than the depth
 Of waters stilled at even;
 She had three lilies in her hand,
 And the stars in her hair were seven.

Rossetti, *The Blessed Damozel*.

Other variations of the six-line stanza follow:

a b c a b c:

Fasten your hair with a golden pin,
 And bind up every wandering tress;

I bade my heart build those poor rhymes:
 It worked at them, day out, day in,
 Building a sorrowful loveliness
 Out of the battles of old times.

W. B. Yeats, *He Gives His Beloved Certain Rhymes*.*a b b a a b*:

What thing unto mine ear
 Wouldst thou convey—what secret thing,
 O wandering water ever whispering?
 Surely thy speech shall be of her.
 Thou water, O thou whispering wanderer,
 What message dost thou bring?

Rossetti, *The Stream's Secret*.*a a b c c b*:

No time casts down, no time upraises,
 Such loves, such memories, and such praises,
 As need no grace of sun or shower
 No saving screen of post or thunder,
 To tend and house around and under
 The imperishable and peerless flower.

Swinburne, *Age and Song*.

The seven-line stanza has only one form with a recognized position in English verse—the *rime royal*, composed of seven iambic five-stress lines, rhymed *a b a b b c c*. The scheme derives a pleasing variation from the blending of alternate rhymes into couplets. Though the name is of French origin, the stanza seems to have been invented by Chaucer. This form is especially appropriate for continuous narrative, having been used with fine effect by Chaucer in his *Troilus and Criseyde*, by King James I, of Scotland, in his *King's Quhair*, and by Shakespeare in his *Rape of Lucrece*.

For men have marble, women waxen, minds,
 And therefore are they form'd as marble will;
 The weak oppress'd, the impression of strange
 kinds

Is formed in them by force, by fraud, or skill:
 Then call them not the authors of their ill,
 No more than wax shall be accounted evil,
 Wherein is stamp'd the semblance of a devil.
 Shakespeare, *The Rape of Lucrece*.

But rather, when weary of your mirth,
 From full hearts still unsatisfied ye sigh,
 And, feeling kindly unto all the earth,
 Grudge every minute as it passes by,
 Made the more mindful that the sweet days die—
 —Remember me a little then, I pray,
 The idle singer of an empty day.

William Morris, *The Earthly Paradise*.

Other seven-line stanzas follow:

a b a b c c c:

He was among the prime in worth,
 An object beautiful to behold;
 Well born, well bred; I sent him forth
 Ingenuous, innocent, and bold:
 If things ensued that wanted grace,

As hath been said, they were not base;
And never blush was on my face.

Wordsworth, *The Affliction of Margaret*.

a b a b c c a:

Dear and great Angel, wouldst thou only leave
That child, when thou hast done with him, for
me!

Let me sit all day here, that when eve
Shall find performed thy special ministry,
And time come for departure, thou, suspending
Thy flight, may'st see another child for tending,
Another still, for quiet and retrieve.

Browning, *The Guardian Angel*.

a b a b c c b:

The City is of Night; perchance of Death,
But certainly of Night; for never there
Can come the lucid morning's fragrant breath
After the dewy dawning's cold gray air;
The moon and stars may shine with scorn or pity;
The sun has never visited that city,
For it dissolveth in the daylight fair.

James Thomson, *The City of Dreadful Night*.

Delicate lyric quality is attained in the
stanza of seven lines by means of short
lines and refrains:

Swiftly walk o'er the western wave,
Spirit of Night!

Out of the misty eastern cave,
Where all the long and lone daylight
Thou wovest dreams of joy and fear,
Which make thee terrible and dear,—
Swift be thy flight!

Shelley, *To Night*.

Art thou poor, yet hast thou golden slumbers?

O sweet Content!

Art thou rich, yet is thy mind perplexed?

O Punishment!

Dost laugh to see how fools are vexed

To add to golden numbers golden numbers?

O sweet Content, O sweet, O sweet Content!

Dekker, *Content*.

THE WRITER'S FORUM

NEWS FROM OUR READERS

Conducted by John Patten.

*In writing to the forum, kindly address all letters to the
Forum Editor, care The Writer's Digest, Butler Building,
Cincinnati, Ohio. And remember, the Forum wants to hear
from you on any subject of interest to writers.*

LETTERS to the Forum have been rather few and far between this past month, but that, no doubt, is due to the fact that our little department is young yet, and hasn't thoroughly made the acquaintance of all our readers. There are so many subjects pertaining to our profession, of vital interest to all of us, that I feel sure that these few pages allotted to our department will soon become the clearing house for many helpful ideas.

You all have a lot of suggestions and plans that can be briefly discussed in letters that will be of real benefit to others. Make your letters interesting and "peppy" and when you criticise, make it constructive criticism—but please, let's not have a lot of complaints. Mr. Garlough often reminds us that "helpfulness" is the whole policy behind *The Writer's Digest*, and chronic complaints are not helpful.

Word has reached the Forum recently that Warren H. Miller, author of "The American Hunting Dog" and several other books, has sailed on a 10,000-mile trip to

New Guinea, Java, Borneo, and Sumatra. Mr. Miller intends to gather new material for books on outdoor life and travel conditions in these countries. Mr. Miller is quoted by an interviewer as saying: "Very little has been written about these countries, because travel restrictions there have prevented travellers and tourists from entering all save Java. I hope to be able to get through the restrictions in the company of judges or some officials. If possible, I will visit the land of the Pygmies." Mr. Miller was an engineer by profession, but served eight years as the editor of *Field and Stream*. His books on outdoor life and travel conditions have always been based on his own personal observation.

In a recent letter to the editor of *The Writer's Digest*, Mr. Paul Gulick, of The Universal Film Mfg. Company, tells of a campaign that Mr. John C. Brownell, scenarie editor for *Universal*, is making to secure new film stories. The following notice explains Mr. Brownell's wants and will,

we hope, enable a number of our readers to submit suitable stories:

\$100.00 FOR A STORY.

To Newspaper Men:

The Universal Film Mfg. Co. is planning to make a series of two-reel films dealing with newspaper life. We want you to write the stories and we are willing to pay \$100 for each one we accept.

Don't try to write a movie story. We will attend to that. Write the best newspaper experience yarn you ever contributed to your own paper. Or possibly the best newspaper story you know never got into the paper at all. Send that one, but change the names, dates and places. It may be that this story will open up a new field for you.

Address the stories to

JOHN C. BROWNELL,
Scenario Editor, Universal Film Mfg. Co.,
1600 Broadway, New York City.

Letters from our old friends are always welcome, for they show us that we are maintaining the standard that first established their interest in *The Digest*. M. V. S. is one of the old standbys, and we congratulate him upon his recent success.

Dear Mr. Editor:

To prevent another writer's mss. going astray, please permit me to say that in the December issue, "What Writers Are Doing," you name (referring to me) *The Boy's Magazine*, Southport, Pa. It should be Smethport.

For this department you may note that I've had the following stories published: "The Miracle," a juvenile golf story in the August *Boy's Comrade*, St. Louis, Mo.; "Toujours La Tour," a basket ball story in the December *Boy's Magazine*, Smethport, Pa.; and a story, "The Miracle Watch," in the *Lamp*, Garrison, N. Y.

Wishing you a Merry Christmas and a big year for the *Digest*, I am,

Sincerely yours,

M. V. S.

We are always glad to hear from friends who are starting on the right road, and so the following letter is quoted with our heartiest congratulations. We are especially glad to note what Mr. Mandall says concerning practice and patience. Down at the *Digest's* office they have a favorite expression—work and perseverance, but work and perseverance or practice and patience—what matter's which. They both accomplish the desired results so choose for yourself. And here is Mr. Mandall's letter:

SEDR0 WOOLLEY, WASH., Dec. 30, 1921.

The Writers' Digest, Cincinnati, Ohio:

DEAR EDITOR—A year has come and gone since I received the first copy of "Successful Writing" (later *Writers' Digest*). I studied these magazines with more or less enthusiasm until I found an article by Thomas Thursday, telling of his

first attempt at literary work, and of the success he has had in that field. How his first story, "Thomas Jefferson Sweeney," sold for forty big "Iron Men." This fired my ambition. Surely if Mr. Thursday could turn out a forty-dollar story right off the reel, there was no reason in the world why I couldn't do, if not quite as well, at least nearly so.

How much is forty dollars? I say a mere pittance. Forty dollars doesn't demand Income Tax to be paid. Forty won't buy a kitchen range. It won't buy a decent suit of clothes, and it won't pay a bootleg fine. For all practical purposes a million dollars, and a million and forty dollars, are so nearly the same that even the owners would be unable to tell the difference.

Now that we understand how infinitesimal forty "bucks" are, I can, with well concealed pride say, that my first story brought within this small margin, the same amount as Mr. Thursday's did. And this notwithstanding the fact that he had the first choice of the days of the week to choose his name from.

I am not given to bragging, but on the Q. T., I believe I can, by a little practice and a lot of patience, write a story pointed enough to penetrate to a place in the sun.

Wishing you a very Prosperous and Happy New Year, I am, as ever,

Respectfully yours,

F. O. MANDALL.

Perhaps there are several writers located in New York City who will be interested in the organization of a new writer's club. If so, the following communication will be of interest:

A writer of special articles for magazines, but who is also interested in fiction writing, wishes to get in touch with professional writers in New York City (men and women) who may be interested in becoming members of a congenial group to be organized for the mutual exchange of ideas, etc. Address: XYZ, c/o THE WRITER'S DIGEST.

IN HONOR OF BR'ER FOX AND BR'ER RABBIT

Although Joel Chandler Harris died thirteen years ago, the 73rd anniversary of his birthday was celebrated in many schools and homes, this month. He was born in Eatonton, Georgia. In the oak and hickory woods near the old plantation lived Br'er Fox and his cronies; there in the big red road Br'er Rabbit and the little rabbits came out at dusk to play, and there, around many a cabin hearth fire, white children and black listened to tales of the creatures. It was an environment that was shared by all children of that place and time; but one, a little, timid, red-headed, freckle-faced boy held the tales in his memory and later gave them to the world in a form that has moved thousands of children to love and laughter.

BETTER ENGLISH

This department is intended as an aid to the writer who is striving to improve his English. From month to month it will include correct synonyms—rhyming words—correct spelling—rules on correct usage, etc., etc. Communications to this department will be welcome.

STYLE—AND THE MAN

BY N. TOURNEUR.

WHAT is style—that which so many authors and other literary men and women yearn to attain, but after the manner merely of R. L. S. and his “sedulous apeing,” and without the stern self-direction to which he submitted himself? Style is as Buffon tersely phrases it, “the man himself.” In other words, the man or woman, who has not arrived at individuality of style, has not yet attained individuality of thought. Style, then, represents individuality and reveals all its possessor’s prettinesses, graces, or uglinesses, just as he may have endued or neglected himself and his powers of self-expression. For style is not the trick of window dressing.

Good style must have certain fundamental qualities. Paramount of these is clearness of expression, for the aim of every one who writes is to convey his meaning to another. If then his expression is not clear and distinct, or if it admits of more than one construction with regard to the effect desired to be conveyed, the writer has failed to effect his purpose. Clearness of thought and imagination lead to clearness of style, for it is hardly possible for a writer to visualize distinct images, if he sees them but as in a glass darkly. The trap that catches the average literary man, stodgily feeling along for style, is much of his own making. Almost insensibly he falls into the habit of thinking that to write authoritatively and easily does the trick. But, all that he does do is to reveal the shallowness of his individuality.

The second quality of good style is energy, or, again, a strength of expression, catching the attention of the reader, and arousing his interest. To convey one’s idea with force, words are selected, not for their beauty, but for their vigour, vividness, and freshness. The use of specific rather than general terms reinforces this quality of good style. The fewer the words used, the more dynamic the expression.

The third quality of style is variety, and to secure it calls for a large vocabulary, a

knowledge of grammar and rhetoric, that the average author ignores. Yet, Kipling has not been above poring over his dictionary and English grammar. But, then, Kipling likes to know the tools of his trade.

Variety is something more than judicious use of synonyms and long and short words, sentences, and paragraphs. By altering the structure of a sentence, variety and strength may be secured. Often a simple declarative sentence can be changed into an interrogative or an exclamative with surprisingly good effect. A suitable adjective may express more than a sentence; a single verb go better than a lengthy explanation, how some one acted. By contracting clauses into phrases or words, complex sentences may be altered into simple ones, and simple sentences easily turned into complex, with cumulative effect in narrative, by the expansion of a word or phrase.

The first step, toward attaining an individual style, after all is said, is to put good, vital, significant things into your life. The second step is to be your own best self consistently and persistently. The third step is to acquire a tender literary conscience, instant in declaring error, and telling the good from the base in matters of self-expression. The fourth, and the sum of all, is to be sincere toward life, sincere toward one’s self, and to render in words one’s honest impressions and thoughts fearlessly.

As one is, so is his or her style. And so the style of Oscar Wilde, and of others, tells its own story to those who can penetrate the inner sense informing it. Buffon is startlingly correct.

Synonyms

consternation, n.—alarm, amazement, astonishment, astounding, bewilderment, dismay, fear, horror.

consume, v.—absorb, appropriate, assimilate, burn, decay, destroy, devour, eat up, employ, expend, occupy, pine, ravage, spend, squander, use, utilize, waste, wither.

continue, v.—abide, endure, last, persevere, persist, proceed, protract, remain, stay.

contrast, v.—compare, differentiate, discriminate, oppose.

cost, n.—charge, compensation, disbursement, ex-

penditure, expense, outgoings, outlay, payment, price, worth.

cover, n.—cloak, clothe, conceal, hide, meet, over-spread, palliate, protect, screen, secrete, secure, shelter, shield.

craving, n.—appetite, itching, longing, strong desire.

crime, n.—abomination, enormity, felony, misdeed, misdemeanor, offense, sin, wrong.

crush, v.—break, conquer, crumble, demolish, overpower, pound, pulverize, triturate.

cunning, n.—art, artifice, business, chicanery, craft, deception, dodge, duplicity, guile, intrigue, maneuver, stratagem, underhandedness, wiliness.

gaiety.—animation, blithesomeness, cheerfulness, finery, gaudiness, glee, good humor, happiness, harmony, high spirits, hilarity, joviality, joyousness, liveliness, merriment, mirth, show, sprightliness, tawdriness, vivacity.

garrulous.—chattering, loquacious, talkative, verbose.

gather.—accumulate, amass, assemble, collate, collect, congregate, convene, convoke, garner, glean, infer, learn, muster, sum.

general.—common, commonplace, customary, everyday, familiar, frequent, habitual, normal, ordinary, popular, prevalent, public, universal, usual.

generous.—bountiful, chivalrous, disinterested, free, free-handed, free-hearted, liberal, magnanimous, munificent, noble, open-handed, open-hearted.

genial.—balmy, cheering, comfortable, cordial, festive, friendly, hearty, joyous, merry, restorative, revivifying.

get.—achieve, acquire, attain, earn, gain, obtain, procure, receive, secure, win.

gift.—benefaction, bequest, boon, bounty, bribe, donation, grant gratuity, largess, present.

give.—bestow, cede, communicate, confer, deliver, furnish, grant, impart, supply.

gloomy.—chap-fallen, cheerless, crest-fallen, dark, dejected, depressed, despondent, desponding, dim, disheartened, dismal, dispirited, downcast, downhearted, dusky, lowering, lurid, melancholy, morose, sad.

goal.—aim, design, destination, end, height of one's ambition, mark, object, post.

good.—advantage, benefit, blessing, boon, gain, interest, mercy, profit, prosperity, virtue, weal, welfare.

good-natured.—amiable, benevolent, benign, benignant, good-humored, good-tempered, humane, kind, kind-hearted, obliging, pleasant.

Rhyming Words.

EAN.

Bean, clean, dean, glean, lean, mean, wean, yeon, demean, unclean. Perfect rhymes, convene, demesne, intervene, mien. Nearly perfect rhymes, machine, keen, skreen, seen, green, spleen, between, careen, foreseen, serene, obscene, terrene, etc., queen, spleen, etc. Allowable rhymes, bane, mane, etc., ban, man, man, etc., bin, thin, begin, etc.

A sordid god, down from his hoary chin
A length of beard descends, uncomb'd, unclean.
—Dryden.

The Graces stand behind, a satire train,
Peeps o'er their head, and laughs behind the scene.
—Parnell.

ARCE.

Farce, parse, Mars, etc. Allowable rhymes, scarce.

ARB.

Barb, garb, etc.

ALM.

Calm, balm, becalm, psalm, palm, embalm, etc., whose plurals and third persons singular rhyme with aims, as calms, becalms, etc.

ALD.

Bald, scald, emerald, etc. Perfect rhymes, the preterits and participles of verbs in all, aul, and awl, as call'd, maul'd, crawl'd, etc.

ALL.

All, ball, call, etc. Perfect rhymes, caul, bawl, brawl, crawl, scrawl, sprawl, squall. Allowable rhymes, cabal, equivocal, etc.

AM.

Am, dam, ham, pam, ram, sam, cram, dram, flam, sham, swam, epigram, anagram, etc. Perfect rhymes damn, lamb. Allowable rhymes, dame, lame, etc.

ALT.

Halt, malt, exalt, salt, vault, assault, default and fault, the last of which is by Pope rhymed with thought, bought, etc.

Before his sacred name flies ev'ry fault,
And each exalted stanza teems with thought.

—Pope.

AMP.

Camp, champ, cramp, damp, stamp, vamp, tamp, clamp, decamp, encamp, etc.

ANCE.

Chance, dance, glance, lance, trance, prance, in-trance, romance, advance, mischance, complaisance, circumstance, countenance, deliverance, consonance, dissonance, extravagance, ignorance, inheritance, maintenance, temperance, intemperance, exorbitance, ordinance, concordance, sufferance, sustenance, utterance, arrogance, vigilance, expanse, inance.

AN.

Ban, can, dan, fan, nan, pan, ran, tan, van, bran, clan, plan, scan, span, than, unman, foreran, began, trepan, courtesan, partisan, artisan, pelican, caravan, etc. Allowable rhymes, bane, cane, plain, main, etc., bean, lean, wan, swan, etc., gone, upon, etc.

He withers at the heart, and looks as wan
As the pale spectre of a murder'd man.—Dryden.

EAM.

Bream, cream, gleam, seam, scream, steam, stream, team, beam, dream. Perfect rhymes, scheme, theme, blaspheme, extreme, supreme. Nearly perfect rhymes, deem, teem, be seem, misdeem, esteem, disesteem, redeem, seem, etc. Allowable rhymes, dame, lame, etc., limb, him, etc., them, hem, etc., lamb, dam, etc.

Learn hence for ancient rules a just esteem,
To copy nature is to copy them.—Pope.

OF IMPORTANCE TO EVERY WRITER

The New Edition of 1001 Places to Sell Manuscripts

THE great desk book for every writer who would keep fully informed regarding the market for manuscripts.

It brings to the writer the pertinent, exact information about a vast range of markets for book manuscripts, serials, short stories, articles, travel work, juvenile stories, essays, photoplays, post-card sentiments and mottoes, vaudeville sketches, plays, photographs, ideas, songs, humor—in fact everything in the way of literary material—that will enable the writer to dispose of his work to advantage. "1001 Places to Sell Manuscripts" is the great How to Sell, What to Sell, and Where to Sell Guide for all writers.

My copy of 1001 Places to Sell Manuscripts came today. I am much pleased with it. It is far and away better than the old book, of which I have a copy. It is certainly a book that every writer should have. I wish you success with your good work.—L. T. C., Oshkosh, Wis.

"1001 Places" came safely to hand as promised. Thank you. It seems comprehensive enough to prove helpful to "all sorts and conditions" of

writers. I expect to refer to it often.—I. T. J., Lansing, Mich.

"1001" arrived, and it is entirely satisfactory.—E. R., Peterboro, N. H.

I acknowledge with thanks copy of 1001 Places to Sell Manuscripts. I find it full of valuable suggestions.—J. N. K., Wasington, D. C.

"1001" received. Its make-up is good, its print is better, it gives ambition a real impetus.—N. L. C., Frankford, Ind.

This is the eleventh edition of this work. For twenty years it has been recognized as the standard guide to the market for all classes of literary material. No writer who is offering manuscripts for publication can afford to do without it. A single new market opened to you—a single sale of your least important manuscript—will more than repay its cost.

It will help you to sell manuscripts. **NOW READY. PRICE \$2.50.**

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JAMES KNAPP REEVE, Publisher, Franklin, Ohio.

THE EDITOR LITERARY BUREAU

Criticisms and Revision of Manuscripts

For more than twenty years this organization has been helping writers to perfect and to make salable their work. It was begun by Mr. James Knapp Reeve, who for more than half this period had it under his direct control. Mr. Reeve has now resumed this work and will give it his exclusive attention, and all manuscripts submitted will be read and advised upon by himself personally.

Mr. Reeve has for many years been engaged in various branches of literary work—as writer of fiction and miscellaneous articles for magazines which have had cumulative effect in giving a very full understanding of editorial needs and requirements. This experience can be applied to your own needs.

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Address: *JAMES KNAPP REEVE, Franklin, Ohio.

*Founder and former editor of The Editor.



BOOK REVIEW



FORTY-ODD YEARS IN THE LITERARY SHOP, by JAMES L. FORD (*Dutton*), shows us life from a newspaper man's point of view. It is crammed full of incidents, anecdotes, glimpses of famous people, and high events that have come under the author's pen through his decades of work in New York City. The book is especially rich in theatrical reminiscences, and divulges—for the first time in print, the author says—that Henry Watterson was once a player. How many people know that "The Old Homestead" had its origin in a variety sketch called "The Female Bathers?" Mr. Ford tells of a time when Tony Pastor offered prizes of half-barrels of flour, half-tons of coal, and dress patterns to induce respectable housewives to visit his theater on Saturday nights. Especially entertaining is Mr. Ford's account of William R. Hearst. He tells us that at first he could not take Mr. Hearst seriously. "He reminded me of a kindly child, thoroughly undisciplined and possessed of a destructive tendency that might lead him to set fire to a house in order to see the engines play water on the flames." The passing of time, however, has convinced Mr. Ford that Hearst was building better than he knew and that he had estimated the proportion of fools in the community with a perspicacity for which Mr. Ford had failed to give him credit.

"Current Opinion."

A DAUGHTER OF THE MIDDLE BORDER, by HAMLIN GARLAND (*The MacMillan Co.*)

If anyone should think that authors lead peaceful, uneventful lives and that fiction is merely the figment of their imaginations, let them read this fascinating autobiography in which Mr. Garland depicts a series of word pictures of an eventful life. Intertwined with fascinating "close ups" of the Klondike gold rush, Indian tepees, Wisconsin winters, and the rigors of rural life, is a romantic tale of love (with his own wife as the heroine) and a tale of filial devotion which is all too rare.

Mr. Garland has succeeded also in giving us intimate revelations of the lives of

eminent writers whose books we have read. He tells of his inspiration from men and women who have made history. For instance, one sees glimpses into the influence on him of John Burroughs, Ernest Thompson Seton, Theodore Roosevelt, Loreda Taft, whose sister Mr. Garland married, and other picturesque and statuesque pioneers of American literature. William Dean Howells appears to have been the chief mentor and patron of Mr. Garland.

Interest is sustained in every page. The picturization of the American Indian in his native home shows us intimate revelations in the heroic characters of Sitting Bull and chieftains of like caliber whom we are wont to regard as savages, but who were really great leaders of their people.

For a true "inside" history of mid-America, one should read this charming "true" novel which surpasses fiction in its charm of character and reveals the native nobility of the many men and women of the soil who have formed the backbone and sinew of our American people.

The Editorial Needs of the D. C. Cook Company.

(Continued from page 22)

"In the Heart of the Home.—Is a department that needs no explaining.

"In the Great Outdoor World.—Writers for this department have a wide range. Articles that are offered should be accompanied by photographs. These articles may be from 1000 to 1200 words in length.

"Seasonable Material.—A certain proportion of material for articles is suitable for use only during certain seasons of the year. Manuscript of this nature should reach us for consideration at least three months in advance of time of publication.

"There are five special days in which readers are greatly interested and for which we get out special numbers. These days are new Year's, Easter, Fourth of July, Halloween, and Christmas. We will be glad to have writers keep each day in mind, and send us articles telling our readers things to do and to make and giving inter-

Fortunes Going Begging

Photoplay producers ready to pay big sums for stories but can't get them. One big corporation offers a novel test which is open to anyone without charge. Send for the Van Loan Questionnaire and test yourself in your own home

A SHORT time ago a Montana housewife received a handsome check for a motion picture scenario. Six months before she had never had the remotest idea of writing for the screen. She did not seek the opportunity. It was thrust on her. She was literally hunted out by a photoplay corporation which is combing the country for men and women with story-telling ability.

This single incident gives some idea of the desperate situation of the motion picture companies. With millions of capital to work with; with magnificent mechanical equipment, the industry is in danger of complete paralysis because the public demands better stories—and the number of people who can write those stories are only a handful. It is no longer a case of inviting new writers; the motion picture industry is literally reaching out in every direction. It offers to every intelligent man and woman—to you—the home test which revealed unsuspected talent in this Montana housewife. And it has a fortune to give you if you succeed.

Send for the Free Van Loan Questionnaire

H. H. Van Loan, the celebrated photoplaywright, is responsible for the invention of the novel questionnaire which has uncovered hidden photodramatists in all walks of life. With Malcolm McLean, formerly Professor of short story writing at Northwestern University, he hit upon the happy idea of adapting the tests which were used in the United States Army, and applying them to this search for story-telling ability.

The results have been phenomenal. In the recent J. Parker Read, Jr., competition all three prizes amounting to \$5,000 were awarded to students of the Palmer Photoplay Corporation, which is conducting this search by means of the Van Loan Questionnaire.

The experiment has gone far enough to prove conclusively (1) that many people who do not at all suspect their ability can write scenarios; and that (2) this free questionnaire does prove to the man or woman who sends for it whether he or she has ability enough to warrant development.

Among the leaders who supervise the educational policy of the Department of Education of the Palmer Photoplay Corporation are:

THOMAS H. INCE, *Thos. H. Ince Studios.*

FRANK E. WOODS, Chief Supervising Director *Famous Players-Lasky Corp.*

LOIS WEBER, *Lois Weber Productions, Inc.*

C. GARDNER SULLIVAN, Author and Producer.

JAMES R. QUIRK, Editor and Publisher *Photoplay Magazine.*

ALLAN DWAN, *Allan Dwan Productions.*

ROB WAGNER, Author and Screen Authority.

An evening with this novel device for self-examination is highly fascinating as well as useful. It is a simple test applied in your own home. Its record is held confidential by the Corporation.

The Palmer Photoplay Corporation offers you this free test because

Scores of Screen Stories are needed by producers

Scores of good stories could be sold at once, if they were available. The Palmer Photoplay Corporation exists first of all to sell photoplays to producers. Its Educational Department was organized for one purpose and one only—to develop screen writers whose stories it can sell.

Look over the list of leaders in the motion picture industry who supervise the educational policy. These leaders realize (1) that the future of the screen drama is absolutely dependent upon the discovery and training of new writers. They realize (2) that writing ability and story telling ability are two entirely different gifts. Only a few can write; many can tell a story, and, with training, can tell it in scenario form. The Palmer Photoplay Corporation is finding these story tellers in homes and offices all over the land.

You are invited to try; clip the coupon

The whole purpose of this advertisement is to invite readers of the *Writer's Digest* to take the Van Loan Questionnaire test. If you have read this page up to this point, your interest is sufficient to warrant addressing the invitation to you directly. In all sincerity, and with the interests of the motion picture industry at heart, the Palmer Photoplay Corporation extends you its cordial invitation to try. Who can tell what the reward may be in your case?

For your convenience the coupon is printed on this page. The questionnaire is free and your request for it incurs no obligation on your part.

PALMER PHOTOPLAY Corporation, Dept. of Education, W. D. 2
124 West 4th St., Los Angeles, Cal.



PLEASE send me, without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test, I am to receive further information about your Course and Service.

NAME

ADDRESS

esting information in keeping with the occasion.

"Report on Manuscript.—Manuscript received before the 25th of the month will be reported on by the fifth of the month following. All manuscripts received after the 25th will be held over to read the following month. To insure prompt service, endeavor to submit manuscript early in the month.

"Prices for Manuscript.—The prices on article manuscripts vary, but an average for feature articles used in the *Boy's World* is four to five dollars a thousand words."

Writing for these juvenile publications is an interesting field to develop and the writer of both fiction and non-fiction, who will conform to the specifications, and the spirit of the house should find a steady and lucrative field for his work.

THE WRITER'S MARKET

All up-to-date and accurate information regarding suspended or discontinued publications, the needs of various publications and publishing houses as stated in communications from editors and announcements of prize contests in any way involving the literary profession will be found in this column.

MARKET QUERIES

A department devoted to suggesting possible markets for your manuscripts. In writing to this department PLEASE OBSERVE THE FOLLOWING RULES: (1) Address all questions to THE QUERY MAN, c/o The Writer's Digest. (2) DO NOT SEND YOUR MANUSCRIPTS. (3) Describe your manuscript in not more than fifty words. Questions of greater length will not be printed. (4) Enclose a stamped self-addressed envelope if you wish a direct reply. (5) Remember, there is no attempt to guarantee a sale of your manuscript. The Query Man will suggest a list of possible markets and he will conscientiously try to list the best possible markets.

J. B. S., Meadville, Pa. Do newspaper syndicates pay better prices for short stories and poetry than do the magazines?

Answer. No, the prices paid by the leading magazines, to new writers especially, are usually better than can be obtained from syndicates. Replying to your further questions: It is doubtful if you can find place for a lampoon upon any school of medical practitioners. You must remember that these may be among the readers or subscribers of the magazine to which you would offer your material, and the editor would not care to offend any class of his patrons. As to the meaning of "human document": It may be either an article dealing with the personality of a real person, or it may be fiction so vivid and realistic that it appears to be depicting actual human beings. The difference between a love story and a sex story is that the former deals with the purely idyllic love element; while the other is a story of love based upon passion or physical attraction.

E. G., Coleman, S. D. Where could I sell a story of twenty-five hundred words, written in the first person, concerning a veteran ball player and the game that made him quit baseball?

Answer. A story told in the first person is rarely told in the best or most acceptable manner. This method is apt to lead to discursiveness, and it puts the story at one remove further from the reader, and consequently it is not so vital or realistic as when the dialogue and action are placed directly upon the page by the writer with-

out this intervening machinery. A good story of baseball would be in line with the needs of almost any of the popular story magazines, such as *Top Notch*, 79 Seventh Ave., New York; *The Open Road*, Boston; *Action Stories*, 366 Fifth Ave., New York; *Adventure*, Spring and McDougal Sts.; New York; *All-Story Argosy*, 280 Broadway, New York; *Brief Stories*, Philadelphia; *Ace High*, 799 Broadway, New York. *The Base Ball Magazine*, 70 Fifth Ave., New York, while not often using fiction, might take a thoroughly good baseball story.

J. B. S., Meadville, Pa. What is meant by the "eternal triangle"?

Answer. The eternal triangle is the story in which two men and a woman, or two women and a man. Usually one of the couples is married, while the third party figures as the paramour or the lover. "on the side." This is a motif much used in short French fiction; and stories based upon this situation are acceptable to American magazines of the sophisticated type.

E. H. R., Bridgeport, Conn. Where can I sell a story of 7,500 words—containing little dialogue but plenty of action and a good fight scene?

Answer. It is very difficult to suggest markets for a fiction story that we have not seen. You name elements that go far toward making a desirable story for the magazines that especially want action stories. But its acceptance will depend entirely upon how your material is used, and we can hardly do more than to say that such publications as *Adventure*, *Everybody's Magazine*, *Action Stories*, *Ace High*, *Wayside Tales*, *The Munsey Co.* and *Street and Smith*, are always glad to consider such material.

C. A. J., South Hammond, N. Y. Where can I sell an article on the manufacture of paper, dealing with the subject from the tree in the woods to the finished product? Also, where can I sell news from the northern New York-Canadian border?

\$1,000.00 for Two Days' Work

That's What a Prominent Author Recently Received for a Single Short Story.

One of the most remunerative fields in writing is that of the short story. The demand has far exceeded the supply for years—and will doubtless continue to do so for many years to come. The great majority have still to learn just WHAT the editors want and HOW to tell the story in a fascinating, interest-holding manner. You and every other aspiring writer of today will do well to build your career on a solid foundation—you must learn what knowledge is ESSENTIAL before you start to write short stories.

HE STARTED AT THE BOTTOM TOO

This author who received \$1,000 for two days' work, started at the bottom of the ladder—just as you are doing. But he had set his target before he started to shoot—he knew just WHAT he intended to write and just HOW to go at it. In other words, he had a TRAINED mind. He had looked far ahead and he had seen the necessity of a proper start. Then he secured it—and naturally, he succeeded. Any ambitious writer can do the same thing IF HE OR SHE WILL ONLY LEARN HOW.

THE "IDEAL" COURSE IN SHORT STORY WRITING

will give you this necessary knowledge—and invaluable hints and suggestions that will enable you to sell your manuscripts as fast as you finish them. It is all written in a clear, understandable style that permits you to readily grasp every important point. The twenty-five lessons of this course, in type-writer type on 8 x 11 pages, cover every factor in the writing of successful short stories—you secure the benefit of years of experience by past masters in the art of writing the short story.

WHAT TO WRITE

The "IDEAL" Course tells you the type of story each publisher wants—and the only kind he will buy—it tells you how to choose a theme, what constitutes a plot, how to build it, and a thousand and one essentials in the construction of a short story that will hold your reader's interest through the last paragraph.

HOW TO SELL

And it tells you in detail just how to market your manuscripts. Different publications appeal to different classes of readers—you must know what each publisher wants. If you have written many MSS. and kept track of the postage used on each, you'll appreciate the value of knowing WHERE to send your story to insure its ready sale the first time you send it out.

SPECIAL OPPORTUNITY OFFER---GRASP IT NOW

One of the greatest aids to the aspiring writer is the WRITER'S DIGEST—a monthly publication devoted to the interests of writers in every branch of the literary profession. The valuable information contained in its feature articles is from the pens of some of the country's most prominent authors, and its helpful pages will keep you in constant touch with the particular field of writing in which you're interested. The yearly subscription to THE WRITER'S DIGEST is \$2.00 and the price of the course is \$10.00. For a limited time ONLY, you can secure both for \$10.00. If already a subscriber, your subscription will be extended. But you must act PROMPTLY, for this offer may be withdrawn at any time. Detach and mail the coupon below, TODAY, and get started RIGHT—you'll never regret it. When the course is delivered, pay the mail carrier \$10.00 in full settlement for both. You can do this with full confidence of receiving your money's worth—our money-back guarantee gives you complete protection. Back of it is a national reputation for fair dealing with thousands of satisfied customers.

Short Story Department **THE WRITER'S DIGEST** 903 BUTLER BUILDING CINCINNATI, OHIO

THE WRITER'S DIGEST, 903 Butler Building, Cincinnati, Ohio.

Gentlemen: Please send me the "IDEAL" COURSE ON SHORT STORY WRITING and enter my name to receive THE WRITER'S DIGEST for one year.

I agree to pay mail carrier \$10.00 in full settlement for both the course and 12 numbers of the magazine. It is understood that if I am not satisfied, that the lessons and magazine can be returned within three days from their receipt, and my money will be refunded in full at once, without question.

Name..... Street.....

City..... State.....

Answer. Try your paper article with *Paper*, 131 East 23rd St., New York; *Paper Makers' Journal*, 26 South Hawk St., Albany, N. Y.; *Paper Mill and Wood Pulp News*, 154 Nassau St., New York. For your news articles, correspond with leading papers in New York, Boston, Albany, Hartford, Syracuse, Rochester and Buffalo, showing what you have to offer and stating briefly the general character of the material that you can submit in the future.

F. L. D., Applegate, Mich. I have an article telling how to make temporary repairs to an automobile when far from a garage. Where can I sell it?

Answer. Try *Automobile Mechanics*, 512 N. Washington Ave., Minneapolis; *Automobile Dealer and Repairer*, 71 Murray St., New York; *Farm Mechanics*, 1827 Prairie Ave., Chicago.

E. B., Waukesha, Wis. Can you advise where to dispose of a book entitled, "Teddy Bear Stories for Little Folks"?

Answer. First, we think your title is unfortunate, as we have had Teddy Bear served up for little people in pretty nearly every conceivable manner. By all means try to find a more original title. Most of the standard publishing houses give attention to books for children. We might name Henry Altemus Co., Philadelphia; D. Appleton & Co., Barse & Hopkins, A. L. Burt Co., Cupples and Leon, R. F. Fennew & Co., New York.

J. B. S., Chester, Pa. Kindly name a few publishers who would consider a book manuscript of Chinese-American short stories—sordid tragedies of the underworld realistically treated.

Answer. It is extremely difficult to find a publisher who will take up a book of short stories, unless the author has made a decided reputation with such work. A volume of Chinese-American stories might have more than an ordinary chance although we cannot encourage you to hope for very much. Would suggest that you correspond with the George H. Doran Co., 244 Madison Ave., Alfred A. Knopf, 220 West 42nd St., Boni and Liveright, 105 West 40th St., New York.

E. M. C., Big Rock, Tenn. Please suggest a market for a story of about 4,550 words, told in verse.

Answer. It is exceedingly difficult to find place for anything of this length done in verse, but you might try it with *Poet Lore*, 194 Boylston St., Boston; *The Poetry Journal*, Copley Theater Building, Boston.

M. S., Wilmore, Ky. Where will I offer for sale lyric poems founded on Bible stories and incidents; also others of a semi-religious character?

Answer. If the poems and articles are short and suitable for children they might be tried with the following list: *American Messenger*, 101 Park Ave., New York; *Baptist Worker*, Granite, Okla.; *Catholic World*, 120 West 60th St., New York; *Christian Endeavor World*, 31 Mt. Vernon St., Boston; The David C. Cook Co., Elgin, Ill.; *Forward*, Witherspoon Bldg., Philadelphia.

F. D. H., New York City. Can you suggest markets for series of articles on the following subjects: Women Who Have Helped Make History, Dreamers Whose Dreams Came True, Thrilling Days of the World, Blue Ribbon Boys of the Past and Present.

Answer. The first and second may properly be offered to any of the leading women's publications. The second also to *Everybody's*, *Success*, *The American* (New York), the third to the *American*, *Everybody's*, *Leslie's Weekly* (New York), *The Open Road* (Boston). The fourth to any of the standard juvenile publications.

R. C. W., Berkeley, Cal. Where would you sell Irish peasant stories and sketches of peasant life (imaginative)?

Answer. Such sketches, if well done, would merit attention from a number of good publications. Would particularly suggest *The American Magazine* (381 4th Ave., New York), *Leslies Weekly* (New York), *The Open Road* (Boston), *Social Progress* (Chicago), *People's Home Journal* (New York).

D. H. S., Denver, Colo. I have copyrighted a new idea in comic pictures. Where will I find a market for them?

Answer. If you have incorporated your idea in scenarios it would be well for you to offer them to the Fox Film Corporation, 10th Ave. and 55th St., New York City; The Mack Sennett Studios, Los Angeles, Cal.; Pathe Company, 125 West 45th St., New York City; The Vitagraph Co., East 16th St. and Locust Ave., Brooklyn, N. Y.

Dw. M., Quebec, N. C. Please advise where photoplay synopsis based on Western background, but not distinctly a Western story, would find a market?

Answer. This might be sent to Famous Players-Lasky Film Corporation, 4811 Fountain Ave., Los Angeles, Cal.; Fox Film Corporation, 10th Ave. and 55th St., New York City, and the Froman Film Corporation, Times Bldg., New York City.

W. W. E., Hagerstown, Md. Please suggest possible buyers of four and eight-line verses suitable for post and greeting card use.

Answer. Try the following: A. M. Davis Co., 530 Atlantic Ave., Boston; Campbell Art Company, Elizabeth, N. J.; American Art Works, Coshocton, Ohio; Charles S. Clark Co., 261 West 36th St., New York City; Milner Bros., 367 Park Ave., Brooklyn, N. Y.; Gibson Art Co., Cincinnati.

J. R. W., Washington, D. C. Please indicate market for stirring 5,000-word romance of the South.

Answer. The same difficulty here that we have instanced in other cases. We think we shall have to abandon the effort to name markets for stories, as it cannot be done with any definiteness unless one has read and analyzed the manuscript in question with a view to its special fitness to certain publications. Any guess work based on mere statement of title or character of story would be harmful rather than helpful (this applies to fiction stories only). We may say that in

\$100,000 IN CASH PRIZES

Upwards of this amount is offered *every month* for competition in the United States: the individual prizes ranging from \$5,000 down. Average number of prizes per month, seventy.

These prizes are for names, catch phrases, picture titles, poster designs, advertisement writing, descriptions, slogans, inventions, new uses for products, new ways of earning money, story writing, essays, music, photo plays, amateur and professional photography, practical household suggestions, cooking recipes, bright sayings of children, short letters on various subjects,—in fact, every conceivable kind of contest.

On the 15th of the month we issue a list showing such contests for cash prizes conducted by reliable business houses, newspapers, magazines, associations and others in the United States.

It costs you nothing to enter these contests. You will never find in our lists any canvassing or subscription schemes—any prize autos, face puzzles or any other catch plans. We show nothing but first-class propositions from the best rated and most reliable concerns in the country and have no paid notices or advertising.

Our lists give you the names and addresses of those who offer the prizes, what the prizes are given for and all other information needed by you to compete for the money offered.

For \$1 we put your name on our books, as a subscriber, and give you four months' service, consisting of four consecutive monthly lists, and issued on the 15th of each month and extra lists and bulletins at other dates, so as to keep you posted on all reliable contests advertised in the United States during the four months. For \$2.50 we give you this full service for one year. For twenty-five cents (stamps or silver) we send you one list only, the list published the 15th of the month your letter is received.

Many of our yearly subscribers receive from us each month more than our lists would cost them for an entire year, by taking advantage of one or more of the following offers: We pay for suggestions which will improve these lists. For clippings of contests you see advertised. For information about contests that are proposed or planned, which can be used by us. We pay for names with full address of people who would be interested in these lists.

We send out circulars. From especially good names, such as writers and would-be writers, we have secured from 25 to 50 per cent as subscribers. You can do the same, mailing our circulars, keyed with your initials or name. We furnish the circulars free, and on the first of each month pay you 35 cents for every subscriber you get. The only cost to you is the postage and envelopes.

These offers are only made to yearly subscribers.

Reference: National Bank of New England, East Haddam, Conn.

THOMAS & COMPANY

PUBLISHERS OF LISTS

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EAST HADDAM, CONN.

a general way romantic love stories, well worked out, might be offered to *Love Stories Magazine*, *People's Home Journal*, *Munsey's Pictorial Review*, or other standard publications of the popular class.

A. K. B., San Francisco, Cal. Could you suggest possible markets for article featuring Mr. Leighton's Co-operative Cafeterias?

Answer. If your article deals largely with the personality of Mr. Leighton in a manner which shows to what particular attribute or policy he owes his success, and recounts unusual methods or special ability leading to that success, it might find place with *The American Magazine*, *Success* (New York), *The National* (Boston), or with the California newspapers for their Sunday editions.

C. B., Ft. Worth, Texas. Do you know any corporation, firm, or individual that will write a story from a detailed synopsis?

Answer. We do not know of any organization which would undertake such work; if you believe that the detailed synopsis of which you speak contains a story idea, endeavor to work it out for yourself. If you would give it time and study you might be able to develop an aptitude for writing.

S. E. N., Friendship, Wis. Please let me know if material such as the enclosed has any value in dollars and cents?

Answer. We regret to say that it is almost impossible to sell this sort of work, but if you have other finished skits, like the one on the baby that became a pastry cook, you might try them with *The Home Friend Magazine*, Kansas City, Mo.; *Farmer's Wife*, St. Paul, Minn.; *Household Journal*, Batavia, Ill.; *Everywoman's World*, 62 Temperance St., Toronto, Can.; *Genlewoman*, 649 West 43rd St., New York City.

P. S. P., Little River, Kansas. Can you suggest a market for short stories, 1,000 words or more, with no unnecessary description and a touch of the tragic? Is there a market for short stories in book form by unknown authors?

Answer. Short stories of the nature indicated, if well done, should be tried with *Brief Stories* (Philadelphia), *The Black Cat* (Highland Falls, N. Y.), *Live Stories* (New York), *Wayside Tales* (Chicago). There is no market for short stories in book form except by writers who have established a definite reputation.

L. A. M., Rochester, N. Y. Would you kindly suggest a market for short articles of a metaphysical nature?

Answer. Try the *Nautilus* (Holyoke, Mass.), *The Dial* (152 West 13th St., New York).

Miss C. Birmann, Greenville, N. Y. Is it necessary to have a story typewritten before sending to an editor? (2) Should it be very neat? (3) Would he be influenced in his estimate of the story by these factors? (4) Where would a snappy story find its best market? (5) What is the usual price per word?

Answer. It is always to the interest of the author to have his story neatly and correctly typed, with close attention to spelling, punctua-

tion, paragraphing, etc., before sending to editors for consideration. These have to do with his impression of the story, and consequently, his possible acceptance. A snappy story would find its best chance of acceptance in such magazines as *Follies*, *Live Stories*, *Telling Tales*, *The Black Mask*, *Ace High*, etc., all of New York. The price per word varies according to the magazine and the class of material, but will usually run from ½ cent a word up.

Prize Contests

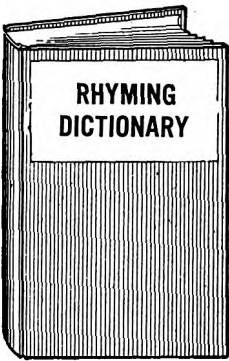
Watson Medicine Co., Yuma, N. C., is offering a prize of \$5.00 for the best slogan for their medicine, "Iron-Pep," a scientific preparation for the system, stomach, liver, kidneys, and bowels. Their present slogan is "Restores Health and Makes Life Worth Living." If you can write a better slogan in ten words or on before April 1, 1922, send in your slogan and you may win. Contest closes April 1, 1922.

Five dollars each month for the best criticism under 200 words of what the writer believes to be the most distinctive story in that month's issue, *Little Story Magazine*, is being offered. Address The Editor, *Little Story Magazine*, 805 Drexel Bldg., Philadelphia, Pa.

Film Stories, New York, conducts a weekly contest in poetry, which is open to all. The poetry must not contain under eight or over sixteen lines, the subject being your favorite screen star, of which your brightest and most original expression must be shown. All the verses printed are paid for at the rate of \$2.00, and a special award of \$10.00 is given to the best one printed in each issue. Address, "The Rhyming Reel," *Film Stories*, 79 Seventh Ave., New York City.

Mrs. F. S. Coolidge offers \$1,000 for a string quartet, the winning composition to have its initial performance at the Berkshire Festival of Chamber Music in 1922 at Pittsfield, Mass. Manuscripts should be sent to Hugo Kortschak, care of Institute of Musical Art, 120 Claremont Ave., New York City. The competition will remain open until April 15, 1922.

Ten prizes are offered for new one-act plays by the *Little Theatre Magazine* suitable for Little Theatres. One-act plays on any subject, and not to run over twenty minutes using any period or type of character desired, are needed by all Little Theatres, therefore, the *Little Theatre Magazine* will offer prizes for the best plays submitted on or before July 1, 1922. Authors may hold title to all plays for professional use, but no royalty can be demanded for the use in Little Theatres. Each month *The Little Theatre Magazine* will publish one or more of the plays and the subscribers shall be the judges of the winning plays. 1st prize, \$25; 2nd, \$15; 3rd, \$10; 4th, three years' subscription to the *Little Theatre Magazine*; 5th, 6th, 7th, 8th, 9th and 10th prizes, a one-year's subscription to the *Little Theatre Magazine*. Be sure to keep a copy of your manuscript, as no return will be made of the ones received by the magazine. A special prize will be awarded to the first writer whose play is acceptable for publication.



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THE BOOKPLATE CHRONICLE, 17 Board of Trade, Kansas City, Mo., uses articles on Bookplates, old and modern. They pay for material on acceptance and report from a fortnight to a month on the same. The Editor is Alfred Fowler.

CANDID OPINION, Prescott, Ark., edited by H. B. McKenzie, "buys few manuscripts—only articles of criticism or of a literary or political nature. No poetry or war stories. Free lance stuff accepted, but nothing anti-religious or risqué." They report within one week, and pay on acceptance.

LOVE STORY MAGAZINE, 79 Seventh Ave., New York, edited by Anita Fairgrieve, writes: "We use romantic and emotional melodrama. Stories must be clean and have 'glamour!' Perhaps the best idea I can give is by saying that we want stories of the Bertha M. Clay type, brought up to date. We cannot use introspective tales, sex stuff, sophisticated fiction nor farcial material. We do not buy poetry. Our present special need is for novelettes of 15,000 to 25,000 words; short stories about 5,000 words, and fillers—always fillers—2,000 or 2,500. We report within a week usually, and pay on acceptance."

THE PACIFIC REVIEW, University Station, Seattle, Wash., writes: "We are always glad to consider articles on social, literary, economic, or current historical subjects. We are especially desirous of obtaining authoritative discussion on problems of the Far East and the Pacific World. These discussions should preferably be of not more than five thousand words. We also use critical articles, on any of the arts, and a limited amount of verse." The Managing Editor is Glenn Hughes.

THE DOUBLE DEALER, 204 Paronne St., New Orleans, La., uses "short stories not longer than 5,000 words at the longest; poems not longer than 35 lines; articles of literary criticism, upon matters of interest to the world of art appreciation." They use no photographs, and pay as a rule on publication.

INTERNATIONAL CINEMA TRADE REVIEW, Knickerbocker Bldg., 42nd St. and Broadway, New York City, writes: "Our magazine is published in six languages. The circulation is amongst members of the trade, not fans, and only specialized and technical articles are published." They pay on publication.

NATIONAL POLICE GAZETTE, 338 Pearl St., New York City, writes: "We offer no market for mss. We buy good clear photographs of sporting events or pretty girls, at uniform price of \$2 a print; \$3 if exceptional. Must have light backgrounds. All copy for publication is original, being written by editor or members of staff. Payment is made on acceptance." Ralph D. Robinson is the editor.

DAUGHTERS OF THE AMERICAN REVOLUTION MAGAZINE, Memorial Continental Hall, Washington, D. C., edited by Natalie Sumner Lincoln, writes: "This magazine is the official publication of the National Society, Daughters of the American Revolution. It publishes historical and patriotic articles, as well as the official news of the Society; has a department devoted to genealogy and heraldry, and a historical program is conducted by Dr. George M. Churchill, of George Washington University. The magazine

is published for the Society by J. B. Lippincott Company, of Philadelphia. The editorial offices are in Washington, D. C. We report on manuscripts within two weeks, and pay the current rates on acceptance."

MYSTERY MAGAZINE, 168 W. 23rd St., New York, uses "feature detective stories, 15,000 words. Short stories 3,000 to 5,000 words. Only good snappy detective and occult sketches wanted, with few characters, deep mysteries, surprised endings, all stories suited to young men and young girls. As hundreds of manuscripts come in each week, authors must wait until their stories are reached. Payment is made on acceptance, and all rights are bought. The authors are requested to name absolutely lowest price to avoid bickering."

POPULAR MECHANICS' MAGAZINE, 6 N. Michigan Ave., Chicago, Ill., uses photographs and accurate details of new developments in the fields of science, mechanics, invention, industry, and discovery. They report on manuscripts within a few days ordinarily, and pay on acceptance. J. L. Peabody is the Managing Editor.

THE MIDLAND, Box 110, Iowa City, Iowa, uses "short stories of literary value, especially those dealing with the life of the Middle West. Verse, informal personal essays, sketches dealing with life and nature in the Middle West." John T. Frederick is the editor.

GRIT, Williamsport, Pa., writes: "With small town and rural circulation, *Grit* needs articles that so appeal, also stories of odd, strange and curious the world over, including people, customs, habits, modes of living, etc. It needs descriptions of new inventions, means and methods that are practical, and adaptable, and of 'freaks of nature,' especially those particularly interesting to farmers. All articles and stories must be illustrated by photographs. Manuscripts are examined in order of receipt, and payment on articles of \$5 a column and up, on stories according to value, on photographs \$2 and up according to size and value is made on publication."

THE WIDE WORLD MAGAZINE, 83-85 Duane St., New York City, Francis Arthur Jones, American Representative, writes: "*The Wide World Magazine* deals with fact only. True stories of adventure are always acceptable. Stories of travel, accounts of queer customs in little-known parts of the world, curious photographs, etc., will always receive consideration. A copy of the magazine will show at once the kind of material we want. No fiction, no poetry. Manuscripts should be sent to Southampton Street; Strand: London W. C. 2, England. It would be well, however, for would-be contributors to write to Mr. Jones first acquainting him with the nature of the contribution, and he will be glad to advise whether it would be wise to send to London. We pay on acceptance if requested to do so. Our needs remain practically the same.

MOTION PICTURE MAGAZINE, 175 Duffield St., Brooklyn, N. Y., edited by Adele Whitely Fletcher, uses news, photographs, satirical articles, or stories on phases of Motion Pictures. Poems. All must deal with motion pictures.

POETRY, 543 Cass St., Chicago, writes that it uses original verse which has never been printed before. Harriet Monroe is the editor.

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THE BURLINGTON MAGAZINE, 755 Boylston St., Boston, Mass., is a monthly; per copy 1.00; per year, \$9.00. The Medici Society of America are now the publishers for the United States of the *Burlington Magazine*. This magazine numbers among its contributors the leading authorities in England, France, Germany, Italy, Spain, Holland, Belgium, and the United States. It is considered the best general journal of art in existence. Many of the most important recent discoveries in the history of art appear in its pages, both as regards Mediaeval and Renaissance art in Europe and the less explored fields of early Mohammedan, Chinese, and Indian Art.

THE STARS AND STRIPES, 44 G Street N. E., Washington, D. C., writes: "We are buying very little at the present time, though we are interested in looking over material, either prose or verse, relating to the World War. We use a few stories and reminiscences of the A. E. F., and pay for same on acceptance." All manuscripts should be addressed to Melvin Ryder, Associate Editor.

Business and Trade Publications

ELECTRICAL SOUTH, Grant Building, Atlanta, Ga., writes: "We use very little material from professional writers as articles of the class published are necessarily prepared by some one closely associated with the electrical business." Norman G. Meade is the editor.

PERSONAL EFFICIENCY, published by the La Salle Extension University, 4046 Michigan Ave., Chicago, edited by Chas. Henry Macintosh, reports: "We are in the market for specific business-getting and efficiency-producing articles from 1,000 to 2,400 words that will prove vitally interesting to progressive business men. For these we pay at the rate of one cent a word on acceptance. We are also planning to use one short, humorous article, occasionally. This, of course, must pertain to business also, pointing out useless red tape and old-fashioned methods, and must be of constructive value to be acceptable. One story featuring correspondence training, such as is taught by LaSalle Extension University, is used every month. At any time you have material of this kind to submit, we shall be glad to review it."

THE PACIFIC CATERER, 666 Empire Bldg., Seattle, Wash., informs us as follows: "The Pacific Caterer is in the market, payment on acceptance, and acceptance within thirty days, for acceptable material covering restaurants and hotels. Specifically new hotels. Articles should not be more than 750 words in length, and should be written for critical hotel men and restaurant men as readers only. Therefore, the articles

should be as technical as possible. One photo at least, and not more than three, should accompany each article submitted. Articles on successful hoteliers and restaurateurs, similar to the American Magazine style, avidly read." P. J. Jensen is the editor.

ADVERTISING AND SELLING, 5941 Grand Central Terminal Bldg., New York City, writes: "We use concise, short articles on sales or advertising campaigns. Good individual ads or ideas for advertisements or sales are used in the department, 'The Idea Shop.' Most of our material is contributed by authorities, but we are glad to hear from any writer who has or sees an idea and knows how to explain it concisely. In writing up campaigns, the reason why must be given, together with results produced. Payment is made on publication, except for the 'Idea Shop,' which is on acceptance."

FISHING GAZETTE, 282 West 25th St., New York City, edited by E. O. Sawyer, Jr., reports: "We are interested in articles on the Commercial Fishery, fish shipping and distribution. Descriptions of fishing operation should give detailed account of apparatus used, also boats, engines, and supplies, and where possible quantities of such supplies and sources. Descriptions of packing establishments and canneries should include detailed information concerning machinery, manufacture of same, etc. Articles may be illustrated with photographs and diagrams, and should not be longer than 1,500 to 2,000 words. Writers may find it to their advantage to correspond with the editor before preparing a manuscript."

THE AMERICAN PAPER MERCHANT, 440 S. Dearborn St., Chicago, Ill., writes that they are interested in stories showing how paper merchants (jobbers) have accomplished a specific thing: developing salesmen, reducing overhead, increasing volume of business simplifying any phase of business. They are not interested in "inspiration" yarns, but want stories gotten from actual contact with paper men. They pay one cent a word, plus photos, on publication.

BUSINESS WOMAN, 902 French Bank Bldg., San Francisco, Cal. Editor, Lucille B. Lapachet. This publication has just been accepted as the official publication of the Western Business Woman and must undergo further changes before appointing correspondents.

TEAM-WORK, St. Louis, Mo., are buying only from small-town merchants and publishers, practical articles on merchandising, advertising, and newspaper-making.

Educational Publications

THE SURVEY (Weekly) SURVEY GRAPHIC (Monthly), 112 E. 19th St., New York City, edited by Paul U. Kellogg, writes: "The Survey and Survey Graphic are educational publications issued by an enterprise in co-operative journalism. Survey Associates, which is supported, in addition to commercial returns, by membership subscriptions and special contributions. Apart from occasional financial assistance in the making of investigations that form the basis of articles, they are unable to pay for literary contributions. Both journals specialize on topics related to the social welfare, industry, civics, education, public health, and related fields

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Love Story Magazine, 79 Seventh Ave., New York City, will have a prize contest of interest beginning with the March 25th issue, and running for three months.

Mr. Brookes More renews for 1922 his offer of \$50 for the best poem published in the *Granite Monthly*, Concord, N. H., during the year. Restrictions: No "free verse" considered; every competitor must be a subscriber to the *Monthly*.

Fiction and General Magazines

THE SATURDAY EVENING POST, Philadelphia, Pa., the editor of which is George Horace Lorimer, writes: "At the present time we are rather amply supplied with serial material and are not in the market for articles. We are willing to consider short fiction, preferably less than eight thousand words in length. We use photographs only in connection with articles. We try to report upon manuscript within two or three days of its receipt, and pay on acceptance for all material in accordance with its value in our estimation, which can be determined only after consideration of the completed contribution."

NAUTILUS, The Elizabeth Towne Co., Inc., 242 Oak St., Holyoke, Mass., reports: "We use some ethical verse, very short. Also occasional humorous ethical verse—uplift stuff, optimism, cheer-up, etc. Otherwise, our needs are for short articles, not to exceed 1,000 words, the shorter the better, applying psychology to the overcoming of daily problems. What is called New Thought, or Divine Science, or Applied Psychology, are all in our line. No stories, except that we use true personal experiences in the application of New Thought to the overcoming of any or all the problems of life." Elizabeth Towne is the Editor.

SUCCESS, 1133 Broadway, New York City, Lowrey Marden Corporation, pay for manuscripts on acceptance. They use personality sketches, little true stories of achievements, and clean short stories of an optimistic character.

THE COMMERCIAL TRAVELERS' MAGAZINE, Springfield, Mass., are at present swamped with manuscripts. Bessie Dickerson Ducey, whose address is 169 Arlington St., Wollaston, Mass., is the editor.

THE ELBEETEE MAGAZINE, Hudson Heights, N. J., reports: "We would like to get short stories that are of interest to boys. They must be full of action and must not preach. Themes on adventure, the sea, and of boxing are the most suitable. We use articles on outdoor subjects. We do not pay as yet, but we will give a subscription to the magazine for material accepted. Charles Merlin is the Editor.

LONE SCOUT, 500 N. Deaborn St., edited by George N. Madison, writes: "We are not in the market for professional material of any kind, as everything in *Lone Scout* is contributed by its boy readers as part of their organization work in the Lone Scouts of America. Membership in this organization is open to boys of any age."

THE GRANITE MONTHLY, Concord, N. H., writes: "Friends of the magazine and its staff supply all the MSS. necessary." Harlan C. Pearson is the Editor.



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THE BOOKPLATE CHRONICLE, 17 Board of Trade, Kansas City, Mo., uses articles on Bookplates, old and modern. They pay for material on acceptance and report from a fortnight to a month on the same. The Editor is Alfred Fowler.

CANDID OPINION, Prescott, Ark., edited by H. B. McKenzie, "buys few manuscripts—only articles of criticism or of a literary or political nature. No poetry or war stories. Free lance stuff accepted, but nothing anti-religious or risqué." They report within one week, and pay on acceptance.

LOVE STORY MAGAZINE, 79 Seventh Ave., New York, edited by Anita Fairgrieve, writes: "We use romantic and emotional melodrama. Stories must be clean and have 'glamour!' Perhaps the best idea I can give is by saying that we want stories of the Bertha M. Clay type, brought up to date. We cannot use introspective tales, sex stuff, sophisticated fiction nor farcical material. We do not buy poetry. Our present special need is for novelettes of 15,000 to 25,000 words; short stories about 5,000 words, and fillers—always fillers—2,000 or 2,500. We report within a week usually, and pay on acceptance."

THE PACIFIC REVIEW, University Station, Seattle, Wash., writes: "We are always glad to consider articles on social, literary, economic, or current historical subjects. We are especially desirous of obtaining authoritative discussion on problems of the Far East and the Pacific World. These discussions should preferably be of not more than five thousand words. We also use critical articles, on any of the arts, and a limited amount of verse." The Managing Editor is Glenn Hughes.

THE DOUBLE DEALER, 204 Paronne St., New Orleans, La., uses "short stories not longer than 5,000 words at the longest; poems not longer than 35 lines; articles of literary criticism, upon matters of interest to the world of art appreciation." They use no photographs, and pay as a rule on publication.

INTERNATIONAL CINEMA TRADE REVIEW, Knickerbocker Bldg., 42nd St. and Broadway, New York City, writes: "Our magazine is published in six languages. The circulation is amongst members of the trade, not fans, and only specialized and technical articles are published." They pay on publication.

NATIONAL POLICE GAZETTE, 338 Pearl St., New York City, writes: "We offer no market for mss. We buy good clear photographs of sporting events or pretty girls, at uniform price of \$2 a print; \$3 if exceptional. Must have light backgrounds. All copy for publication is original, being written by editor or members of staff. Payment is made on acceptance." Ralph D. Robinson is the editor.

DAUGHTERS OF THE AMERICAN REVOLUTION MAGAZINE, Memorial Continental Hall, Washington, D. C., edited by Natalie Sumner Lincoln, writes: "This magazine is the official publication of the National Society, Daughters of the American Revolution. It publishes historical and patriotic articles, as well as the official news of the Society; has a department devoted to genealogy and heraldry, and a historical program is conducted by Dr. George M. Churchill, of George Washington University. The magazine

is published for the Society by J. B. Lippincott Company, of Philadelphia. The editorial offices are in Washington, D. C. We report on manuscripts within two weeks, and pay the current rates on acceptance."

MYSTERY MAGAZINE, 168 W. 23rd St., New York, uses "feature detective stories, 15,000 words. Short stories 3,000 to 5,000 words. Only good snappy detective and occult sketches wanted, with few characters, deep mysteries, surprised endings, all stories suited to young men and young girls. As hundreds of manuscripts come in each week, authors must wait until their stories are reached. Payment is made on acceptance, and all rights are bought. The authors are requested to name absolutely lowest price to avoid bickering."

POPULAR MECHANICS' MAGAZINE, 6 N. Michigan Ave., Chicago, Ill., uses photographs and accurate details of new developments in the fields of science, mechanics, invention, industry, and discovery. They report on manuscripts within a few days ordinarily, and pay on acceptance. J. L. Peabody is the Managing Editor.

THE MIDLAND, Box 110, Iowa City, Iowa, uses "short stories of literary value, especially those dealing with the life of the Middle West. Verse, informal personal essays, sketches dealing with life and nature in the Middle West." John T. Frederick is the editor.

GRIT, Williamsport, Pa., writes: "With small town and rural circulation, *Grit* needs articles that so appeal, also stories of odd, strange and curious the world over, including people, customs, habits, modes of living, etc. It needs descriptions of new inventions, means and methods that are practical, and adaptable, and of 'freaks of nature,' especially those particularly interesting to farmers. All articles and stories must be illustrated by photographs. Manuscripts are examined in order of receipt, and payment on articles of \$5 a column and up, on stories according to value, on photographs \$2 and up according to size and value is made on publication."

THE WIDE WORLD MAGAZINE, 83-85 Duane St., New York City, Francis Arthur Jones, American Representative, writes: "*The Wide World Magazine* deals with fact only. True stories of adventure are always acceptable. Stories of travel, accounts of queer customs in little-known parts of the world, curious photographs, etc., will always receive consideration. A copy of the magazine will show at once the kind of material we want. No fiction, no poetry. Manuscripts should be sent to Southampton Street; Strand: London W. C. 2, England. It would be well, however, for would-be contributors to write to Mr. Jones first acquainting him with the nature of the contribution, and he will be glad to advise whether it would be wise to send to London. We pay on acceptance if requested to do so. Our needs remain practically the same.

MOTION PICTURE MAGAZINE, 175 Duffield St., Brooklyn, N. Y., edited by Adele Whitney Fletcher, uses news, photographs, satirical articles, or stories on phases of Motion Pictures. Poems. All must deal with motion pictures.

POETRY, 543 Cass St., Chicago, writes that it uses original verse which has never been printed before. Harriet Monroe is the editor.

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GARDEN MAGAZINE, Garden City, N. Y., writes: "The *Garden Magazine* looks for authoritative articles on the problems of the practical gardener, especially appealing to those who garden for pleasure and for the artistic enjoyment of beautified home surroundings. The prime essential of the article is that it shall tell something that is definitely helpful to another gardener. We pay approximately one cent a word for ordinary material, and pay on publication, reporting within a week." Leonard Barron is the editor.

THE BURLINGTON MAGAZINE, 755 Boylston St., Boston, Mass., is a monthly; per copy 1.00; per year, \$9.00. The Medici Society of America are now the publishers for the United States of the *Burlington Magazine*. This magazine numbers among its contributors the leading authorities in England, France, Germany, Italy, Spain, Holland, Belgium, and the United States. It is considered the best general journal of art in existence. Many of the most important recent discoveries in the history of art appear in its pages, both as regards Mediaeval and Renaissance art in Europe and the less explored fields of early Mohammedan, Chinese, and Indian Art.

THE STARS AND STRIPES, 44 G Street N. E., Washington, D. C., writes: "We are buying very little at the present time, though we are interested in looking over material, either prose or verse, relating to the World War. We use a few stories and reminiscences of the A. E. F., and pay for same on acceptance." All manuscripts should be addressed to Melvin Ryder, Associate Editor.

Business and Trade Publications

ELECTRICAL SOUTH, Grant Building, Atlanta, Ga., writes: "We use very little material from professional writers as articles of the class published are necessarily prepared by some one closely associated with the electrical business." Norman G. Meade is the editor.

PERSONAL EFFICIENCY, published by the La Salle Extension University, 4046 Michigan Ave., Chicago, edited by Chas. Henry Macintosh, reports: "We are in the market for specific business-getting and efficiency-producing articles from 1,000 to 2,400 words that will prove vitally interesting to progressive business men. For these we pay at the rate of one cent a word on acceptance. We are also planning to use one short, humorous article, occasionally. This, of course, must pertain to business also, pointing out useless red tape and old-fashioned methods, and must be of constructive value to be acceptable. One story featuring correspondence training, such as is taught by LaSalle Extension University, is used every month. At any time you have material of this kind to submit, we shall be glad to review it."

THE PACIFIC CATERER, 666 Empire Bldg., Seattle, Wash., informs us as follows: "The Pacific Caterer is in the market, payment on acceptance, and acceptance within thirty days, for acceptable material covering restaurants and hotels. Specifically new hotels. Articles should not be more than 750 words in length, and should be written for critical hotel men and restaurant men as readers only. Therefore, the articles

should be as technical as possible. One photo at least, and not more than three, should accompany each article submitted. Articles on successful hoteliers and restaurateurs, similar to the American Magazine style, avidly read." P. J. Jensen is the editor.

ADVERTISING AND SELLING, 5941 Grand Central Terminal Bldg., New York City, writes: "We use concise, short articles on sales or advertising campaigns. Good individual ads or ideas for advertisements or sales are used in the department, 'The Idea Shop.' Most of our material is contributed by authorities, but we are glad to hear from any writer who has or sees an idea and knows how to explain it concisely. In writing up campaigns, the reason why must be given, together with results produced. Payment is made on publication, except for the 'Idea Shop,' which is on acceptance."

FISHING GAZETTE, 282 West 25th St., New York City, edited by E. O. Sawyer, Jr., reports: "We are interested in articles on the Commercial Fishery, fish shipping and distribution. Descriptions of fishing operation should give detailed account of apparatus used, also boats, engines, and supplies, and where possible quantities of such supplies and sources. Descriptions of packing establishments and canneries should include detailed information concerning machinery, manufacture of same, etc. Articles may be illustrated with photographs and diagrams, and should not be longer than 1,500 to 2,000 words. Writers may find it to their advantage to correspond with the editor before preparing a manuscript."

THE AMERICAN PAPER MERCHANT, 440 S. Dearborn St., Chicago, Ill., writes that they are interested in stories showing how paper merchants (jobbers) have accomplished a specific thing: developing salesmen, reducing overhead, increasing volume of business simplifying any phase of business. They are not interested in "inspiration" yarns, but want stories gotten from actual contact with paper men. They pay one cent a word, plus photos, on publication.

BUSINESS WOMAN, 902 French Bank Bldg., San Francisco, Cal. Editor, Lucille B. Lapachet. This publication has just been accepted as the official publication of the Western Business Woman and must undergo further changes before appointing correspondents.

TEAM-WORK, St. Louis, Mo., are buying only from small-town merchants and publishers, practical articles on merchandising, advertising, and newspaper-making.

Educational Publications

THE SURVEY (Weekly) SURVEY GRAPHIC (Monthly), 112 E. 19th St., New York City, edited by Paul U. Kellogg, writes: "The Survey and Survey Graphic are educational publications issued by an enterprise in co-operative journalism. Survey Associates, which is supported, in addition to commercial returns, by membership subscriptions and special contributions. Apart from occasional financial assistance in the making of investigations that form the basis of articles, they are unable to pay for literary contributions. Both journals specialize on topics related to the social welfare, industry, civics, education, public health, and related fields

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THE SUNDAY SCHOOL TIMES, 1081 Walnut St., Philadelphia, Pa., use short verse, distinctly spiritual, children's stories from 500 to 700 words in length, adult home reading stories, about 2,000 words, wholesome, natural, and with distinctly religious tone, brief articles on methods of work in church and Sunday-school. **Laura Z. LeFevre** is the corresponding editor.

PROGRESSIVE TEACHER, Morristown, Tenn., edited by **Sam Y. Adcock**. "We use practical helps for teachers and any suitable material dealing with education, and we prefer that articles be illustrated." Manuscripts are reported on upon receipt, and payment is made on publication.

THE SCHOOL MAGAZINE, Ontario College of Education, 371 Bloor St. W., Toronto. Professor **W. E. Macpherson, B. A., LL. B.**, the editor, writes: "The school is a journal devoted to elementary and secondary education. It aims to discuss new movements in education, methods of teaching and generally containing articles such as will be of interest and practically useful to teachers and directors of education."

Agricultural Publications

PIERCE'S FARM WEEKLIES, Des Moines, Iowa, reports: "We are not in the market at present."

AMERICAN PIGEON KEEPER, 736 Cornelia Ave., Chicago, writes: "We use true stories of Pigeon Raising—facts and figures—under domestication." Payment for manuscripts is made on publication.

LA HACIENDA, Buffalo, N. Y., is a monthly; per year \$3.00; using thoroughly practical articles on tropical and sub-tropical agricultural, cattle raising, and kindred lines, articles invited from experienced men in these lines. Photographs are used and payment is made within two weeks on publication.

Sporting Publications

OUTDOOR ENTERPRISES AND FOOD AND FUR MONTHLY, 115 East 31st St., Kansas City, Mo.; editor, **Edw. H. Stahl**; uses articles pertaining to rabbits, pet stock, and fur-bearing animals. Payment is made on publication only.

ALL OUTDOORS, 47 W. 47th St., New York City, issued monthly, uses "particularly short bits of ANYTHING about actual participation in outdoor life, from fishing to wild life and natural history. Theoretical limit of 1,000 words, though more sometimes 'get by.'" Reading of magazine since it was editorially revamped in November, 1921, is best guide. Eight pages of pictorials feature center of book; look them over and send in your favorites. \$2 per photograph paid on publication. The editor is **L. L. Little**. Reports are made within ten days and payment is about one-half cent a word for manuscripts, on publication.

DOG, ROD AND GUN MAGAZINE, 481 W. Federal St., Youngstown, Ohio, edited by J. A. White, needs news of outdoors, with dogs, rod and gun. Target shooting, hunting, etc. The material must be prepaid, and return postage enclosed. Manuscripts are reported on from fifteen to thirty days, and payment is made on acceptance.

THE RUDDER, 9 Murray St., New York City, writes: "We only use technical articles written by yachtsmen or men connected with the design or building of boats. Once a month we run a cruise story, but at the present time we have all the matter we can handle. We use no poetry or fiction of any kind. We use photographs of power boats. We report on manuscripts immediately, and pay on publication. Our rates vary from \$5 to \$15 per page of 1,200 words."

CANADIAN GOLFER, Brantford, Ont., uses golfing news and photos only.

HUNTER-TRADER-TRAPPER, 55 E. Main St., Columbus, Ohio, edited by O. Kuechler, reports: "We have an abundance of material on hand at present and more coming in each day. Most of it is sent us gratis by our readers. Subscribers prefer this to the kind we buy, hence not in the market for manuscripts. When, occasionally, we do buy, we pay for material on acceptance."

Book Publishers

FORBES & COMPANY, 443 S. Dearborn St., Chicago, Ill., writes: "We are interested in manuscripts on any subject for BOOK publication."

LITTLE, BROWN & COMPANY, 34 Beacon St., Boston, Mass., write: "We are always glad to examine book length typewritten manuscripts, especially fiction, both adult and juvenile, books of travel, biography, reminiscence, etc. All of our books are published entirely at our own expense and on a royalty basis, the royalty averaging ten per cent of the published price."

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FAMOUS PLAYERS-LASKY CORP., 485 Fifth Ave., New York City, writes: "We are convinced that the public doesn't want ordinary motion pictures any more. They have grown more discriminating. Hence we are not in the market for ordinary stories or even stories that we might have bought a couple of years ago. If you have a 'Main Street' or a 'Lightin'' or a 'Four Horseman'—something really world-beating—send it along to us."

Juvenile Publications.

THE BEACON, 25 Beacon St., Boston, Mass., writes: "We are always in the market for stories of vigorous, wholesome child life which will appeal to young people from 8 to 14 years of age. Such stories should be from 600 to 2,000 words in length. We are also glad to consider verse of a character which would appeal to readers of

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the above ages. We pay \$2.00 for a column of 600 words for prose. Double that rate for verse." Dr. Florence Buck is the editor.

JOHN MARTIN'S BOOK HOUSE, 33 West 49th St., New York City, writes: "John Martin's Book is overstocked with verse and fanciful material, and will not be in the market for such matter for some time. We are more interested in simple informative stories, little tot stories that may be printed in large type for little folk to read for themselves; biography, historical sketches of incidents interesting to children, Bible stories, legends, retold classics, and especially in simple things to be concisely told without fictional additions. Also interested in timely material relating to the various holidays of the year. All art work is done by our own staff in line. We use no half tones nor can we reproduce photographs. We pay on acceptance." John Martin is the editor.

Publications Suspended

Brownings Magazine, 16 Cooper Square, New York City.

Unpartizan Review, 19 West 44th St., New York City.

The Inkwell, Coolidge Cor. P. O., Boston, Mass.

Trade Papers.

This partial list of trade papers is presented as offering possible markets for business and trade articles. Other lists will follow in the months to come.

ADVERTISING.

Advertising and Selling.....New York City
Advertising World.....Columbus, O.
Associated Advertising.....New York City
Class.....Chicago, Ill.
Editor and Publisher.....New York City

AUTOMOBILES.

Automobile Blue Book.....New York City
Auto Dealer and Repairer.....New York City
Auto Review.....St. Louis, Mo.
Automobile Builder.....Cleveland, O.
Automobile Journal.....Pawtucket, R. I.

BUSINESS AND OFFICE METHODS.

Administration.....New York City
American Business National.
Acceptance Journal.....New York City
Bookkeeper and Accountant.....St. Louis, Mo.
Business.....Detroit, Mich.
Business Philosopher.....Memphis, Tenn.

GENERAL MERCHANDISE.

Appalachian Trade Journal.....Knoxville, Tenn.
Cincinnati Trade Review.....Cincinnati, O.
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It is always possible to fool a certain number of readers by a sensation. Mere curiosity sees to that. But the number of early readers of any book is comparatively small, and if the shock is not supported by something substantial, the book dies—for the excellent reason that the first few hundred readers kill it. They are disappointed and do not hesitate to say so.

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The same thing may be said of Norman Davey's new novel **THE PILGRIM OF A SMILE**, which has been called "a modern Decameron." Whatever the merit of the comparison, at least this is true of Mr. Davey and Bocaccio: they have both made literature.

It is interesting to note in this connection that the Princess Bibesco, who is Margot Asquith's daughter, has inherited something of her mother's ability to set her readers by the ears. Margot Asquith's **AUTOBIOGRAPHY** created a furore in London and America last year. Now comes her daughter's book, **I HAVE ONLY MYSELF TO BLAME**, which has been the talk of Washington since its appearance a few days ago. The Princess Bibesco's work is brilliant and original. It has a Gallic frankness and piquancy that are unusual in English fiction. It is the quality as well as the manner that makes it remarkable and justified Mr. Arthur Brisbane's enthusiastic comment: "She's a genius."

Yes, sensation has its value. But it is only a **STOP-LOOK-LISTEN** banner across the literary highway. If the book is not worth stopping for you may be certain that the delayed and disappointed reader is going to speak his mind. He's a good advertiser—of bad news!

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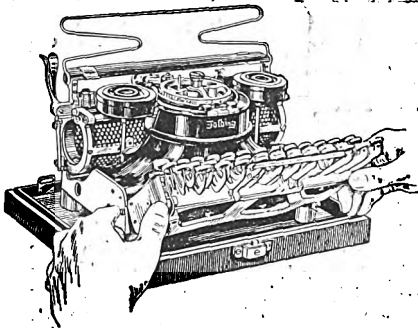
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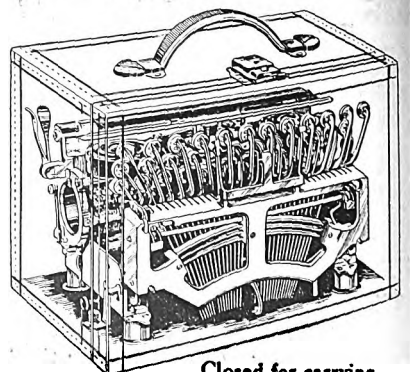
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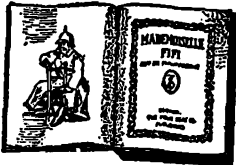
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2. Complication (or plot) of story must grow out of the action of children engaged in playtimes, contests, games, or occupations normal to, and typical of, the Child World.
3. Adult characters must not be introduced, except incidentally, in the story. (Better leave them out altogether.)
4. Must carry a vital message to the reader. The hero conquers some trait in his own character manifest in his relations with other children or proves of service to his boy and girl friends in some contest, occupation, or play in which they are engaged. He is confronted by two paths: one which seems right at first, the other more noble but presenting difficulties to overcome. (These two alternatives are expressed or implied in the story.) The hero, perhaps after a struggle, chooses the more noble way. This choice, however, must be one in line with the standards of justice and fair play of the child world, one which the reader will feel that he, himself, would be proud to make.
5. Must be a true short-story with a real plot, swift action, mystery, suspense, and denouement; and not simply an adventure narrative.
6. Must start in the midst of a thrilling situation, followed by an explanatory "set back," if necessary.
7. Acts and conversation of characters, and situations in the story must appear plausible to the reader. Nothing of a melodramatic or over-exciting nature, including anything to do with crime or criminals, is desired.
8. Must represent child life in its normal phases. This excludes crippled or deformed, rich or poor, abnormal or subnormal children.
9. Must exclude reference to acts or amusements under church ban, such as smoking, drinking, theatre going, dancing, card playing, etc.
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THE MAN AND HIS WORK

By *W. J. Shannon.*

"I WRITE of the things of today for the people of today. I am not interested in resurrecting the times before I was born, or in imagining what will be after I am dead. The lives of the people I see around me hold enough romance for me. My aim is to write of the things I feel and know as truthfully as I can."

That is the way Robert W. Service explains the phenomenal success which his books have been accorded.

But who is Robert W. Service and what has been his career? These are questions frequently asked by the legion of readers who have thrilled to the cadence of this writer's sturdy verses of the Northland. Service came out of the Frozen North unheralded, a few short years ago, and has literally sung his way around the world. He has reached the hearts of men in a fashion not even approached by other contemporary poets since the days of Kipling's youth. In fact, Service has been called "the Kipling of the Klondike."

Despite his world-wide popularity, Service has not been Sunday-supplemented as frequently as lesser writers. His roving has kept him a good deal out of the limelight. He prefers to have his public know him through his work. But the best approach to Service's work is through the man himself.

When reading his verses one instinctively feels that here is no fiction but the realistic record of fact. The writer must have known and lived the things of which he so ably writes. And Service has lived as color-

ful a life as that of which any present day writer can boast.

Born in Preston, Lancashire, England, in 1876, Robert William Service secured his early education at Hillhead High School, Glasgow. At the instigation of his parents he entered the employ of a large bank. But, when he had "reached the years of indiscretion," the routine of the office began to pall on him. He seemed to see life as an endless vista of drab days, and had visions of growing old and paunchy in a halo of respectability. He rebelled. He wanted color, action, change, excitement, the thrill of not knowing what was coming next. So, at twenty-one, to the horror of his parents, he kicked over the traces and precipitated himself violently into the Wild West.

Traveling steerage and emigrant, Service landed in Vancouver with exactly five dollars in his pocket. The first job he had was picking stones off the surface of a field destined to turnips. With bewildering variety and rapidity other jobs followed. He seemed to be living in a dream, a person strange to himself, doing all sorts of strange, impossible things you read about in stories. He was driving reaping machines through fields of golden grain, shoveling in the dripping blackness of a tunnel. He was tramping—he knew and cared not where—down into the unknown wilds of Mexico, a blanket on his back, not a sou in his pocket.

Then came jobs of less primitive kind, a little school-teaching, a little newspaper reporting, a good deal of Indian trading, and, as he whimsically says, "much idleness in

between." Finally, he grew tired of being kicked about from pillar to post; humdrum security began to appeal to him once more, and he sought a situation in a bank.

Again the endless vista of drab days, but he was tamed down and accepted it more graciously. Besides, banking in the Far West was very different from banking in staid Scotland. Then he had a stroke of luck that changed his whole destiny. In the height of the gold rush, he was sent to the Yukon country by the bank, and remained there eight years. He filled various posts with the Canadian Bank of Commerce, working his way from Vancouver to Kamloops, and was then transferred to White Horse, Alaska.

The extraordinary virility and color of life in the North made a great impression on Service. Here he found all the excitement his being craved. But there were dull spells, in the dead of winter, when he found it hard to pass the time. He was much given to solitary walking on account of dyspepsia, and it was on these long walks through the snowy wilds that Service first began to write.

As he finished putting a story into rhyme, he would throw it aside and start something else, for at that time Service thought nothing of his work. Finally, he grew tired of amusing himself in this fashion and the verses lay neglected in the bottom of an old trunk for over a year. Then, one day, he came across them and read a few to a friend. The friend told Service that the verses were not bad for an amateur and suggested that he have some of them printed to hand around to his acquaintances as Christmas cards. Service happened to receive a bonus of one hundred dollars from the bank and promptly sent the money and verses to a publisher with instructions to print the poems at his expense.

A reply came from the publisher that he had been impressed with the verses and would be glad to publish a book of them on a royalty basis. To Service it seemed like a page out of the fairy tales, and what followed appeared even more improbable to him. The book, "Songs of a Sourdough," reached its seventh edition soon after publication. It has gone on selling ever since and Service's poems have become known throughout the world. Service ascribes his success to sticking to the things he knows and writing of them as clearly as he can. His characters are real men who talk

in direct and virile language, who have primal instincts and passions, who toil, sin, dream, accomplish and despair.

Service followed his first book with "The Spell of the Yukon," which contains one of his most dramatic poems, "The Shooting of Dan McGrew," and one of his most humorous, "The Cremation of Sam McGee." Then followed "Ballads of a Cheechako," "Rhymes of a Rolling Stone," and "The Trail of Ninety-Eight," his first novel.

Service tired of the Klondike and sought new fields of adventure. The Balkan War was then in full swing and he was sent to "cover" it for the *Toronto Star*. His dispatches from the Balkan front are masterpieces of description.

When the World War broke out, Service promptly lived up to his name and volunteered as an ambulance driver in France. He kept up his war correspondence for the *Toronto Star* and his series of letters, "Impressions of a Red Cross Man," attracted wide attention. Service drove an ambulance on the Western battle front for two long years. When he wasn't driving, he was carrying stretchers to and from the firing-line; tending to the wounded on the field or in improvised shelters, "back of the zone of hate where dripping surgeons wait."

Born of this experience came one of his most popular books, "Rhymes of a Red Cross Man." It was written during snatches of rest and scribbled on any handy piece of paper, each sentence punctuated by the booming of the guns.

When the war ended, Service bought a home in France and settled down to a well-earned rest. He was familiar with the country, its people and its customs, for a previous sojourn in Paris had given him material for his second novel, "The Pretender," published in 1915. This is a vivid picture of the Latin Quarter of Paris in the early days of the war.

So Service once again became a frequenter of the boulevards. The artistic life of Paris fascinated him no less than the din of war, or the untrodden wastes of snow. The apache of Montmartre, the cafes, the absinthe drinkers, the various queer neighbors—all the busy, jostling life of the Latin Quarter are vividly portrayed by Service in his latest book, "Ballads of a Bohemian." This volume, by the way, is the largest book of poems he has so far written. It is full of humor, of pathos, of tragedy, of passion, and of sentiment.

OPPORTUNITIES OF THE CONSTRUCTIONAL ARTIST

By Stuart F. Knepp, Elec. Drfts.

(A Writer whose works are published in the leading publications and read over all of America, and Europe.)

PROBABLY no other field is so little used in the author's world as that of the constructional artist. Many who have the ability do not realize the importance and possibilities of the profession. Editors all over the country welcome articles from young writers dealing with the construction of useful, occupational, and curious things that abound on every hand. Some large publishing companies even go to the expense of printing small booklets explaining just what they want and where to get it.

No fairer chance could be given any young author who is endeavoring to break into the world of writers. And when an editor goes to the trouble of explaining his wants fully, and in booklet form, it can be plainly seen that the field is a wide one that is not over worked. Just as Dick Wood, the famous contributor to sport magazines, lives, so the constructional artist does. A camera and his eyes are all that Dick uses when seeking material in the great out-of-doors. A pen and his eyes are all that is required of the occupational writer.

Ideas are everywhere. Every man who has any mechanical inclination can remember handy things that have some time or other forced themselves before his eyes. All he needs is a rough sketch, which shows the operation of the apparatus in mind, and which any one who can use a pen can make. Or if he does not care to have the artist of the magazine improve his drawing he can procure the proper India Ink and drawing pen, with which he can make the drawing fit for publication himself. However, a simple sketch is sufficient.

Then the curious things that happen in all parts of the world are another addition to the field. A camera will aid materially in this line also. We see something unusual every day. If it amuses, excites, or interests us we can readily see that it would interest some one else. A picture or even a description might possibly be acceptable to some magazine.

The main essential is to know your magazines. Read them thoroughly, studying the class of material used by each for length, and other qualities. Then think of something you know that possibly might have been printed in that publication. To my thought the book on how to market your stories and where, published by the WRITER'S DIGEST, supplemented by the Writer's Market Department in each issue of this magazine, would be the biggest help any young writer could procure.

After acquainting yourself with a magazine's requirements you are ready to submit suitable articles. If they are not accepted by one magazine submit them to another. One of America's most prominent writers tells how a story was accepted after being submitted twenty-three times. Look about you. On the other side of the street you see a painter who paints a building while suspended from the roof by some new method. Farther on you see a woman sweeping with a stocking over her broom to prevent loss of splints. And so on, you see many things that aid and are labor-savers.

You need not confine yourself to labor-saving devices. Boy's papers want sketches of things that boys like to make continually. Anybody can think of an ice-boat or a good swing that they enjoyed in youth. All that is necessary is to submit your idea to the editor who wants articles of that nature.

The usual plan followed by writers, who do this form of work, is to contribute to publications until proficient in the art and then transpose their efforts to books of the same class.

There is no more satisfying and honorable work than directing the thought and genius of the people. This is done graphically and by description by the constructional artist. His remuneration is excellent, and he is additionally compensated by the leadership which he exercises over the minds of the majority.

"STICK TO HUMAN NATURE"

An Editorial by Thomas H. Ince.

Producer of Photoplays.

I WOULD like to give a little practical advice to the men and women whose stories, intended for use on the screen, reach my studios at the rate of approximately one hundred a week. I would like to point out to them some of the reasons why so little of this unsolicited material is available for our purposes and I would also like to show them how they can turn some of their failures into successes.

First and foremost, I would advise all who write for the screen to write only about that which they know. This sounds like a platitude, but it is the soundest advice that I can give. If it were followed we would have less unproduced material about mythical kingdoms and the inhabitants of other planets and more first-class material about human beings whom we all know.

In the moving picture we have a medium which is adequate to the fullest reproduction of any story that can be conceived by the mind of man; but the medium itself is no good to anybody unless through it there is told a story which grips our interest and holds it. And the only kind of a story that can do that is a story which deals with the struggles and triumphs, the hopes and fears of human beings; of men and women of whom when we see them represented on the screen, we can say: "I know people who are like that."

Stick to human nature. Give your characters aims and motives that are recognizable as genuinely human aims and motives. Make the characters themselves real. There is a big drama in the life of every human being that ever was born. Drama does not mean only wild physical action. There are mental and spiritual crises out of which you can fashion thrilling drama without having to depend upon a revolver or a fist fight. But drama means conflict of some kind. Somebody wants to get something. Somebody has to overcome obstacles.

Let the object for which your characters struggle be one which the rest of us realize is worth struggling for. Let the obstacles which they overcome be obstacles such as

are met with in the real world of men and women.

Be real.

This does not mean that you are to write dull, prosaic narratives in which nothing happens. On the screen something has to happen. The picture has to move. But let it move naturally, clearly, logically.

Do not load your stories with superfluous characters, characters that have nothing to do with the development of the story nor with a lot of extraneous matter that has nothing to do with it either. Keep to the story.

But do not keep a story along the paths that have been trodden by writers of other stories. The value of a new writer's work lies in the freshness of his viewpoint, the novel twists and turns which he can give to the thoughts and the emotions that are the common property of us all.

And do not be too solemn. Remember that everybody likes to laugh. Even in serious drama the tension must be relieved, sparingly of course, with humor.

Don't make your good people impossibly good or your bad people impossibly bad. There are in real life very few pure whites and still fewer pure blacks. But there are plenty of grays. Make your characters real men and women—not figureheads.

But select as your characters men and women whose lives develop situations, emergencies, crises; for these are the materials out of which drama is made.

Do not write down to the public. The chances are that the public is capable of understanding and appreciating any character or situation that you can devise. It is certainly true that the public should be given credit for possessing more intelligence than some writers ascribe to it.

And do not, as soon as you have finished a story, rush with it to the post-office. Keep it for a while. Think it over. Read it over.

But all the work in the world won't sell a story which is not intrinsically true to life. That is the standard by which every work is tested.

THE STAFF CONTINUITY WRITER TO THE FREE-LANCE PHOTOPLAYWRIGHT

Some practical advice on writing for the screen contained in a letter from Edward J. Montagne, chief continuity writer for Selznick Pictures, Incorporated, read before The Writers' Club of New York.

By Arthur Leeds.

Free Lance Writer.



EDWARD J. MONTAGNE

MONTAGNE'S RECORD

That Mr. Leeds' statement in connection with the amount of work Edward J. Montagne has done, both as free-lance and as feature scenario writer for various film producing firms, is not in the least exaggerated, seems to be made apparent by the following item printed in the Motion Picture department of the New York Globe, which credits Montagne with being the author of nearly twice as many screen stories as was mentioned in the Leeds article in the present issue. "Edward J. Montagne, who made the adaptation of "A Man's Home," the Selznick feature at the Capitol Theatre this week, can perhaps lay claim to having written more original stories and picturizations than any other scenarist. During his ten years' connection with the motion picture industry, he has had produced over 300 original stories and almost as many adaptations."

THE EDITOR.

WHEN, a few weeks ago, The Writers held a special "Selznick Pictures" meeting, we were greatly entertained and given some profitable hints by Mr. Frank Dazey, the company's newly-appointed scenario editor, who, like his wife, Agnes Christine Johnston, who was also present, is listed as among the most successful screen writers in this country. It was a highly enjoyable and profitable evening, our one regret being that Mr. Ralph Ince, director of "Wet Gold," "A Man's Home," and many other popular Selznick productions, and Mr. Edward J. Montagne, the company's chief continuity writer, were forced by suddenly-developing circumstances to send "regrets."

But, just before the meeting opened, I was handed a letter from Mr. Montagne, who at that very moment was still chained to his desk at the Selznick offices (the scenario staff had not yet moved into the newly-acquired 48th Street studio), and who, because he had promised, and had wanted so much to be with us, simply "took" the time necessary to write the following letter, of interest both to those of our members who have already written directly for the screen,

but intended to be specially suggestive and helpful to some of the fiction writers who, as yet, have never done anything more than sell the picture rights to their published stories. First let me point out that Eddie Montagne has to his credit probably three hundred produced stories, either his own "originals" or his admirable adaptations of published books, produced plays or the original synopses of other writers. He wrote the continuity for both the last two big Ralph Ince features, "A Man's Home" and "Conceit" (the latter filmed mostly around Banff, in the Canadian Rockies, and due for release shortly) as well as the continuities for—so far as I know—practically all the Ralph Ince features of the past eight years, both at Selznick and while they were both associated with the Vitagraph Company. What he says in the following may be taken as "straight dope" from a thoroughly experienced man, who, for over eleven years, has been writing and selling

—both as a free-lance and as a staff continuity writer—photoplays that are in a class by themselves as regards skillful plotting, smooth and logical continuity, and absolutely convincing atmosphere, introduced

by the hand of a man who has written and adapted stories the locals of which stretch all around the civilized and uncivilized globe.

Mr. Montagne writes:

"'Abandon hope of ever keeping appointments when ye enter the motion picture business.' This sentence should be painted on a large sign and hung conspicuously in every motion picture studio. A week ago I told you that I would be delighted to be the guest of your club this evening. A few days after I told you that a picture scheduled for production was suddenly called off, and I was ordered to jump in and get something else ready, so that there would be no delay in starting, and no unnecessary 'overhead' carried. There came, later, a brief suspension in this work, and today, again, I have been told to rush it to a finish. All of which is a humble effort to apologize for my failure to attend the Selznick meeting at The Writers this evening. I feel just as badly about it as I know Ralph Ince does, but time and release dates wait for no man, and so I must carry on.

"I had intended saying something to your members who are interested in photoplay about plots and the sale of stories to the various companies throughout the country. Having been on the outside, I know how the outsider feels when his story is rejected, especially when, as often happens, he sees what he feels is a really inferior picture with the same variety of theme or background released by the company that turned his story down. The point is, the average outsider does not know studio conditions. He has no appreciation of the sudden changes that are—more often than not, quite by necessity—made in this crazy-quilt business. Nothing is ever 'set' in the film world, and that goes for every company making pictures today.

"For example, suppose a perfectly fine Northwest Mounted Police story comes into the studio for approval today. The readers have had no instructions to keep their eyes peeled for Northwest stories (of the Royal Mounted or otherwise), and so this particular tale of the scarlet and gold is returned with, possibly, just a rejection slip. A week later the head of the organization decides that one of his male stars has been playing in too many 'soup and fish' stories of late. Perhaps the film exchange men, perhaps the exhibitors, have said so. He decides that he will put this star out in at least one picture with a totally different

background from those used for his last few stories. As he ponders the situation, he 'visions' his star in the uniform of the R. N. W. M. P. 'Just the thing!' he exclaims enthusiastically, and before you can say Jack Robinson orders are given to find a Northwest story with a strong male lead, immediately. Now, it may happen—and it generally does—that the only Northwest story in the studio's 'For Special Consideration' basket at the time is a second-rate one; but if it has no competition, it looks very good. At least, it represents something to start with. The head of the organization knows that he has a staff of trained scenario men; he knows he has experienced and efficient directors; between the two they will get a picture which, if not a world-beater, will at least hold its own with nine out of ten other stories of that kind. And so the script is purchased, the continuity man squares up to his typewriter, card-index files are gone over for suitable 'locations,' and everybody connected with the production of that star's next picture gets very, very busy. And so it is that, in the course of time, you see released by the company under consideration—the company that has turned down your carefully plotted Northwest Mounted story—another story that is, judged from your own point of view (which, naturally, is bound to be slightly biased), as well as from the point of view of any capable critic, nothing at all remarkable—nothing like as good (you can't help feeling) as the picture that they might have made from *your* synopsis.

"Now, it is not because those engaged in this second picture's production can't tell good stories from mediocre ones, but rather because of the fact that you were not fortunate enough to have *your* story in the scenario office just at the time that the sudden call for a plot of that type, with that particular background, went out. Over such circumstances authors, of course, can have no control. And that is why writers for the screen should not be discouraged too easily, nor take rejection slips too seriously. Keep the story—if you are confident that it is 'there'—going the rounds; if it has merit it will undoubtedly sell, eventually. I have sold stories of my own after they have gone the rounds for over a year, and have become both faded and 'foresore.'

"In connection with the foregoing, some of the free-lance writers who, unlike yourself, have not had the 'inside' experience, are apt to wonder why the studios don't

seek to obviate the necessity for this occasional, sudden mad scramble for a suitable story with a particular kind of background by providing ahead—by purchasing and having on hand at least one or two good yarns of this, that and the other kind for 'emergency' use. What these free-lance writers forget is that—to stick to the example already quoted—certain companies don't use a Northwest Mounted story more than once in two or three years; and in a year of 'close buying,' such as we have just passed through, it is obviously foolish to load up with several costly stories that only may be put to use within the next twelve or twenty-four months. In our own case, N. W. M. P. stories are *not* a staple for any of our male stars, and it would be very poor business policy to buy too far ahead on material of this kind, however good it might be. Of course, most writers can understand that such an exceptional 'far North' story as 'Conceit' is quite another matter. Such stories are always matters of special purchase, special casting, quite unusual 'locations' and studio 'sets,' and tremendous added expense. By the way, advise your members to be sure to see 'Conceit' when it is released; the story is quite as "different" as the wonderful locations, 'shot' in the heart of the Canadian Rockies.

"Let me quote just one more example of how the sudden demand for an unusual type of story—for a particular star—must be met. Some time back Mr. Myron Selznick felt that the time was ripe to switch 'Gene' O'Brien from the type of stories he had been doing and put him out in at least one picture with a rural background. A search of the readers' baskets and of our 'morgue' revealed nothing really suitable. The star was almost ready to start on the new picture; the season of the year was just what we wanted for the particular kind of story desired; so my always competent sidekick, Lewis Allen Browne, who did the continuity for Thomas Edgelow's story, 'Handcuffs or Kisses' (Elaine Hammerstein re-

lease) simply sat him down and knocked out an 'original' for 'Clay Dollars,' a story calculated to give the popular star every possible opportunity. And so it goes.

"Then, again, we must remember that there are styles and 'vogues' in pictures just as there are in clothes, automobiles, or houses. The production of Griffith's 'Way Down East' created a temporary demand for rural plays, such as this of which I've just written. When Hart became so successful in Westerns, 'most any kind of a Western drama would sell; Hart had whetted the public's appetite for more of the same kind. Also, as you know, Westerns are, today, among the most popular stories on the screen, which accounts for the many newly-created Western 'stars.' For quite a spell, during and just after the war, any picture showing a Hun assaulting a Belgian maiden had a fair chance for a sale. If you happen to catch the tide, you may drift into the shore of Success with it; if you miss the tide, you may keep on drifting.

"Again, the preparation of stories for photoplay editors' consideration has come in for a lot of discussion, even among such experienced writers of fiction and other forms as is represented by your membership. 'Shall I write a scenario (continuity, all insiders

call it today) for my story? Shall I write merely a synopsis? Shall I work it out in short-story form?' We are asked these questions regularly. It is—as I feel most of your members know—a sheer waste of time to write a scenario for your story today. Every studio has a well-trained scenario staff—expert continuity writers—who are familiar with studio conditions, and with everything connected with the production of pictures by their particular company. They know what the stars can do best, as well as what the stars cannot do—which the outsider frequently does not know and still less frequently bothers about. They also know the kind of story favored by this or that director. They can do the continuity much better than any outside



FRANK DAZEY
Scenario Editor for Selznick Pictures.

writer possibly could—taking into consideration the location of the studio, the available 'locations,' the facility for constructing special—possibly very expensive 'sets,' the players available for casting for certain unusual 'type' roles, etc., etc.; and I don't think I am going too far when say that, no matter how well you may have worked on a continuity of your own, it would probably have to be done over. It is a necessary condition of production which must be faced. Remember that all these 'noted authors' who are doing their own continuity at present are doing them while actually working inside the studios, or with a knowledge of the studio in question which they have already gained at first hand. In addition, writers should remember that it is the merit of your story—the originality of your plot and your treatment of characterization, etc.—that dictates the price; the fact that you have thrown in a scenario will not help the price much—if it does at all.

"As regards the preparation of the synopsis, I would say, make it as attractive as possible. You and I are acquainted with at least one writer who, in the old days, used to sell a number of short-length scripts almost entirely on the strength of the 'style' displayed in his synopses. I don't mean to follow *his* example—they simply won't sell, today. But you can use judgment, and, while being sure that the story is 'there' and the plot logical, you can use your story-telling talent, your art of narration, in working out a synopsis that interests the scenario office reader, the director, and the boss by reason of its clean-cut, interesting plot outline and its character and scenic description. Don't count the pages, nor the number of words you put into it; but do try to make it so appealing that all the people I have referred to, constantly on the lookout for good vehicles for the company's stars, simply have to read it to a finish—and with enthusiasm. Make the first few paragraphs 'simply irresistible'—if possible. Two or three good 'punchy' paragraphs will usually insure the careful reading of a synopsis; if the result is not a 'buy,' there will be a good and sufficient reason. Yes, don't hesitate to 'sugar coat' the synopsis; but use judgment, as I said before, and be sure the story is 'there,' to back up the well-written synopsis. If you have a good situation, do not dismiss it with one or two lines. Play it up, develop it, so that the reader can visualize it as it would appear on the screen. If

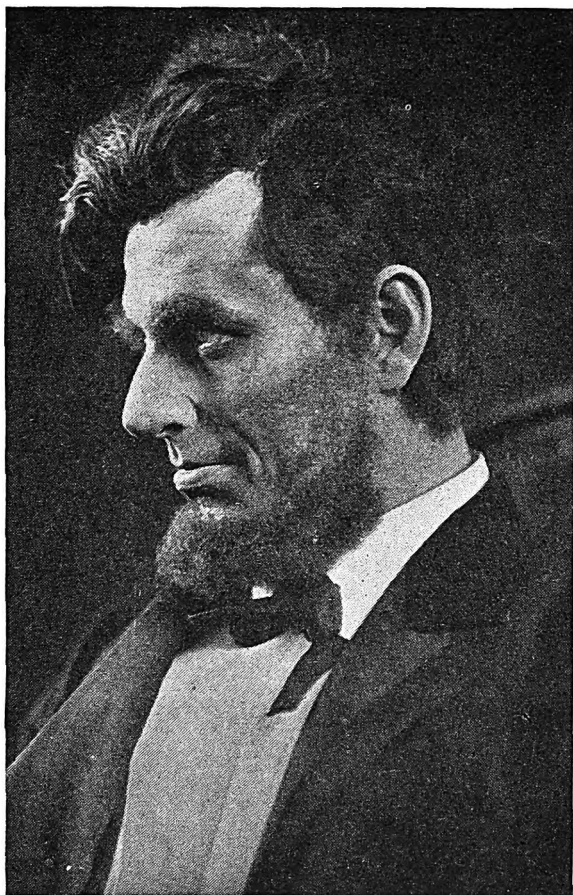
you have a few good dialogue sub-titles in mind—or a descriptive, possibly 'character drawing' sub-title that you believe can't be improved upon—put them in, by all means. Put *everything* into your synopsis that may help to sell it. Work over the synopsis again and again. Try it out on your friends. Do not hesitate to re-write it—several times, if necessary—and when you feel that you have written something really interesting—not forgetting the two or three attention-getting opening paragraphs—then let her go, and send a prayer along with it!

"Writers should bear this in mind: Your story is going into a busy studio, to pass through the hands of a reader who has been reading plots of every kind all day long; if it has any merit at all, it will also come to the attention of the editor, who is carrying a hundred-and-one details of other pictures in his mind; it is going to a director, who is cutting one picture, directing another, and perhaps planning and arranging details for a third. It is going, also, to the head of the concern, who answers the telephone every fifteen minutes, consulting with his staff, holding extended conferences on matters of special importance—often with the intricate business affairs of branch offices in half a dozen cities all over the world. You can readily see how a good story, *poorly presented, carelessly written*, will stop suddenly along the road. Unless it has the sparkle and zip to get and keep the attention of the busy official who is reading it, it's a simple matter of a good story being practically thrown away. At the very least, it means that if one of those interested parties to whom I have referred—let's say the editor—has had an opportunity to read the story with a certain degree of leisure, and has discovered that the plot is interesting and—as we understand the term today—original, it is up to him to 'button-hole' the boss, or perhaps the director who is handling a star who could do such a story, and 'give him an argument' about buying the very script that he—the boss or the director—has sent back because it did not hold his attention. Again it stands to reason that the person the editor is trying to convince will be spontaneously 'for' the story as if, by reason of its snappy and interesting synopsis, it had interested *him* in the first place. In other words, writers should learn to be fair to *their own work*.

"But the great **mistake** made by some authors, I have already hinted at: They



ABOVE we have a likeness (as is) of Ralph Ince, director, writer and actor. At the right Mr. Ince is shown in his famous portrayal of Lincoln.



actually mislead you with their synopses. They write flowery sentences, paint wonderful pictures, suggest many attractive bits of characterization, and then, when you get down to analyzing the plot and its implied action, you find that these things either cannot be screened, or must be created—the action of the situation or bit of business referred to must be all worked out—by the continuity writer. The author glowingly hints at things which, in a quick reading of the synopsis, sometimes sound plausible enough, as we quickly, rather than analytically, visualize what he writes. Then, when we face the work of preparing the scenes in their logical sequence, we find ourselves up against the proposition of doing for the author all the hard work of supplying the honest-to-goodness action for the merely suggested situations and character study

bits he has strung into his synopsis. Of course, we *just love* that writer thereafter, and his next story is enthusiastically boosted by editor and all concerned, is it not? IT IS NOT! But yet it does happen, at times; a busy chief executive is misled by the 'fine writing' and the skillfully-hinted-at situations, etc. He buys the story—and most of the swearing is done by the continuity men who are handed these literary gold bricks and told to prepare 'em for the director.

"Now, as to plots. It seems to me that the common failure of new writers is to try to elevate the screen, to educate the audiences up to better things. They declare the audiences are tired of the old plots, and want something new and different. Assure your club members that 'Way Down East' will make more money than any other

screen drama of the past five years. Also remind them that the plot of 'Way Down East' was very, very old when Lottie Blair Parker wrote and produced it about twenty-five years ago. Also call their attention to the fact that 'Lightnin'' ran over three years to capacity audiences; and that 'Turn to the Right' will surely make a lot of money for Metro, on the screen, just as it cleaned up for its theatrical backers three or four years ago. I say this before this last-named picture has been released, but I feel that I may safely say so because I know what the vast majority of the film fans *want*, and what they have always wanted. The tired business man, his more tired wife, and the more or less tired children, are always demanding something new, but when you give them their choice between a rare literary product, and something made up of fundamental situations, peopled with characters that they know and can sympathize with, just see which one they go for. It is an old, old story, and one that every writer learns sooner or later. Of course, the old stuff is 'jazzed up,' 'new-twisted,' given more up-to-date settings, in many cases; fashions change, as I said before, and you must dress the old plots according to the present vogue; but the old plots remain the old plots, nevertheless. The situation that made 'East Lynne' so popular for so many years—that of a mother being separated from her child—of seeing her child secretly—this big moment is 'sure fire,' the very apotheosis of 'hokum,' and will be used twenty-five years from now, in plays, stories, pictures, songs, just as it has been used, in 'East Lynne,' 'The Sporting Duchess,' 'The Law Decides,' and a dozen other stories I could mention. Why? Because mothers will always love their children, through death, separation, divorce; so when you write a situation of this kind, you are appealing directly and forcefully to every mother in the land.

"There are plenty of other situations, situations every one of your members is familiar with, situations they themselves have used, over and over again. They are the old, 'sure-fire' situations that were doing duty before old Bill Shakespeare ever wrote a line, and will still be doing duty long after we who scribble today have passed on. Therefore, my humble advice to any writer who contemplates turning his ability toward the screen is: Don't be too anxious

to try to educate the audiences to better things. Give them the old things with a fresh presentation, yes. But when it comes to basic plot ideas, throughout the ages they have spoken plainly—they have told us what they liked, what they wanted, so—why experiment? 'Othello,' written 'up-to-date,' will still be a wonderful story, and it will always be a wonderful story, for jealousy will always be a human weakness. So it goes on and on. I know, of course, that many will regard me as a 'low-brow' for not assuming the popular attitude that in a short time movie audiences will be ready for 'better pictures.' But I have been watching this business for a good many years—I have noted the pictures that failed and the ones that succeeded—and base my deductions on these facts. My parting words are: Let the other fellow educate them; he is writing for fifteen or twenty per cent of the world. You give them what they want—write for the other eighty per cent."

A WORD OF ADVICE

Charles Norris, whose novel of marriage and divorce, "Brass," is one of the outstanding fictional successes of the season, has been giving this advice to aspiring young authors: "May one whose early literary aspirations were dragged in the mud, stamped in the face, and kicked about generally, offer a bit of advice to another who perhaps is experiencing something of the same unpleasantness? I can see you are burning to write. Set fire to all your ships, sell out your business, resign from your position and—WRITE. If you have courage to do this—no matter how many other people are dependent upon you—nothing on God's green earth can stop you. The profession of writer is known to me fully. There is no flavor on its menu that I have not tasted. Only two things are necessary to succeed in it: faith and perseverance."

MAX EASTMAN declares that when he told Bernard Shaw that he was writing a book on humor, Shaw advised him to go to a sanitarium. "There is no more dangerous literary symptom," he said, "than the temptation to write about wit and humor. It indicates the total loss of both." But Eastman persisted in his undertaking, and his book, "The Sense of Humor," is among the recent publications of Charles Scribner's Sons.

HOW TO EQUIP A WRITER'S WORKSHOP

One of a series of articles on the business side of writing especially prepared for the readers of *The Writer's Digest*.

By L. Josephine Bridgart

Writer and Critic.

TO judge by myself and some other writers I have had opportunity to observe writers are not always naturally methodical. The young writer is apt to pride himself on his littered desk and does not at all mind confessing that he has a valuable memorandum or outline "somewhere," but *can't for the life of him find it!* Because a man is not naturally methodical is not a good reason why he should cultivate disorderly habits. Time is precious and it behooves none of us to waste it. It is not good business sense to strew your tools about and have no regular place for your material. If you are orderly in your habits in the very beginning you will save yourself a great deal of irritation and nervous wear in the days to follow, when you have come to feel that every minute is valuable.

"I think," wrote a correspondent, "that I sent this story to *Collier's*, but it's so long ago I'm not sure."

Another writer sent a magazine with which I was connected, a vigorous protest against its having *filed the child of her brain, ticketed it like hundreds of other manuscripts!* She then calmed down sufficiently to add that she could not remember the title of her manuscript. She had sent her precious child on a long journey and had neglected to write down its name and destination and the date it left her!

Some months ago I wrote an article on a subject in which only a few magazines are interested. I made myself a list of possible markets and then, after talking the matter over with a literary friend, I picked up my manuscript record and jotted down the names of three magazines he wished me to try. To one of these my article seemed peculiarly suited. Now a manuscript record is not intended for lists of possible markets but for the names of periodicals to which manuscripts are actually sent. Soon after I made my entry I became so engrossed with my criticism work that I had no time to think of the article. A recent event has

made it timely. But my manuscript record shows the names of three markets, without dates, and after the market I am most anxious to try there is a question mark. Did I try any of the three? Did I learn any fact after talking with my friend that made me doubt the wisdom of trying this particular market or does my question mark mean that I don't know whether I tried it or not? I can't tell and because I can't tell I may lose a sale. I don't just like to send an editor an article I may have already sent him and had returned to me as unavailable for his magazine. Usually my record is clear and accurate, but by this one irregularity I have caused myself a good deal of annoyance and perhaps a definite loss.

If you have only written one manuscript for publication, begin a manuscript record. You can buy a book prepared expressly for the use of writers or you can use a blank-book you happen to have at hand. Whatever you use be neat and orderly in your entries. Have spaces for the title of your manuscript, the magazines to which it is sent, the date it is mailed, the date it is rejected or accepted and extracts from any personal letters you may receive concerning it.

The extracts from personal letters are a help in determining the needs of the editors from whom they emanate, and they also have the power to cheer the writer with the thought that he "almost made" a magazine he hopes to satisfy some day.

Every writer needs a book of markets. There is, of course, a good printed list of markets which can be bought for \$2.50, but to some beginners \$2.50 would seem a large sum and as such a book can have no interest for the non-writing members of a family the thoughtful young writer may hesitate to accept so much from the over-taxed family treasury. If so, he can make himself a very helpful list of markets by the exercise of some thought and ingenuity.

In almost every home there are three or four good magazines. Get a square note-book of large size, preferably a loose-leaf note-book, and divide it up so that your entries will follow the order of the alphabet. Near the end of each year the magazines make announcements, showing what they intend to offer for the following year. Cut out these announcements or as much of them as seems to indicate what will be bought by each magazine the coming year or the general policy followed. Make some long-hand or typewritten notes from your observations, such as follows:

Uses five short stories (from 2,000 to 3,500 words) each issue; one article (sometimes serious, sometimes humorous); one poem (any type but religious). Seems to avoid tragedy in fiction. Editors evidently against woman's suffrage. Apparently likes stories about (not for) children.

Borrow the magazines in your friends' homes and study them. Go over those to be found in the public libraries in your vicinity. Look over the table of contents on the cover page of the magazines displayed on the news-stands. If you hear that any periodical is offering sample copies free send for one. Grasp every opportunity that presents itself to gain an insight into the policies of the magazines you would like to please and of the magazines which can be a help to you in climbing to these.

If the periodicals to which you intend to submit manuscripts print editorials study these diligently. In a note-book such as I have suggested I find this:

The editors are (1) advocating frankness with the child concerning sex relations; (2) fighting the use of aigrettes and Paradise plumes in women's hats; (3) advocating American designs in place of those from Paris; (4) never scoff at religion and often print articles with broad religious teaching.

After reading such a note I shall not make the mistake of sending the magazine discussed, a story in which a lovely and loving mother tells her little boy of the stork which brought his small sister, or one about a girl who longed for a Paradise plume and earned one by patience and industry. I might, on the other hand, see just where to offer my article on "The Bad Boy's Influence in One School and How it was Counteracted," or my story about a bishop who was Christlike rather than orthodox.

More lengthy notes than are possible in your manuscript record should be taken

from the editors' personal letters and entered in your book of markets. Note the following:

"We are avoiding foot-ball stories this year. So many accidents have occurred in the recent big games that the parents are asking us not to fan the interest in foot-ball."

Such a letter yields you the memorandum: No foot-ball stories in—(the year.)

"We receive too many serious stories. We want our pages to be helpful and uplifting but we want them to be entertaining and cheering. Can't you let us see another of your rough-and-tumble tales?"

Your book of markets receives the hint: Uses occasional "rough-and-tumble stories."

A magazine like the *Literary Digest* or *Current Opinion* will afford you a great deal of information. These magazines buy no manuscripts but they quote from a great many periodicals that do and enable the writer to keep in fairly close touch with what the editors and publishing houses are doing. Indeed, there are a great many ways besides those I have suggested by which the alert young writer can obtain a knowledge of that very important factor in his business, the literary market.

Besides the envelopes for sending out his manuscripts and for the editors' convenience in returning them if they prove unavailable, the writer needs some envelopes for his carbon copies or the long-hand copies which he retains for himself.

When you finish an article place your carbon copy in an envelope bearing the title and file under "Carbons of Unsold Manuscripts," so that you will have no difficulty in finding it should your submitted manuscript be lost in the mails. When the manuscript is sold mark on the envelope, "Sold to—," and refile under "Carbons of Sold Manuscripts."

It is a good plan to place in the envelope with the carbon copy of an unsold manuscript all the personal letters received about it. A perusal of these personal letters will help you to determine whether your list of markets or the manuscript itself is to blame for your rejections.

Have a letter-file or some definite place for your personal letters from editors. If you follow the plan suggested in the preceding paragraph your file will hold only acceptances and letters regarding rejected manuscripts which sold later. But whatever method you adopt be sure to know

where to find every note which may possibly help you in marketing manuscripts or which offers suggestions worth heeding in further work.

Every writer needs some device for picking up and hoarding material. A note-book (preferably loose-leaf) is of course the best for the author who gathers his notes as he moves about a factory or store or travels from place to place. A plan which suits my own needs is a basket containing long envelopes marked with the subjects which interest me generally or some specific plot or idea for an article that I happen to have in mind. If a thought comes to me I jot it down on any scrap of paper that happens to be at hand and thrust it into the proper envelope. I have one envelope marked simply "Ideas," into which goes any miscellaneous idea that I think I may some day have a use for. Then when I am ready to begin the story or article I have planned, I sit down with my scraps of paper and my memory is refreshed and my purpose is strengthened as I go over the thoughts which came to me while I was busy with other matters.

If you do much writing you will find that you use a great many pads and your family will have it against you that you "waste reams of paper." See if some business friend won't let you have the defective or "spoiled" sheets that would otherwise go into the waste-basket. Perhaps in the attic there is a pile of letter-heads, left from some abandoned business or discarded because of a change of address. Capture these and use the blank sides for your good copies. A little neat printing on the back of a sheet does not annoy the editor in the least. Perhaps you may also be fortunate enough to find some envelopes which will hold your sheets when folded twice and which with only the blocking out of the address in the upper left-hand corner will serve to carry your manuscripts safely to and from the editorial offices.

In the matter of stamps I'm afraid I can't offer any suggestion that will enable the new writer to begin business without an outlay. When I was a little girl I used occasionally to buy a stamp from a German grocer, whose store was very many blocks nearer my home than any post-office station. One day he showed me a sheet of stamps, worth probably two dollars, and told me it had cost him five cents. To my exclamation and remark that my father had told me it

didn't matter how many stamps you bought each one would cost two cents, he replied, smiling, "Oh, I was just trying to open your heart a little!"

"Open your heart" was a new expression to me, but after a day or two I worked out the conclusion that the grocer was trying to show me that I was imposing on him by asking him to come out of his retreat back of the store and hand me a stamp. A good many times I've wished I knew a place where I could buy a big sheet of stamps for five cents! But though we writers are such faithful patrons of his, Uncle Sam still insists that we have no special rates, and as long as he is the only fellow in the business of carrying manuscripts we'll have to accept his services at his own terms.

THE TYRO'S QUEST

BY M. V. S.

Myriads of young scribes have calloused their fingers hammering typewriter keys and have resorted to wearing tortoise shell glasses in their search for evasive originality, while their throats have grown hoarse with their unending prayers, begging Lady Originality to touch their keys with her magic wand and set their feet on the way that leads to Olympus.

And yet that part of the anatomy which would bring them within the reach of originality remains unused. They have worn out everything but shoe leather. Let the feet serve, then the eyes. A walk would not only prove stimulating to the general system, but would revive the almost atrophied brain cells, charge the blood with oxygenated corpuscles and then on all sides, right and left, stretching before one is the most wonderful of all subjects, that which no book can give to adequacy—Nature—nature in all her splendor, nature and originality!

Yet, the poor tyro burns the midnight oil and wears out his energy and spectacles, poring over musty volumes, looking for originality; while nature is offering with ready hand, lavishing all her beauty, that is destined to waste on "desert air."

Originality is the chief requisite. Without it, the novice flounders and the fruits of his labor sent out on the seas of hope will come to their harbor with drooping sails, begrimed with the mire of failure.

In a conversation with a reader of one of New York's magazines, the writer men-

SYNDICATING TO THE SUNDAY SUPPLEMENTS

A series of articles taking up every phase of securing, writing, and marketing stories for the Sunday Newspaper Supplement—a most interesting and profitable phase of the writing profession—and one that offers unlimited opportunity.

By Felix J. Koch

Contributor to the Leading Papers of the Country.

SECRETS OF THE HOME OF THE SUNDAY SUPPLEMENT

SOMEHOW or other, the impression prevails in the world outside the cult, that newspapers are favored, indeed, by being offered contributions from the outsider,—the unbidden author, who mails his work to "The Editor," irrespective, with the privilege of purchase, should said editor desire it; otherwise, stamps are enclosed for the return.

As a matter of fact, substantially every newspaper operates on a basis of containing a given number of pages each normal issue.

Should advertising contracts, or some exceptional happening require that more pages be "run," the extra pages, and sometimes an entire extra "section," or supplement, will be printed.

Advertising provides the bone and sinew of modern newspapers; it never would do to have an intending advertiser go away from the counting-room unable to place his "copy" because there was no more space to be had.

Competition is keen between the newspapers of every given community; reporters on one paper today will be writing for another, at a higher salary, next month possibly, and it never would do to allow these men to carry such tale as that the reason the *Inquirer* carried just a column on the big Courthouse fire is because there was no more "space." Small, unimportant happenings are crowded out, or condensed, for this cause constantly, everywhere; but when a very big happening occurs, the newspaper should add pages,—in other words, provide itself with additional space. If it doesn't, and the competitor does, folk will begin deserting it for the rival,—and advertising naturally follows the crowd!

Such events are the exceptions, however. Normally, to repeat, a newspaper publisher believes he is giving his subscribers very generous measure by allotting a stated

number of pages to each week-day issue, and a stated number to each Sunday,—or Saturday night,—copy of his news-issue plus a supplement, or magazine.

Upon these pages,—breathe it not in Gath, but every person ever serving a paper knows that this is Gospel,—the advertising has first mortgage, to the extent of crowding out, or compacting, any and every bit of reading matter coming in its way.

Next after this, certain so-called "Big Outside News" must be given place,—news which reaches the office, as a rule, over the wires of the Associated Press, or some other press service, the paper may be subscriber to. It is the news from Washington, from New York, from Britain, Europe, and the world about. So comprehensive are the exchange services between the press organizations of this country and those of the other civilized nations; so comprehensive are the inter-affiliations of the minor press-gathering bureaux building up each of these national services, that the news of the world, big happenings and little, pour constantly and uninterruptedly to the newspaper's door. It isn't a case of finding something to print; it's a case of knowing what to omit, to leave room enough for the local news, and for the news from special correspondents, looking to specific things, at the paper's state capital, or other locally-important points.

It is no exaggeration whatsoever to say that any paper large enough to subscribe for a leased service, or a "press service" it is called more frequently, could fill its entire pages,—even to the space now used for advertising,—with just what these services supply.

Big happenings of the outside world must be accorded space in the paper.

Big happenings locally must be given space. Digitized by Google

Out-of-town news, local news, advertising,—it's a mighty rare newspaper indeed which cannot be filled to crowding by just these three founts of supply!

It's a mighty poor paper, still again, which does not maintain one editorial writer or two, to express the paper's views on things on what is known as the "editorial page." Usually these editorial writers are the highest-paid men on the staff; even managing editors are apt to receive their opinion as to the amount of space a given editorial should occupy well worth the considering, before ordering it compacted "down,"—and so inroads on what space remains are made for position for what these editorial writers may write, day by day.

Large city papers,—and, for the moment, these alone are to be considered,—maintain staff artists and staff photographers. A newspaper should have at least one telling cartoon on some subject uppermost in the limelight each day. One photograph of the results of last night's tornado in Westerville gives the subscribers of the paper a better notion of the devastation occurring than a column of print will do. These pictures,—hand-made or camera-work,—require space-allotments also.

Besides all these things, the products of the professionals, every newspaper is deluged by showers of material sent in, free of all cost, and for which the writers crave publication. Suburban welfare associations and improvement associations have their secretaries prepare long, interesting, worthwhile accounts of things being done or contemplated, and send these to the local papers,—the version to each paper different from that to any of the rest, to avoid embarrassment for the publisher, should he print it,—absolutely free of charge. Doting grandmothers mail in accounts of Billie's and Mary's christening; mothers of the *debutantes* send in profuse accounts of the most unimportant social affairs given in honor of their "buds." Dispute it or not, the world likes to find itself portrayed,—favorably of course,—in print, and it takes every possible means it may know or devise, to bring itself into newspaper pages, short of stepping into the counting-room and deliberately asking to purchase so and so many lines, or inches from the man in charge of that work on that lower floor!

Out of this plethora of material, then, there is born our daily paper.

It is a marvel that editors, and the man-

aging editor above them, maintain as nearly a proper balance between things, giving each the space its importance warrants, as they do!

Now, advance a step:—

Much of this bombardment of material must be published the morning after its receipt by the morning papers, or never.

It would obviously never do for a given paper to wait until the second morning following to print the account of the boiler explosion in the huge Tunken Valve plant.

Much of it, on the other hand, can be and is held over until the larger Sunday issues. Changing the word *yesterday* in the original copy to *recently*, or *during the past week*, or *the other day*, gives many a minor and yet interesting story the timeliness demanded in order that it should see print at all.

Thanks to this, the Sunday paper is quite as crowded as are the week-day issues.

The Sunday editor,—monarch of the Sunday supplement or magazine,—is most welcome to anything short of most vital news-dispatches which he will take from the news-hopper and out of the more distinctly news pages, and give place in his magazine.

It isn't an intrusion,—it's a favor he's conferring on the editor of whatever department may be most concerned in the "lifting" of the given story from the accepted section of some "Sunday page."

Every second year, in the mid spring-time, Cincinnati is the seat of a great musical festival. Music-lovers travel often many hundred miles to participate in the feast of vocal and instrumental music which is held in the big Springer Music Hall at that time. Naturally, toward the end of April, or at least with the beginning of May, the month of the Festival, the editor of the music page,—or music and art page, it is usually,—of each Cincinnati morning paper must crowd his columns with the last bit of news of the approaching festival. Important as the festival is, however, it is not the only thing interesting the south Ohio reading world. There are many readers, even, who don't care about music. So the Festival simply cannot be given all the space the music editor and the festival folk desire.

Let the Sunday editor suggest, therefore, that a "bully good story" for his pages could be "run next Sunday morning" on: *Festival plans as completed to date*,—column on column, with pictures; snatches from the scores, reproductions of programs, so on,

and the music editor is ready to fall at his knees in delight!

The Sunday editor may draw squarely, thus, from any fund of material except that *demanding* next-day publication in the hands of any colleague employed by the given sheet.

In addition, the paper subscribes, for him, to one and perhaps several feature services. The newspaper pays a service so much a year for all it cares to send; it is free to use everything, anything, sent in this way; what it doesn't use it often preserves, for immediate use, should the need come, in its "library," or files. From those files the Sunday editor is as free to draw, when he will, as he is from the newest material at hand.

That, then, provides the autocrat of the Sunday office with a fund of material.

Supplementing it, many newspapers encourage their reporters to "bring in stories" for the Sunday section, out of things heard and seen along their routes otherwise, by paying them, as they would an outsider, so much the column for these.

Should you, who are unknown to the Sunday editor, and I, a reporter on the paper, meeting him about the building daily, both take it into our heads to submit to him an article on: *Making the Candles and Glass Balls for the Christmas Tree*, and the two articles were equally good, it is but human nature that he should buy mine, and yours be returned with apologies. Hence, the competition of the men directly on the staff of each paper is a thing to be taken into account!

Those then, are the regular, the infallible sources of material, from which the Sunday editor draws for his page.

Should he wish an article written on any other theme, he can draft the most expert reporter, the staff artist, the staff photographer, to prepare this for him, as he wishes it put together, in time for whatever date of going to press he may set.

Besides these Open Sesames to material, the Sunday editor finds himself in possession of an uninterrupted stream of unsolicited manuscripts. The high school girl, whose composition received praise on being read, at "Friday afternoon convocation;" the young attorney, who *did* take an unusual motor trip over the Labor Day holidays, and who knows the advantage of having his name in print; the maiden lady of years, who amuses herself writing stories; the inventor, who describes his invention,—

writing under another name, of course, in the hope that some capitalist may read the story and offer to buy the basic idea; ten thousand other people prepare manuscripts and mail them to the Sunday editor of their nearest newspaper, or their favorite big paper, without so much as a by-your-leave.

Squarely into competition with all of this material comes the envelope with the work of the syndicate writer.

The sender wants to have that material accepted, printed and paid for, of course.

He knows there are many other writers, syndicate folk and others, represented in that mail, who wish the same.

He knows that his work must be the equal, or better, of many of these others, in order that the editor, if not already his customer, and so *used* to his material and knowing what he may expect of it, will waive aside their work for his.

He knows he has only one very slight wedge with that editor,—one count in his favor, against all the rest on the editor's side. If Mr. Sunday Editor, of the *Blade*, sends home the man's offering, the man will send it, next mail, to the *Courier*, of the same town. If the story is very good, and readers of both papers mention it generally, after reading it; or readers of the *Courier* tell of it to friends who read the *Blade* only, the printing of the story in the rival paper will be one count against the *Blade*.

Competition is the life of trade, in newspaperdom as elsewhere. If one morning newspaper carries better feature material than another, folk are going to discover the fact very quickly.—for on Sunday many people buy several papers, where, during the week, they take one paper only,—and when it comes to a selection, they will select that one. Choosing the paper, buying it, subscribing to it, spells circulation, and according to circulation advertisers patronize.

So, admit it or not, Mr. Editor Friend, the writer folk know that they have just a wee bit of a wedge over your rejections in the end!

SOCIETY DRAMAS IN DEMAND

A country-wide canvass by the Goldwyn Scenario department shows that public taste is swinging toward society dramas. Consequently the company is in the market for a series of stories depicting life among the well-to-do. The announcement says these stories must have big, human themes.

MRS. WILLIAM ATHERTON DuPUY AND LEAGUE OF AMERICAN PENWOMEN

BY FRANCES S. LARKIN.

MRS. William Atherton DuPuy came to Washington about eight years ago, and since that time has become quite prominent in organizations of women in the District of Columbia, but she is best known as a writer of much ability and in connection with the League of American Penwomen, of which she has been national presiding officer for two years. Mrs. DuPuy is a young woman of much strength and sweetness of character and with unusual executive ability. In addition to her work as a writer and her duties connected with the presidency of the League, she is a most devoted mother, never neglecting her home, and always finding time for a delightful little conference with her husband, (who is also a writer) over their many mutual interests. In addition to all of this, Mrs. DuPuy is an active church worker. In fact, she is one of the forceful, well balanced women of today and she is facing a bright future.

The League of American Penwomen was organized in 1897 by seventeen literary women of Washington, D. C., their aim being to bring into closer and more helpful relations those who were striving to win recognition in the world of letters. This league is at present the largest organization of its kind in the world and is growing very rapidly. Indeed, its growth has been such that plans for a larger clubhouse are being considered. It has its headquarters at 1722 H St., N. W., Washington, this place being a center for the literary circles of the Capital. There are branches of the league in fifteen of the largest cities of the United States, "including a writer's colony in Miami, Florida," at the Plaza Hotel, and a summer location in the mountains of New York.

The league has co-operated with the State Department in extending hospitality, and giving information to representatives of the press who attended the Convention to consider disarmament,



which was held here; and a number of the women doing special work have quarters at the clubhouse. Each Sunday afternoon there is a tea, at which many persons of prominence are entertained. In the basement of the clubhouse is a quaint dining room, modeled along old English lines, which is called "Hoot o' the Owl," and in this room writers of Washington and those from many other parts of the world gather and hold, as a member of the league expressed it, "a constant meeting of the arts and nations."

"*The Penwoman*," the official organ of the league, will in the future be a monthly publication instead of being issued quarterly, and it has added to its departments several new ones, meeting the needs for marketing manuscripts, professional opportunity service, and general information.

The open-house program for social meetings, features leading questions of the day, as well as art, music, and literature; refreshments are served and guests and members are given an opportunity to mingle and discuss the various problems and successes which are of interest to them.

The work of the League of American Penwomen and of its official magazine, "*The Penwoman*," is to encourage new writers in their efforts along the lines they are following, and to bring together in closer relation women who are interested in art, music, drama, and literature, but especially to promote all that is highest in the world of letters; and to this end an appeal is made to those who have achieved success to give of their best to the magazine and to the Monday evening gatherings. The most helpful activity of the league is its craft study evenings, these sessions being of encouragement and inspiration to the beginner, for as she hears of the struggles and steadfastness of those who have forged to the front, sometimes against great odds,

she is impelled to give more faithful effort to her own work and to expect results.

The league feels that there is much talent that may be brought out by right methods and is trying to uncover and bring to light the latent ability of the novice. As the result of this there are many who can testify to the encouraging and inspirational result that have followed an evening at one of the craft meetings.

Representatives in the literary field from France and England are considering and forming an organization like the League of American Penwomen, and South America is also interested in this great aid to writers, so we can look forward to the day when all of the civilized world may become interested in this movement.

WHAT THE FARM PAPERS WANT

By Archie Joscelyn.

FOR the past several months, it has been an especially difficult task to sell much material to the farm publications. They will buy something that is so good they have to have it, but otherwise good material, that would ordinarily suit them, comes back. I know that latter fact from experience. The stock reason is that they are overstocked. The general reason for that being the smaller size of the publication, due partly to scarcity of paper, mostly to hard times—this meaning scarcity of money and much less advertising.

Such being the facts as they are, it is especially well, for anyone who would not waste his postage, to study his prospective markets carefully. It is especially important to learn the length of material they are now using, for it is frequently much shorter in average than what it was, say a year ago. Only practical material is generally used now, very little fiction or general interest stuff finding a place. It must be seasonable. Also adaptable to present-day conditions. A few years ago, when furs were bringing the highest price in history, trapping articles were readily, even eagerly purchased. When the slump in fur prices came, that market was flat. Fur prices are showing a slow recovery, and a few trapping articles are being placed. But they are still a most difficult article. I cite

them as an instance, because I happen to have had some experience with them.

Territorial material is important now as never before. The reason being, as above, that a paper cannot afford to be general. Note what WALLACE'S FARMER, Des Moines, Iowa, says editorially:

"Articles which deal with country west of the Missouri River have a rather hard time in getting by in this office, as the bulk of our circulation lies east of that boundary. It is also true that an article of this sort needs to be backed up by some specific data concerning the work of some definite farmer before we are very anxious to use it."

Recently in rejecting an article of near 2,000 words, the same editor wrote that he had no doubt it would interest a number of their readers, but it was simply too long for them to use. If I had anything of about a third the length, he would like to look at that.

The NORTHWESTERN STOCKMAN AND FARMER, Helena, Montana, was formerly a good market for short articles on some phase of farming. Of late, however, they use almost nothing of that sort, the editor informing me that he believes the average farmer knows most of it already and does not care for it. Instead they devote their space to longer articles,

more or less political though generally with no special party viewpoint, dealing with the problems of getting better representation for the farmer, better conditions for him in business, and better prices for his products. Most of these are written by government officials or men noteworthy in some similar line.

FARM, STOCK AND HOME, Minneapolis, buys little if any outside material, as a large staff furnishes most of their stuff.

The CANADIAN COUNTRYMAN, Toronto, Ontario, uses a short story each week. Their rate is only about a third of a cent a word, on publication, which is usually prompt. Of late I have been selling a good bit to different Canadian publications, even including the WESTERN HOME MONTHLY, which has received some unkind comments from some writers. At first the rate of exchange bothered me a good deal, for it frequently costs one tenth to one fifth of a check to get it collected. One paper was good enough to send an express money order, however, and since then I request all of them to remit in that manner. I have had no difficulty in getting full-face value. Regarding the WESTERN HOME MONTHLY, its treatment of me has been entirely satisfactory.

NORWEST FARMER, Winnipeg, Manitoba, Canada, pays on acceptance at about one-third cent per word. They accepted a general article, but returned a different type, stating that articles must deal with Canada, and in general, with the section which their publication covers. This is also true of CANADIAN HORTICULTURIST, Petersboro, Ontario. They, I believe, pay on publication.

The papers of the CAPPER FARM PRESS, Topeka, Kansas, are all edited, as to the bulk of their contents, at Topeka. These papers include CAPPER'S FARMER, NEBRASKA FARM JOURNAL, MAIL AND BREEZE, MISSOURI RURALIST, etc. It will be seen that most of these are confined in territory to a certain state or section, and material needs to be suitable in that respect. Payment is made on acceptance here, with prompt decisions.

THE DAKOTA FARMER, Aberdeen, S. D., is courteous but seemingly usually overstocked. In fiction it uses second rights of a serial by some well-known writer. It is a member of the National Farm Power

Group, whatever that is. I've never been able to quite learn, though I'd like to know the connection between the different papers of the group. FARM AND HOME, Springfield, Mass., is another of this group.

Pierce's Farm Weeklies are edited at 301 Locust Street, Des Moines, Iowa, and include IOWA HOMESTEAD, Iowa, FARMER AND STOCKMAN, Kansas City, Mo. WISCONSIN FARMER, Madison, Wis. They pay on publication with an average rate of 35 cents per inch.

There is also, the SOUTH DAKOTA FARMER at Sioux Falls, but I do not believe that this publication has any connection with the DAKOTA FARMER in the same state.

Three weekly state papers, using material adapted to their own states, are IDAHO FARMER, Boise,; OREGON FARMER, Portland, and WASHINGTON FARMER, Spokane, Wash. The editorial offices of all are at Spokane, where material should be sent. They promptly acknowledge receipt of MS., by post card, and give an early decision.

The ORANGE JUDD GROUP is another large one, with general editorial offices at Springfield, Mass., though some of the papers are edited separately at their own offices. This group uses practical articles, frequently of a more or less general nature, also short and long fiction. The papers are NEW ENGLAND HOMESTEAD, Springfield, Mass., ORANGE JUDD FARMER, Chicago, AMERICAN AGRICULTURIST, New York, and NORTHWEST FARMSTEAD at Minneapolis.

THE FARMER, St. Paul, is a weekly, using short, practical articles, and paying at a fair rate on acceptance. Of late the size of the paper has been much cut down, and not a great deal of material is being used. Material should be somewhat sectional, as a rule.

FARM MECHANICS, Chicago, has this subhead: A Monthly Magazine for FARM Improvements,—Machinery, Equipment, Farm Buildings.

FARM JOURNAL, Philadelphia, is buying only short, practical stuff now—no generalities, fiction, verse or worse.

America and Americans is to be the subject matter of a new book by G. K. Chesterton, the material for which was gathered on his recent visit to this country.

VERSE PATTERNS IN ENGLISH POETRY

By Robert Lee Straus, M. A.

Instructor in the University of Cincinnati.

(Continued from February issue.)

THE eight-line stanza in its simplest form is a combination of shorter stanzas. Thus the stanza below from Andrew Marvell's *The Garden*, rhyming *aabbccdd*, is composed of a succession of couplets:

How vainly men themselves amaze,
To win the palm, the oak, or bays,
And their incessant labors see
Crowned from single herb or tree,
Whose short and narrow-verged shade
Does prudently their toils upbraid,
While all the flowers and trees do close
To weave the garlands of repose!

Stanzas of eight lines may also be formed by doubling any form of quatrain, or by freely combining two different quatrains, as *ababccdd*:

Stone walls do not a prison make,
Nor iron bars a cage;
Minds innocent and quiet take
That for an hermitage;
If I have freedom in my love
And in my soul am free,
Angels alone, that soar above,
Enjoy such liberty.
Lovelace, *To Althea, from Prison*.

Yet such stanzas seem to lack the rhythmical unity which is gained where the quatrains are united by a common rhyme, thus, *ababbbaba*:

Since love is such that as ye wot
Cannot always be wisely used,
I say, therefore, then blame me not,
Though I therein have been abused.
For as with cause I am accused,
Guilty I grant such was my lot;
And though it cannot be excused,
Yet let such folly be forgot.

Sir Thomas Wyatt, *That the power of love excuseth the folly of loving*.

or *ababbbcbc*:

Farewell! if ever fondest prayer
For other's weal availed on high,
Mine will not all be lost in air,
But waft thy name beyond the sky.
'Twere vain to speak, to weep, to sigh;
Oh! more than tears of blood can tell,
When rung from guilt's expiring eye,
Are in that word—Farewell!—Farewell!
Byron, *Farewell, if ever fondest prayer*.

The following eight-line stanzas from Wordsworth are composed of a quatrain followed by two couplets. In the first,

variety is obtained by the substitution of a three-stress line at the end of the quatrain; in the second by the substitution of a six-stress line (Alexandrine) at the close of the final couplet:

Will no one tell me what she sings?
Perhaps the plaintive numbers flow
From old, unhappy, far-off things,
And battles long ago:
Or is it some more humble lay,
Familiar matter of today?
Some natural sorrow, loss or pain,
That has been, and may be again!

The Solitary Reaper.

Stern Daughter of the Voice of God!
O Duty! if that name thou love
Who art a light to guide, a rod
To check the erring, and reprove;
Thou, who art victory and law
When empty terrors overawe;
From vain temptations dost set free;
And calm'st the weary strife of frail
humanity!

Ode to Duty.

The most famous eight-line stanza is the *ottava-rima*, consisting of an initial six-line group concluded by a couplet of five-stress lines, rhymed *abababcc*. This *ottava-rima* is the classic Italian stanza of Ariosto and Tasso introduced into English poetry by Wyatt and Surrey. Says Professor Corson: "Such a rhyme-scheme, especially in the Italian, with its great similarity of endings, is too 'monotonously iterative'; and the rhyming couplet at the close seems as James Russell Lowell expresses it, 'to put on the brakes with a jar.'" The form, however, has received notable treatment in Byron's *Don Juan*, in Shelley's *Witch of Atlas*, and in Keats' *Isabella*.

As boy, I thought myself a clever fellow,
And wished that others held the same opinion;
They took it up when my days grew more mellow,
And other minds acknowledged my dominion:
Now my sere fancy "falls into the yellow
Leaf," and Imagination droops her pinion,
And the sad truth, which hovers o'er my desk
Turns what was once romantic to burlesque.

Byron, *Don Juan*.

Thus hang the uncouth swain to the oaks and rills,
While the still morn went out with sandals gray;
He touch'd the tender stops of various quills,
With eager thought warbling his Doric lay;
And now the sun had stretch'd out all the hills,
And now was dropt into the western bay:

At last he rose, and twitch'd his mantle blue:
Tomorrow to fresh woods, and pastures new.
Milton, *Lycidas*; Epilogue.

The nine-line stanza, with the exception of the Spenserian stanza, is comparatively rare. Two examples may be quoted:

a b a b c c c d d:

My love is like unto th' eternal fire,
And I as those which therein do remain;
Whose grievous pains is but their great desire.
To see the sight which they may not attain:
So in hell's heat myself I feel to be,
That am restrained by great extremity,
The sight of her which is so dear to me,
O! puissant love! and power of great avail!
By whom hell may be felt e'er death assail!
Sir Thomas Wyatt, *Of the extreme torment endured by the unhappy lover.*

a b a b a b c c c:

A fisher boy, that never knew his peer
In dainty songs, the gentle Thomalin,
With folded arms, deep sighs, and heavy cheer,
Where hundred nymphs, and hundred muses in,
Sunk down by Chamus's brinks; with him his dear
Dear Thyrsil lay; oft-times would he begin
To cure his grief, and better way advise;
But still his words, when his sad friend he spies,
Forsook his silent tongue, to speak in wat'ry
eyes.
Phineas Fletcher, *Piscatory Eclogues.*

Following is an ingenious variation employed for special lyrical effect (*a b a b c c c c a:*):

Love in my bosom, like a bee,
Doth suck his sweet;
Now with his wings he plays with me,
Now with his feet.
Within mine eyes he makes his nest,
His bed amidst my tender breast;
My kisses are his daily feast,
And yet he robs me of my rest:
Ah, wanton, will ye?
Lodge, *Rosalind's Madrigal.*

The only acknowledged nine-line stanza in our poetry is the Spenserian, composed of eight five-stress iambic lines concluded by a six-stress iambic line (Alexandrine), rhymed *a b a b c b c c*. This form, invented by Spenser for his *Faerie Queene*, has been notably used in Thompson's *Castle of Indolence*, Burns' *Cotter's Saturday Night*, Shelley's *Adonais*, Keats' *Eve of St. Agnes*, and Byron's *Childe Harold*. James Russell Lowell, in his Essay on Spenser, remarks that he did not find the stanza of eight lines "roomy enough, so first ran it over into another line, and then ran that added line over into an Alexandrine, in which the melody of one stanza seems forever longing and feeling forward after that which is to follow. . . . Wave follows wave with equable gainings and recessions, the one sliding back in fluent music to be

mingled with and carried forward by the next. In all this there is soothingness, indeed, but no slumberous monotony, for Spenser was no mere metrist, but a great composer. By the variety of his pauses—now at the close of the first or second foot, now of the third, and again of the fourth—he gives spirit and energy to a measure whose tendency it certainly is to become languorous." This elaborately wrought form is finely adapted for decorative art and pictorial effects. Each stanza may present a separate picture, thus qualifying the medium for luxurious, leisurely storytelling. Something of the versatility of the form is manifest by comparing "the impetuous rapidity and pale intensity of Shelley's verse with the lulling harmony, the lingering cadence, the voluptuous color of Spenser's, or with the grandiose majesty of Byron's":

The breath whose might I have invoked in song
Descends on me; my spirit's bark is driven,
Far from the shore, far from the trembling throng
Whose sails were never to the tempest given;
The massy earth and sphered skies are riven!
I am borne darkly, fearfully, afar:
Whilst burning through the inmost veil of Heaven,
The soul of Adonais, like a star,
Beacons from the abode where the Eternal are.
Shelley, *Adonais.*

And more to lulle him in his slumber soft,
A trickling streame from high rock tumbling
downe,
And ever-drizzling raine upon the loft,
Mixt with a murmuring winde, much like the
sowne
Of swarming Bees, did cast him in a sowne.
No other noyse, nor peoples troublous cryes,
As still are wont t'annoy the walled towne,
Might there be heard; but careless Quiet lyes
Wrapt in eternal silence farre from enmyes.
Spencer, *The Faerie Queene.*

The Niobe of nations! there she stands,
Childless and crownless, in her voiceless woe;
An empty urn within her withered hands,
Whose holy dust was scattered long ago;
The Scipio's tomb contains no ashes now;
The very sepulchres lie tenantless
Of their heroic dwellers: dost thou flow,
Old Tiber! through a marble wilderness?
Rise, with thy yellow waves, and mantle her distress.
Byron, *Childe Harold.*

The ten-line stanza in its simplest forms may be considered as a group of smaller units. Following is a stanza composed of five iambic five-stress couplets:

And now I see with eye serene
The very pulse of the machine;
A Being breathing thoughtful breath,
A Traveller between life and death;
The reason firm, the temperate will,
Endurance, foresight, strength, and skill;

A perfect Woman, nobly planned,
To warn, to comfort, and command;
And yet a Spirit still, and bright
With something of angelic light.
Wordsworth, *She Was a Phantom of Delight*.

Stanzas of ten lines are sometimes formed
by uniting a quatrain with a sexain:
a b a b c d e c d e :

But when the melancholy fit shall fall
Sudden from heaven like a weeping cloud,
That fosters the droop-headed flowers all,
And hides the green hill in an April shroud;
Then glut thy sorrow on a morning rose,
Or on the rainbow of the salt sand-wave,
Or on the wealth of globed peonies;
Or if thy mistress some rich anger shows,
Emprison her soft hand, and let her rave,
And feed deep, deep upon her peerless eyes.
Keats, *Ode on Melancholy*.

a b a b c c d d e d :

To each his sufferings: all are men,
Condemn'd alike to groan;
The tender for another's pain,
The unfeeling for his own.
Yet, ah! why should they know their fate,
Since sorrow never comes too late,
And happiness too swiftly flies?
Thought would destroy their paradise.
No more;—where ignorance is bliss,
'Tis folly to be wise.

Gray, *Ode on a Distant Prospect
of Eton College*.

The "Chatterton stanza," a variant of the
Spenserian stanza, rhymes *a b a b b c d c d d :*

What? Aella dead? and Bertha dying too?
So fall the fairest flowrets of the plain.
Who can unfold the works that heaven can do,
Or who untwist the roll of fate in twain?
Aella, thy glory was thy only gain;
For that, thy pleasure and thy joy was lost.
Thy countrymen shall rear thee on the plain
A pile of stones, as any grave can boast.
Further, a just reward to thee to be,
In heaven thou sing of God, on earth we'll sing
of thee.

Chatterton, *Aella*.

The graceful movement of lighter lyrical
pieces calls for delicate variation in line-
length and rhyme-scheme:

Fair Daffodils, we weep to see
You haste away so soon;
As yet the early-rising sun
Has not attain'd his noon.
Stay, stay,
Until the hasting day
Has run
But to the even-song;
And, having prayed together, we
Will go with you along.

Herrick, *To Daffodils*.

The time I've lost in wooing,
In watching and pursuing
The light, that lies
In woman's eyes,
Has been my heart's undoing.
Tho' Wisdom oft has sought me,
I scorned the lore she brought me,

My only books
Were woman's looks
And folly's all they've taught me.
Thomas Moore, *The Time I've
Lost in Wooing*.

WHY I WRITE FOR MOTION PICTURES

By James A. B. Scherer.

(EDITOR'S NOTE—Dr. Scherer is the former President of the California Institute of Technology. His recent contract to write for the Famous Players-Lasky Corporation interested the entire educational world. His reasons for abandoning educational work to enter the field of literature are decidedly engaging. He is the author of a soon-to-be Paramount production.—"Tall Timber.")

FOR a man whose pet avocation has long been imaginative writing, but whose experience in educational work has brought the desire that such writing do more than amuse, the field of the photoplay offers a definite challenge.

In my opinion motion pictures give the teacher a great opportunity, not to indulge in propaganda, indeed, for the first aim of the photoplay must be to entertain. It should be possible, however, to build an entertainingly dramatic story with a background, an undercurrent of wholesomeness and importance of theme that the audience will unconsciously absorb.

It was with some such idea in mind that I joined the staff of writers at the Lasky studio when physicians advised a radical change in my work.

I was glad of unexpected opportunity to adopt the vocation of writing, for it meant the fulfilment of a life-long desire. Hitherto writing has perforce been a mere avocation.

Certainly there has never been a more stimulating school for the fictional writer than that of the photoplay. Motion pictures train one to think in terms of action, to make his tales dramatically entertaining, to eliminate the lumbering logomachy that has cluttered up so much writing in the past.

I will go so far as to say that no man can survey the field of letters today so as to determine where his work may count most without having his attention sharply attracted by the marvelous potentialities of the photoplay.

Frank Woods, Supervising Director of the Famous Players-Lasky Corporation, said to me one day when we were in discussion: "The best motion picture is the one that tries to 'help along' while amusing." Isn't that a challenge to a writer? For where can we find a volume of "readers"

(Continued on page 30.)

A FREE LANCE ON THE WING

I.—GETTING UNDER WAY

By Henry Albert Phillips.

CAN man live by bread alone? was a question raised about two thousand years ago. There is another question with its problem that is just as old: Can a man live by writing alone? Ten years ago I asked myself that question. Incidentally I followed my question hurriedly with the answer and proceeded to burn my bridges behind me by resigning my "desk job" and henceforward looking straight into the gaunt features Self-Reliance.

During the past ten years I can recall many score of literary workers throwing up the "desk jobs" and pitching headlong into the precarious profession of the Free Lance. Not half a score of them survive the years. What are the reasons therefor? For if you are a member of the True Cult you have had secret yearnings to be photographed by Fame, bending gracefully over a Free Lance rather than to be drawn and quartered over a hireling's desk. That is at once both a good and a bad omen; good, if you turn a deaf ear toward it, bad, if you let it lure you away from the job.

For, sooner or later, after one has mounted the sleek back of Pegasus, one learns that to fall off is both easy and almost fatal. And whereas one mounted the beast in Pie Alley, one can hope to fall off in Bread (with no butter) Street at the best. The weekly pay envelope that one stuck up one's nose at wears a halo that causes one to raise one's eyes too, in reminiscence.

What are the reasons for all this agony of "fine writing," for failures and fumings? Take the plunge, and you will learn that Literary "talent" isn't the big thing at all! In fact the more talent one has, the less Success follows. For the Editorial ogres have an unpleasant way of looking upon originality in the aspiring Unknown with their eyes and fingers perversely crossed, observing the while they read, "Extraordinary! But the fact remains that since this Person is Unknown he *couldn't* have written this, you know! But if he did write it, being Unknown, by Jove, he hadn't the *right* to do it—if he were Known and all that sort

of thing, why we might take it, for it isn't so bad, you know—but being Unknown, why the thing is intolerable, you know, and—"—you get it back! If you write you know perfectly what I mean—and you will wear the shoe whether it fits you or not.

And if Literary talent isn't the thing, what sort of talent is? What is the weapon that one uses to keep the wolf from the door? I should say it were a mixture of about one-fifth Talent, one-fifth courage, one-fifth grit and two-fifths perseverance. Regardless of your certain knowledge of having a Talent, you can never be quite sure of possessing a proper admixture of the other talents hereinbefore named.

* * *

Having arrived this far without having starved quite to death, one is privileged to fly still further in the face of Fate if one wants to. For instance, says I to myself, How may one see Europe with one's family on a trifle above nothing a year?" We begin to presume on our talent again.

What will I write and how *can* I write it? I will write some articles about my trip? The market is glutted with such so-called articles and the editors and the reading public really don't give a hang what you think about Europe unless you can tell them something new or tell them something old in a new or dramatic way. But isn't that the open secret of all successful writing? So our first thoughts return to roost by way of a vicious circle.

One can't become too dramatic with one's family following meekly in train. Starving or adventuring would be a trifle inconvenient under the circumstances. I must take care what I do and do what I care for.

An estimate of the cost of such a trip covering six months en famille reveals the startling monetary result of three thousand dollars minimum. I note that steamer fares are three times what they were since I last crossed in those balmy days before the war. But I am told on every hand that living or dying abroad is phenomenally cheap because of the difference in exchange in favor of our American money, which has become

the standard of the world. So I unearth a couple of Nest Eggs that were about to hatch some birds of dividends and take the first step into the cold Atlantic Ocean.

* * *

What a rough thing money is to get, but how smoothly it slips through one's fingers!

For instance, there is the Passport nuisance and super-expense. Our Uncle Sam charges us Ten Dollars to furnish us with a passport and every other country we intend to visit charges us the same amount to visa it. Some countries—especially our late Enemies—charge us ten dollars per person! Not to mention five dollars tax per person.

* * *

How is one to make Literary Money three-quarters sea sick about the plunging ship for nine days? My problem was both easy and difficult. I was in contract bound to write the last two chapters for a technical book before I should reach the farther shore. I rigged up my Corona on a drawer of my dresser in my cabin and managed somehow to stick at it for about fourteen hours during the trip and finished my two final chapters.

Another publication wanted their article and I had to do that. I say had to, for I would never have been able to get through it otherwise. There is so much lying around, reading, sleeping and idle talking to be done that one has not time for much else.

* * *

Then there is that vital portion of the Literary kit—the Writer's note book. This is the Sketch-book of the artist, the counterpoint book of the musician. Here is a splendid character, there a dramatic anecdote, again a great plot germ and sometimes a story that comes budding and will blush unseen unless it is plucked in the note-book.

And on the steamer were the delightful types—the very mannish lady from Back Bay, Boston, who was ashamed of being a woman and most of her sex were ashamed because she was a woman; and the namby pamby oldish man with a Junoesque wife and two daughters, the latter three smoking cigarettes brazenly and literally and figuratively blowing the smoke in "papa's" face because he did not smoke; and the bull-like gentleman from somewhere East of Fifth Avenue, with his blondine little wife, who stuck close to the Smoke room and made the cocktails crow the moment we

were outside the three-mile limit; and the ex-college professor who, with his wife, wore the most abominable clothes just because they were aboard ship and might be obviously taken to be lounging; and everybody speaking very bad French—we are traveling via the French line—and the stewards straining their ears and their nerves trying to understand in order to augment their tips although they can speak English without apologies to anyone. Ad infinitum.

Next time we will describe the poor author's search for copy (II—) *In Paris*, and show how he stumbled on a story that any reader might find just as easily when he goes Abroad freelancing.

CONCERNING HAPPY ENDINGS

I like stories which do not hesitate to infer near their close, that He and She, though soon to be married, are nevertheless going to be happy. I like stories that make no bones about admitting that spring time is a season of apple-blossoms and blue skies, gentle winds, poetry, and pleasant emotions. I like stories which give me the impression that lovers keep their sworn vows and, by and large, enjoy keeping them. I like tales which induce in me a feeling that your mother loves you better than anything else in the world—except the rest of the family.

I enjoy stories in which make believe fathers will sacrifice themselves for their children, if only at a pinch, and that the children will do likewise for their parents. I like stories which assure me that love is stronger than hate, good than evil, that kindness is a greater gift to offer one's neighbor than revenge, that virtue on the whole is an instinct, and meanness of soul alien to our better selves.

In stories I like happy endings, exciting and dramatic middles, and interesting beginnings. I probably like what everybody else in the world likes!—*Norma Talmadge*.

MRS. FRANCIS KING, author of "The Well-Considered Garden" and "Pages from a Garden Notebook," has been awarded the George R. White medal, for eminent service to horticulture, by the trustees of the Massachusetts Horticultural Society. This is the highest horticultural honor awarded in the United States, and Mrs. King is the first woman to receive it.

THE WRITER'S FORUM

NEWS FROM OUR READERS

Conducted by John Patten.

In writing to the forum, kindly address all letters to the Forum Editor, care THE WRITER'S DIGEST, Butler Building, Cincinnati, Ohio. And remember, the Forum wants to hear from you on any subject of interest to writers.

Here we are again back at the Forum all set for another little chat with and about some of our friends. And as we settle down to the task (pleasant task) there's a hint of music in the air—'tis the tinkle of wedding bells, for we find here before us an announcement. Yes our writer friends sometimes take the "fatal step" and this time it is—but here read the announcement:

"Miss Heather Benjamin, of Sydney, Australia, and Herman Landon, announce their marriage January 5th, at the Twenty-third Street Methodist Episcopal Church."

Miss Benjamin has contributed numerous short stories to American magazines. Just recently she returned from a visit to her home in Australia. If you are not familiar with Mr. Landon's works, "The Gray Phantom" and others, you will no doubt remember his article "Mystifying The Author" in the January issue of THE WRITER'S DIGEST. Mr. Landon is at present the President of the Writer's Club, of New York.

* * *

And next we find our attention centering upon prize contests, or should we say another prize competition? *Photoplay Magazine*, in its March issue, announces the winners in the Short-Story Contest conducted during 1921. The first prize carrying with it a check for \$5,000, fell to the lot of Octavus Roy Cohen, the veteran writer, whose darky stories have made him famous. Mrs. Greye La Spina, a new writer to most readers, was the winner of the second prize. Adela Rogers St. John won the third, and here we pause to note for the benefit of our friends who are just beginners that this prize was won by a beginner with the first story she had written. The fourth prize went to Oscar Graeve, known both as an editor and a writer.

For the second time *The Nation's* Poetry Prize has been divided, two poems sharing the award. These are "The Ranch in the Coulee," by Gwendolen Haste, and "In Memoriam," by Martin Feinstein. Of the prize winners, *The Nation* has the following to say:

"Gwendolen Haste, who divides *The Nation's* Poetry Prize with Martin Feinstein, was born in Illinois, graduated from the University of Chicago in 1912, worked in a munition plant at Amatol, New Jersey, during the war, and now lives in Billings, Montana. She has already published verse in the *Midland*, *Poetry*, the *Pagan*, the *Lyric West*. Mr. Feinstein was born in Brooklyn, studied at William and Mary College and at the University of Michigan, graduated from Michigan in 1914, and taught rhetoric there for three years. During the war he served in France with the 306th Infantry and was with the 77th Division in the Oise-Aisne and Meuse-Argonne campaigns. After the armistice he was for three months in hospital in France. He is at present a member of the staff of the *Menorah Journal*, to which he has contributed verse."

* * *

"Write about the things you know," is advice that the aspiring writer hears time and again. And every time we look behind the scenes and observe some prominent writer "as is" we are impressed with the worth of this maxim. We have often wondered where Albert Payson Terhune gained his knowledge of dogs and especially collies. Anyone versed in kennel doings could have told us that at his home in Pompton Lakes, N. J., he has one of the finest kennels in the country. Here the breeding of collies is a serious business that has met with excellent results.

Terhune's writing is not entirely confined to dog stories and looking farther, we find

that he has been newspaper man, traveler, prize-fighter, and adventurer. Furthermore, he is an incessant worker.

* * *

A little bird tells us that Nina Wilcox Putnam has written another book, the title being "Tomorrow We Diet." It looks like Irvin Cobb started a fad.

* * *

We borrowed this one from a column of news notes from The George H. Doran Company:

"There is nothing like having an infant press agent. Mary Roberts Rinehart has a delightful aid in the small person of her namesake and grandchild. This person of almost two years was walking with her nurse in Pinehurst when a passerby started to talk to her with the usual—"What a dear little baby. What is your name?"

"'Mary Roberts Rinehart,' came the answer.

"'Not really,' said the woman. 'Why, I sat up all night last night reading one of your books.'"

* * *

They say that Donald Ogden Stewart is writing a humorous "Book of Manners." After this, according to Mr. Stewart, no one need ever feel humiliated by anything.

* * *

"When is a complaint not a complaint?" is a question that often confuses the writer. An interesting instance may be found in a letter to Archibald Rutledge, the author of "Plantation Game Trails." One of his friends, an old woodsman, is quoted as follows: "Arch, why in the world don't you write about something that we don't know? I found your book interesting of course, but all that you say is well known to me and men like me."

* * *

Those of us who aspire to be photoplaywrights will be interested in a recent announcement from the Metro Studios. This report has it that negotiations are under way for the purchase of the stage rights to the photoplay "Sherlock Brown." This picture story was written and directed by Bayard Veiller. Every day we hear of plays being adapted to the screen, but this will be the first instance, within our knowledge, of a reversal of the proceedings.

* * *

Harold Vinal, of Boston, wins the prize of \$50 offered by Mr. Brookes More for the best poem published in the *Granite Monthly* (Concord, N. H.) during the year 1921.

The judges, Prof. Katherine Lee Bates, of Wellesley College, Mr. William Stanley Braithwaite, of the *Boston Transcript*, and ex-Governor John H. Bartlett, now chairman of the United States Civil Service Commission, were unanimous in making the award to Mr. Vinal. Mr. More is so well pleased with the interest manifested in the contest, in which 1,000 poems were entered from every state in the Union and several foreign countries, that he has renewed his prize offer for the year 1922. The poem, "Alien," with which Mr. Vinal won the 1921 prize, reads as follows:

The gorse grass waves in Ireland,
Far on the windless hills;
In France dark poppies glimmer—
Suncups and daffodils.

The heather seas are crying—
And deep on English lanes
Blown roses spill their color
In the soft, grey rains.

My heart alone is broken
For things I may not see—
New England's shaken gardens,
Beside a dreaming sea.

* * *

And now kind readers (or perhaps patient readers), we have had our say. We will be back again next month with more news of "writin' folks." In the meantime, we will be glad to hear from any and all of you. The Forum is a place to be heard, and if you have something to say to writer folk, step right up.

Why I Write for Motion Pictures

(Continued from page 26.)

that compares with the photoplay audience? A book that sells ten thousand copies is doing well; but put your message in successful film form and forty million people receive it, all over the habitable world.

They are calling motion pictures the "new art"—and rightly so if one takes into consideration the high ideals of such leaders in the business as Jesse L. Lasky and William DeMille. Their belief is that wholesome-ness pays, that the best motion picture is built up about a worthy theme.

The photoplay challenges a writer's attention because it is so essentially democratic. It speaks a universal language, reaching more of the real home-spun folk than any other medium of expression.

I am glad to be identified with motion pictures. I appreciate the new art's opportunities and believe that my new field as a teacher is of equal importance with the old.

TRAILING IDEAS FOR BUSINESS ARTICLES

By Nels Henry Seaburg.

A WRITER specializing in business articles must not only have the ability to recognize a good business idea and write it up concisely, intelligently and interestingly, but he must of necessity also be a high-class salesman. For, first of all, in order to ferret out the idea and secure the necessary information regarding it, he has to sell himself to the business executive he interviews. And to do this successfully today requires salesmanship of no mean ability.

All the ingenious plans of approach and winning of confidence so essential in modern salesmanship are equally important in the personal equipment of the writer intending to follow the muse in the fields of business. Business articles are founded on and written about facts, and only hard work and perseverance can unearth them. Imagination plays but a small part in this kind of writing.

Types and types of business men are encountered by the writer on business topics in his search for copy. His must be the ability to approach and win the confidence of each and every one. A task indeed! Yet after every such meeting the writer generally bears away with him, besides the copy sought, some new bit of truth about human nature to be added to his fund of experience. This is one way in which the writer gains. There is another.

Concentrating his every thought upon the idea being written up and absorbing every possible bit of information about it, the writer inevitably becomes the first convert to the idea and applies it to his own mode of life if circumstances permit. Efficiency thus becomes cumulative. Where but one idea could formerly be found in an interview the writer finds several as he grows in experience.

While the subject of the actual writing up of business ideas has been covered by many textbooks, a few suggestions in the "selling" of the writer and the gathering of ideas may be helpful. They have helped the writer considerably.

The peak of an executive's work has been found to come the first and last days of

each week, so Mondays and Saturdays as a rule are the busiest days in a business man's life. Towards the middle of the week his work lets up somewhat and he has a breathing spell. This I had long dimly perceived but had never thought of as information I could benefit by until one day I read a magazine article about its importance in the mailing of circular letters. The message was that circulars received more profitable consideration if they reached the trade the middle of the week. Instantly I saw how I had neglected to use this fact intelligently. Now I try to confine my calls on business executives to days in the middle of the week. And in consequence I have found them to be in a much more friendly spirit, much more willing to talk, and much more free with their time.

Furthermore, I find the interviews to be productive of more "unexpected" ideas, ideas which have no bearing whatever on the subject we started to talk about, but which make excellent copy in themselves and oftentimes much better than that which led to the interview.

The great point of difference between a newspaper reporter and a writer of business articles is that the reporter concerns himself solely with the gathering of every possible piece of information about the one news item he is following up, whereas the writer uses the subject he seeks information about as a key with which to unlock "unexpected" ideas.

For the same reason that a genius is never such in his own home, so countless valuable and efficient business methods and short-cuts daily in use in some office or factory are seldom regarded as either original or possible of application in other lines of work. They are taken for granted. However, because of his enlarged perspective the business writer is quick to appreciate the value of these new ideas—and especially if he knows the literary market thoroughly. Then he will automatically hitch the two together. The greater a writer's knowledge is of the literary market the bigger becomes his field in which to find

(Continued on page 40.)

The Writer's Digest

A Monthly Journal on Writing Photoplays,
Short Stories, Poems, Popular Songs, Etc.

J. P. GARLOUGH Editor

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"Shall the writer use slang?" If we were to place that question before any group of writers with a request for opinions, we would soon have quite a debate started.

But before allowing such a debate to develop to any proportions, the second question—"What is slang?" should be asked. In all probability several conceptions would be defined and we would discover our debaters defending or assailing our question from widely varying viewpoints.

Prof. John Erskine, of Columbia University, in a recent newspaper article, gives a most appropriate answer to our second question—"What is Slang?" when he says:

"Slang, in the true sense, is not a section of our vocabulary; it is a way of using language. The ideal of good usage is the precise and vivid word for each idea and experience, but slang, by contrast, is the reckless and habitual use of one term to cover inaccurately many ideas or experiences. This lack of precision is the essence of slang, so that though we are not sure of the etymological source of the word, we instinctively associate it with the verb "to sling!" Slang is language not precisely aimed but recklessly slung.

"That girl's a peach," "that motor car's a peach," "that landscape's a peach," "I'll tell the world." These sentences are impeccable grammatically, but they indicate a lack of precision in the speaker's thought which at last comes to seem cheap and vulgar, no matter how picturesque the reckless phrase first sounded.

"Why do we fall into a slang usage? Chiefly because precision and vividness are difficult for most men; since our minds are lazy, we find it more convenient to employ one word or phrase for many approximate ideas than to distinguish each by a precise term."

With this answer in mind the answer to our first question becomes much less a matter for debate. In fact, it isn't a question for debate at all. No one wants to be accused of laziness—laziness in word study which leads to the lack of precision mentioned by Prof. Erskine. If it is a question of usage, our answer is No! The writer should never be accused of any failure to do all in his power to perfect his work.

If, on the other hand, the question applies to those sections of one's vocabulary often designated as slang, but which should rightfully be labeled cant terms and colloquialisms, the answer is another matter.

A NATIONAL LEAGUE OF LITERARY CLUBS

Members of the Manuscript Club of Boston have for some time talked of a National League of Literary and Writers' Clubs, composed of every literary society in the United States. Those holding cards in any of the clubs affiliated with the National League would be entitled to the privileges of any of the clubs wherever located. In case a member happened to be visiting a strange city, they could, if they wished, enjoy the privilege of the literary or writers' club located there.

Through the medium of such an organization, writers could keep each other informed as to possible markets and exchange ideas. I would suggest an expression of opinion on the plausibility of such an organization through a series of letters published in the DIGEST.

F. H. SIDNEY, Wakefield, Mass.

NOTE:—Mr. Sidney's suggestion is worthy of consideration by members of literary and writers' organizations throughout the country. We will gladly devote space in the next few issues to a general discussion of the plan.

THE EDITOR.

THE SONGWRITER'S DEN

A Department Devoted to Song Writing and Song Writers

Conducted by C. S. Millsbaugh

If you have a question for the Song Editor please observe the following rules:
Address all inquiries to The Song Editor, care The Writer's Digest, Butler Building, Cincinnati, Ohio.
All questions will be answered through these columns. Songs or manuscripts will not be returned unless a self-addressed stamped envelope is enclosed.

WHAT IS LYRICAL PUNCH?

By Fred Keats

TO many aspiring lyric writers the true meaning of the expression, "punch lines," has been more or less veiled in mystery: They thought they had the idea—and then they wobbled and doubted; and while some, in a perfectly natural way, wrote punch lines now and then, they were not thoroughly conscious of the fact, or, at least, did not know whether anybody else would call them punch lines.

The shortest definition of "punch" is "Strength and attractiveness."

There are varying grades of punch lines, and this fact will, no doubt, explain why we find so many amateurs blankly wondering where they really stand in this connection.

For the purposes of this article, punch lines may be conveniently divided into four kinds, or classes:

Class A. Witty lines.

Class B. Humorous or comic lines.



CHAS. A. ARTHUR

Senior member of Arthur Bros., Music Publishers, Detroit, Michigan, needs no introduction to the music-loving public, his trio of widely proclaimed hits, namely, "One Honest Tear" and "Maggie O' Mine," sterling ballads, and that epic of war-time marches, "The Eagle And The Lion March" having previously established his reputation as a writer. He is the author of many beautiful songs and instrumental numbers, including "Beautiful Belle Isle Waltz," "Dixie Waltz," and various other meritorious publications. His latest song composition, "China Eyes," seems destined, however, to outbid all his other efforts in point of popularity and sales. As the title indicates, the song smacks of the Orient and its alluring melodies, and in the parlance of the song world is adjudged a "natural." Mr. Arthur is a finished song writer, enjoying equal proficiency in the art of lyric writing, composing melodies, and the preparation of harmonious arrangements. In fact, his abilities as an arranger are so pronounced that he is rapidly forging to a position of prominence in this exacting profession, and his services are in such constant demand that Arthur Bros. have found it necessary to install a separate department in which to conduct a general composing and arranging business for the trade. Mr. Arthur is also a special writer of no mean ability, contributing many valuable articles to the various musical monthlies.

Class C. Lines of Beauty.

Class D. Lines of Pathos and Philosophy.

A few examples taken from recent songs will, no doubt, be the best way of conveying the right idea. Beginning with Class A.

In "All I Have Are Sunny Weather Friends," by Kendis & Brockman, we find: You've a million friends when you have one, But when you've a million you have none!

In "The Irish Were Egyptians Long Ago" (Alfred Bryan) we get:

It must have been the Irish who built the Pyramids, For no one else could carry up the bricks!

In "Who's the Wife of the Man in the Moon?" (by Paul Reynolds) there appears:

If he hasn't a wife, how did he get a sun?

In "Uneeda a Girl" (by Downing & Morton) there is this:

A little loving costs you nothing. Why should you complain? Give the little girl a kiss—she'll give it back again!

In "Sunshine Sis" (by Raymond Egan) we get:

And tho' you added figures in horrible style
You could multiply tears into one golden smile.

Next comes some examples of humorous or comic lines, and in "My Wife Is Out On Strike" (by Jack Malone) we get:

Hurray! She's quit our union. I can do just as I like!
Strikebreakers are not hard to get. My wife is out on strike!

This is from "In Soudan" (by Ballard Macdonald):

When they come around for the rent,
All you do is shift your tent.
That's the way they do it in Soudan.

In "There Ought to Be Music In Every Home Except the One Next Door to Me" (by Alec Gerber) we find:

Last night I heard their daughter sing
"I wish that I was in the Land Of Cotton."
I wish that she was there, 'cause she sings rotten.

From "I'm Always Falling In Love With the Other Fellow's Girl" (by Irving Caesar) we get:

If I had Venus herself, I'd put her back on the shelf!
I'm always falling in love with the other fellow's girl.

In "When It Comes to Loving the Girls I'm Always Ahead of the Times" (by Kissen & Burns) there appears:

A girl was very sick; they gave her up for dead.
A hug and kiss from me, and she got out of bed!

Here we have what may be termed "composite punch lines," where the "punch" is distributed over a larger surface:

In "Desert Island" (by P. G. Wodehouse) we get a good example of this:

Each morning on awakening I'd go and light the fire,
And breadfruit I'd start baking, as much as we'd require;
Chase a goat and catch it, and bean it with my hatchet,
And if I'd let it get away, why that would be our meatless day.

In "Rosa of Formosa" (Fred Keats) we find:

I don't like her name, Yocelli,
So I'll make it "Mrs. Kelly."
Geel! She shimmies like a jelly!—
That's what pleases me!

In "I'll Get Her Yet, You Bet!" there is:

Although I fairly worship her, she doesn't care a jot.

Although I say I'd die for her, she calmly answers "Rot!"

She simply won't return my love, I'm nearly driven daft,

And when I said I'd drown myself, she laughed—and laughed—and laughed!

Class C, or Lines of Beauty, comes next. In "I'll Bring a Rose" (by Richard Coburn) appears:

From a purple shadowed bower I'll bring a rose.

In "The Land of Make Believe" (by Gene Shirley) we get:

When the perfume that flows from the heart of a rose,

From "In the Dusk" (by Frank Hamblen) we get this pretty one:

Fireflies in the orange tree light their lamps of mystery.

In "Smile, Dear," (by Eddie Brennan) there is the following:

Out of the mist, lips I have kissed call tenderly;
Out of the West, hands I have pressed beckon to me.

"Fallen Idols" (by Alfred Bryan) gives us:

I built a shrine in the Kingdom of Love,
In a garden of beautiful dreams.

Next comes Class D, Pathos and Philosophy:

You're a million miles from nowhere
When you're one little mile from home—
—Lewis Young.

When you're good you're lonesome,—
—Grace Doro.

But I never knew, mother, 'til I lost you,
I lost the best pal that I had.
—Dick Thomas.

Daddy, dear old Daddy, you've been more than
a mother to me,—
—Fred Fisher.

Life is too short to do just as we ought,
We'd rather do just as we like.
—John Douglas.

Don't feel sad, don't feel blue. All the clouds
will pass away,—
—Anita Owen.

Destiny, Destiny, holding each heart in its spell,
Could we but read, Ah, then would we heed, all
that the stars foretell,—
—Alfred Bryan.

For every tear there's a smile somewhere,—
—John Woodburn.

The one honest tear that I saw in your eye
Told far more to me than a smile—
—Chas. A. Arthur.

As a fitting conclusion, we may as well give a few examples of what may be termed "indeterminate," or average, punch lines—the kind most frequently met with. The natural-born lyric writer turns out a lot of these quite casually:

Pretty Nikko San was a Geisha in Japan.

I know what it means to be lonesome,
I know what it means to be blue.

Bye-lo, your eyes are closin', hon.
Bye-lo, you'll soon be a dozin', hon.

Skin of pink and white, and two eyes of calm
delight.

What's the use of squandering all your life
a-wandering,
What's the use of being on the everlasting roam?

They never do you up or turn you down
In my good old little one-horse native town.

It will be seen from the foregoing examples that "punch" can be of varying shades and qualities, and that "catchy" rhyming effects have often much to do with it. Sometimes a song has no very marked punch lines, and yet is successful. In such cases it will be found that the idea as a whole is the winning card, assisted materially by pleasing music. But one thing is certain, somewhere in the song that sells, no matter how rotten you pronounce it, there is something that grips the popular fancy. What is it?

Note.—The next article in this series will be "Song Originality."

The Song Editor's Answers

C. B., Cleveland.—Your lyric is much better than the last one, but it will need at least 75 per cent recasting before it is worthy the expense of a musical setting. Certain whole lines have absolutely no bearing on the subject and should be bodily ejected. And then it is doubtful if the song would be acceptable, for in idea and title, it is similar to a song now on the market, and quite popular. In fact, there is so much similarity that your song might be misconstrued as a parody on the published number. You can't afford to lend this sort of impression. The construction is not bad, however, and undoubtedly a composer could "set" a good melody, but in my estimation the expense is hardly warranted.

E. S., Springfield.—No, the concerns you mention are not listed among representative music publishers, functioning more properly as music printers than otherwise. The fact that they require financial assistance from you and will register the number in your name provides conclusive testimony to this effect, for this procedure is entirely foreign to the course adopted by the representative publisher. As a rule, propositions of this sort are ably presented in a manner calculated to arouse in the breast of the writer those self-same glorious feelings attributed to the lucky discoverer of a gold mine or gushing oil well, but, divested of each spell-binding adjective, the contract stands revealed as nothing more or less than an agreement to provide you with a printed edition of your song. The royalty clause is, of course, a part of the contract, but as a matter of fact, a royalty statement is rarely

issued, for it is seldom that these concerns have any facilities for marketing songs, and the writer who entertains the proposition will, sooner or later, discover that the only revenue accruing from the song will accrue from his personal activities in disposing of copies. However, if certain misrepresentations of the concern have compelled the impression that you were dealing with a representative music publisher and you now wish to withdraw from the obligations of the contract, I dare say the concern has presented an excellent opportunity by their failure to comply with the time provision of the contract. The fact that they agreed to have the work completed within two months, but have failed to do so at the expiration of seven months, is a forfeiture of certain rights, and undoubtedly is the circumstance that actuated their letter to you. No, a copyright cannot be secured unless the song is at least in manuscript form.

L. L. Mc., Manteno.—The present business depression has resulted disastrously for a number of music publishers, and particularly the small publisher as yet un-established, financially. A few have run afoul the rocks of bankruptcy and others have apparently disbanded, or have temporarily withdrawn from business. From advices received the Dumont Music Publishing Co.; Philadelphia, are not receiving mail at their former address and have undoubtedly disbanded. Several other publishers listed in the October issue of this magazine are apparently non-existent, including the Evans Music Co., and the Weldon Music Co. The Zoeller Music Co. has likewise brought its business to a temporary close, and the Kineally Music Co., advise that they are not in the market for song material of any description. The Harrison Music Company has also closed its doors. However, this Department will shortly list a revised directory of music publishers.

Mrs. T., Edwardsville, R. W., Durango, S. S., Collins.—No, the honest-to-goodness music publisher does not advertise for song poems, and it is advisable to submit them to him only when they contain certain outstanding meritorious features. The common, garden variety of Lyric has absolutely no chance of acceptance and it is waste of time and postage to send them around. In fact, the market for song poems is a decidedly limited one, the average publisher preferring the complete song—words and music. However, if the subject is out of the ordinary, you can probably dispose of it somewhere, but it means a constant search for a market, and to become discouraged is to lose. I recall a young lyricist that submitted a lyric to twenty-six concerns before it was eventually accepted. Among the larger publishers Witmark & Son and Harry Von Tilzer are considered keen for acceptable lyrics from outside sources; in fact, Harry Von Tilzer's great comedy success "With His Hands In His Pocket And His Pocket In His Pants," was contributed by a young amateur writer, Von Tilzer supplying the music and subsequently issuing under his own imprint.

W. Mc., Corning.—Yes, it is generally simple to detect the dishonest exploiter. He usually offers so much for the money his "object" is apparent. (Trace back to the June issue and read my article "By Their Altruism Shall Ye Know

'Em.") Your own case is an example. This "publisher" offers to set your lyric to music, prepare orchestrations and publish all for fifteen dollars. There is something radically wrong. No publisher could possibly do anything worthwhile with so limited an amount of capital.

D. T. S., Allentown.—The plan you mention will never secure the results you anticipate, either in point of sales of publicity. As a matter of fact, the details plainly indicate that you are in touch with an operator of the "peddler shark" idea. This operator is the "small fish" of the song shark clan, cruising about in the lee of the larger operator and ready to pounce upon whatever pittance can be secured from a credulous public. The chances are good that at some time or other you have entertained a "pay for publishing" proposition and now have a stock of printed song copies on hand. He has secured the necessary information concerning you from some source, possibly the concern that did your printing, and now, in substance, advises that he is a member of a traveling show troupe and owns the peddling concession between acts and intermissions, and is, therefore, in a position to create a demand for your song, and to give it publicity. For five dollars per week he will sing the song at each nightly performance and sell it on commission. The principle of this plan is practical, but do not entertain it, nevertheless. He cannot live up to the agreement with you with any degree of efficient service, nor does he intend to. In all probability he has also agreed to feature various other songs in the same manner, but to do justice to but one song is beyond his capacity. If you are an attendant of the theatre you have undoubtedly noticed that the "hawker," and this chap is exactly that, is in the limelight but a very few minutes. Yes, the whole plan is a simon-pure farce, don't touch it.

L. K., Holland.—Yes, there are several excellent musical Correspondence Courses on the market. The Wilcox School of Composition, New York City, offers a particularly practical course, and at an attractive figure. If it is your ambition to become an arranger, this course should really help you. The Quinn Conservatory of Music, Boston, also offers a very good home study course in Piano Instruction, teaching certain phases of the art of piano playing that are decidedly novel and unusual. A feature of this course is that it provides the student with a thorough insight into the very foundation of music.

M. O., Lincoln.—I cannot intelligently advise you concerning the probable cost of printing your song. Too many questions are involved, namely, what style do you wish—elaborate or ordinary? How many copies? Do you wish the printers to provide a title page? All these questions enter into a matter of this kind and for best results it is best to take up the matter with a first-class music printer. The Otto Zimmerman Co., Cincinnati, and the Rayner, Dalheim Co., Chicago, are both excellent printing concerns and will be glad to furnish the information you desire.

C. H. S., Oakland.—If the lyrics you submit are a true criterion of your ability, with reasonable luck your prospects for an eventual niche in

the song world's Hall of Fame appear particularly bright. These lyrics possess every necessary qualification. Your melodies also are particularly striking. However, it is the music phase, nevertheless, that prohibits any possibility of acceptance by the publisher. You have made two very bad mistakes, each one fatal in itself. Present day songs are popularized largely through the medium of the dance orchestra, and the present day call is for suitable dance rhythms, of course, the fox trot tempo preferably, and the song that lacks this essential feature will be difficult to place. Your music lacks this feature, but it is not solely the fault of the composer, for your lyrics are not constructed after the fashion of present day models. The matter of vocal range is the second obstacle to placing. Two of your songs embrace an octave and four-eighths. Two embrace an octave and three-eighths, and one an octave and two-eighths. The last mentioned range is permissible only when utterly unavoidable, but anything beyond that is strictly out of the question. The professional writer endeavors always to keep his melodies well within the octave or but slightly beyond, for this is the range of the average untrained singing voice.

C. A. T., Coldwater.—"I Think Of You, Dear," is a very pretty poem, but it is not suitably constructed for song purposes. Present day songs contain two verses and a chorus, and so arranged that the main story is concentrated, or told, in the chorus; the verses simply leading up to the chorus in sequence. Recast your idea to conform to this plan, and if you develop the subject to its fullest possibilities, you will have a splendid lyric. For several reasons your "My Jolly Birdman" is unsatisfactory for song purposes. It lacks suitable construction, suitable development, and is a very unsatisfactory theme. The composer you mention will not undertake your proposition on a fifty-fifty basis. His contract will not permit it.

R. A. M., Duluth.—Unfortunately, the criticism of song lyrics by the average composing bureau is inclined to be prejudicial, and therefore, is usually no sure criterion of value. As a matter of fact, one might plagiarize from Shakespeare (?) the line "All is grist that comes to their mill" and apply to the average composing bureau in all its literal meaning. You see, they sell their services as composers to the public at large, and it is far, very far, from their notion of good business principles to turn down a job of work merely because the poem happens to be disgustingly bad. Yes, they are opportunists, visioning the most wondrous possibilities in the most mediocre ideas, and very naturally imparting some measure of their enthusiasm to the writer of the lyrics. However, said enthusiasm should be accepted with a tablespoon of salt—the proverbial grain doesn't suffice. At the present time song lyrics of "war song" tendencies are tabooed, in fact, are very untimely subjects, but nevertheless, a lyric of this type submitted to the average composing bureau will result invariably, and in substance, in the following declaration: "Your delectable song poem received, and in our estimation is a very timely subject, etc., etc." No, they are not the best critics obtainable. Neither of the concerns mentioned are music publishers in the same sense that Leo Fiest, Inc., and Remick

& Co., are. They function more particularly as music printers, and apparently have no facilities for marketing songs through the usual channels. The proper procedure is first, have your lyrics set to music by a reliable composer. Then submit the manuscript to a list of established music publishers.

M. G. Gillispie.—The amount of royalty offered will depend largely upon certain qualities of the song. If the number is unusually good the publisher may possibly put it in the thirty-cent class, and the royalty will vary from three to five cents per copy—depending absolutely on the generosity of the publisher. If the number sells for ten

cents, or slightly better, the royalty will vary from one-half cent to one cent per copy. Royalties are paid twice each year—usually July and January, and include the royalties accruing from roll and record affiliations. No, all control of the song passes out of the hands of the writer when the contract is duly signed and returned, the publisher assuming absolute charge of the number from that time on. No, the bonafide publisher will not advance several hundred copies for your own use. If you want them you buy them. It is the custom, however, to furnish the writer with a few professional copies of the number.

THE NEWSWRITER'S CORNER

A Department for Those Interested in All Phases of Newspaper Work.

ANSWERING A FEW OF THE PUZZLERS

(Continued from the February issue.)

Answers by Harry V. Martin

WHAT is the basis of American humor? Exaggeration and surprise. It must be humor of the broadest sort, something that the "low-brows" as well as the "high-brows" can enjoy. The Yankee humorist cannot afford to be subtle, like his brothers in England.

In case I get an idea for a funny illustration and cannot make the picture, what shall I do?

Offer to collaborate with some artist, on a 50-50 basis or terms agreeable to both. Then send the drawing and text to Life, Judge or some other humorous publication. Several men in New York make a good living by suggesting ideas to artists who are in need of them.

What if I can do cartooning and illustrating as well as writing?

There is always a demand, particularly in large cities, for the services of one who is able to write humor and illustrate it. The person who combines these arts need not be extra-talented at either—he can "get by" on the fact that he can do both. You should have no trouble in obtaining a position on a big-town newspaper.

Why not one in a small-town?

Because small-town papers are not equipped with engraving plants for making cuts and half-tones, sending their work to the city when they find it necessary to have

etchings made. Most of these papers are not even equipped for making illustrations from matrices. They use plates of cuts and printed matter.

Whose works should I study?

"Mark Twain," Stephen Leacock, Irvin S. Cobb, Shakespeare, Bill Nye, "Artemus Ward," Oliver Wendell Holmes, Charles Lamb, Ring W. Lardner, "O. Henry," Gellert Burgess, Ellis Parker Butler, Don Marquis, George Ade, Finley Peter Dunne, Washington Irving, Thackeray, W. S. Jacobs, "Eli Perkins," Eugene Field, and Oscar Wilde. All varieties of wit, humor and satire are represented in their writings and the student will make no mistake in trying to imitate them.

Where can I sell humorous offerings?

Almost anywhere. If you are able to write humor, you need not worry about the future.

What kind of humor is in chief demand?

Humorous short-stories. Editors can never get enough of them.

Is the love-element important in an humorous story?

No. Such a narrative may concern the adventures of two men or two girls by themselves, depending for its charm upon pure fun. An humorous love-story, however, is doubly interesting.

Do newspapers pay for humor?

A few do, but the great majority clip their stuff from magazines and other newspapers—"exchanges"—and reprint the matter, giving the other publications credit—sometimes. Granting that you can write humor like Irvin Cobb's, any metropolitan newspaper would gladly pay for the use of it in the Sunday magazine section. Or, if you can write ordinarily good stuff, you should find a market in the Sunday sections of New York, Chicago, Boston, Philadelphia, St. Louis and Detroit newspapers, with a chance in other and smaller cities.

Who writes the funny columns in the newspapers?

Many newspapers have column conductors, better known as columnists. In some instances the guardian of the column simply clips bright stuff from the exchanges. The majority of columnists write about a half-column and use an equal amount of quips sent in by contributors, (gratis) and material cribbed from other papers.

Who are some of the most noted columnists?

Franklin P. Adams, *New York Tribune*; Don Marquis, *New York Sun*; Roy K. Moulton, *New York Evening Mail*; Christopher Morley, *New York Evening Post*; Judd Mortimer Lewis, *Houston Post*; Edward Rose, *Cleveland Plain Dealer*.

How did the great modern humorists make their reputations?

Through the newspapers. Irvin S. Cobb, George Ade, Ring W. Lardner, Bruno Lessing, H. C. Witwer, Don Marquis, Bide Dudley, Finley Peter Dunne and Walt. Mason are some of the wits who either have been or still are newspapermen.

Why is the newspaper the special field of humor?

One reason is that editors like to print funny stuff as an antidote to the tragedy in the daily news. Another reason is that "brevity is the soul of wit," and the newspaper is usually "crowded" for space.

Which form of humor is surest to sell?

Two-line jokes; four to eight-line verse and anecdotes of about one hundred words each. These are much used by the magazines and newspapers as "fillers" at the bottom of a page where there is a blank space after the ending of a story.

What is the customary length of an anecdote?

Anywhere from 100 to 200 words.

How many words does a joke contain?

Usually from 15 to 100, although the number in either a joke or anecdote is not fixed arbitrarily.

How much is paid for jokes?

A newspaper may pay 25 cents to a dollar; a magazine from one to two dollars. A contest may bring ten dollars to the person writing the best one.

Must these be original?

It is best to "make up" your own jokes, although you are privileged to write something you have heard. Some magazines pay two dollars apiece for jokes and anecdotes, told before, but worth repeating. Not only that, but high-class artists are employed to illustrate them.

Is it dangerous to write jokes that you have heard?

Yes. You may have heard them at the theatre and the stuff be copyrighted.

Is humor a field limited to men?

Some of the best humorous short-stories of our time have been written by Mary Roberts Rinehart, Fanny Hurst, Edna Ferber and others. Agnes Repplier has few equals among men as an essayist.

Should I send to the magazines and newspapers everything funny that I write?

First, make sure that it is funny. Editors get a bad impression of young writers, because they send away everything, instead of being critical and submitting only their best work. The editor doesn't know that that stuff of yours he is reading, is the worst thing you have ever written; and the result is that you take a big fall in his opinion.

How broad should humor be?

Never broad to the point of vulgarity, and "slap-stick" comedy should be avoided as you would poison.

Would you advise writing jokes about people of certain nationalities?

Do not write about the Irish or the Jews, unless the jokes are unusually good. The reason for this is that certain members of both races have in the past resented disparaging allusions to their people. Even vaudeville managers are very careful upon this point. Say something good; don't use the hammer!

Must a record be kept of small humor-stuff?

Yes. Be business-like in all your dealings

with the magazines. Keep a record of jokes and paragraphs as well as short-stories and articles. You needn't write out the whole paragraph. The first two words on the manuscript record will identify it. Of course, it is understood that you will make a carbon copy and keep it on file, also. Things often get lost in the mails.

Suppose I have a two-line joke that can be used as a brief article?

Then, don't waste it in a joke. Study every one of these ideas carefully. Any one of them may be the nucleus of a cracking good short-story, that Irvin Cobb would get \$1,500 for, and you might get \$250.

BETTER ENGLISH

This department is intended as an aid to the writer who is striving to improve his English. From month to month it will include correct synonyms—rhyming words—correct spelling—rules on correct usage, etc., etc. Communications to this department will be welcome.

Synonyms

good-will—ardor, benevolence, earnestness, friendship, good-nature, heartiness, kindness.
govern—command, control, curb, direct, influence, manage, mold, reign, reign over, restrain, rule, sway.
graceful—beautiful.
gracious—affable, beneficent, benignant, civil, condescending, courteous, friendly, gentle, humane, kind, merciful, polite, propitious, tender.
grand—august, dignified, elevated, eventful, exalted, gorgeous, grandly, important, imposing, large, lofty, magnificent, majestic, pompous, splendid, stately, sublime, superb.
grasp—attain, clasp, catch, clutch, comprehend, grapple, grip, hold, retain, seize.
grief—affliction, distress, melancholy, mourning, regret, sadness, sorrow, tribulation, trouble, woe.
grotesque—archaic, burlesque, caricatured, distorted, fanciful, old, quaint, queer, whimsical.
group—assemblage, assembly, bunch, class, clump, cluster, collection, collocation, company, flock, order.
grudge—aversion, discontent, dissatisfaction, grievance, hatred, pique, rancor, refusal.
guess—conjecture, divine, fancy, hypothesis, imagine, suppose, surmise, suspect.
guile—artifice, craft, cunning, deceit, deception, fraud, hypocrisy, insidiousness, treachery, trickery.
guiltless—harmless, innocent, innoxious, lawful, pure, sinless.
habit—custom, fashion, habitude, practise, routine, rule, system, usage, use, wont.
habitual—accustomed, customary, familiar, general, ordinary, perpetual, regular, usual, wonted.
handsome—ample, beautiful, comely, elegant, fine, generous, good-looking, graceful, liberal, lovely, pretty.
happen—bechance, befell, betide, chance, come-to-pass, fall, fallout, occur, supervene, take place.
happiness—blessedness, bliss, cheer, comfort, contentment, delight, ecstasy, enjoyment, felicity, gaiety, gladness, gratification, joy, merriment,

mirth, pleasure, rapture, rejoicing, satisfaction, triumph.

harbor—accommodate, cherish, encourage, entertain, foster, indulge, lodge, shelter.

hardihood—effrontery, intrepidity, pluck, resolution, temerity.

harsh—abusive, acrimonious, bitter, discordant, grating, gruff, rancorous, rigorous, rough, rugged, severe, sharp, soul-jarring.

hate—abhor, abominate, despise, detest, dislike, eschew, loathe, nauseate.

hazard—accident, casualty, chance, contingency, danger, fortuity, jeopardy, peril, risk, venture.

healthy—hale, healthful, hearty, hygienic, salubrious, salutary, sanitary, sound, strong, vigorous, well, wholesome.

heed—attend-to, follow, listen, mind, notice, observe, regard.

help—abet, aid, assist, befriend, co-operate, encourage, foster, second, stand-by, succor, support, sustain, uphold.

hide—bury, cloak, conceal, cover, disguise, dissemble, entomb, inter, mask, overwhelm, screen, secrete, suppress, veil.

Rhyming Words

AZE.

Craze, daze, blaze, gaze, glaze, maze, raze, amaze, graze. Perfect rhymes, raise, praise, dispraise, etc., phrase, paraphrase, etc., and the noun plural and third persons singular of the present tense of verbs in ay, eigh, and ey, as days, he inveighs, he obeys, etc. Allowable rhymes, ease, tease, seize, etc., and keys, the plural of key; also the auxiliaries has and was. Yet still the kindness, from a thirst of praise, Prov'd the vain flourish of expensive ease.

—Parnell.

EACH.

Beach, breach, bleach, each, peach, preach, teach, impeach. Nearly perfect rhymes, beech, leech, speech, beseech. Allowable rhymes, fetch, wretch, etc.

EAGUE.

League, teague, etc. Perfect rhymes, intrigue, fatigue, etc. Allowable rhymes, hague, vague, etc., leg, beg, etc., bag, rag, etc.

Digitized by Google EAK.

Beak, speak, bleak, creak, freak, leak, peak,

sneak, squeak, streak, weak, tweak, wreak, bespeak. Nearly perfect rhymes, cheek, leek, creek, meek, reek, seek, sleek, pique, week, shriek. Allowable rhymes, beck, speck, etc., lake, take, thick, lick, etc.

'Twere well might critics still this freedom take,
But Appius reddens at each word you speak.

—Pope.

EAL.

Deal, heal, reveal, meal, peal, seal, steal, teal, veal, weal, zeal, squeal, repeal, conceal, congeal, anneal, appeal. Nearly perfect rhymes, eel, heel, feel, keel, kneel, peel, reel, steel, wheel. Allowable rhymes, bell, tell, etc., bill, fill, etc., ail, fail, etc.

Or, as Ixion fix'd, the wretch shall feel

The giddy motion of the whirling mill.—Pope.

This night his treasured heaps he means to steal,
And what a fund of charity would fail.—Parnell.

Did e'er my eye one inward thought reveal,
Which angel might not hear, and virgins tell?

—Prior.

EALTH.

Health, wealth, stealth, commonwealth, etc.

EARD.

Heard, herd, sherd, etc. Perfect rhymes, the preterits and participles of verbs in er, as err'd, preferr'd, etc. Allowable rhymes, heard, the preterits and participles of verbs in ere, ear, and ar, as rever'd, fear'd, barr'd.

EARCH.

Search, perch, research. Allowable rhymes, church, smirch, lurch, parch, march.

EARL.

Earl, pearl. Perfect rhymes, girl, etc. Allowable rhymes, snarl, marl, shurl, furl, etc.

EARTH.

Earth, dearth. Perfect rhymes, birth, mirth, etc. Allowable rhymes, hearth, etc.

EASE, sounded EACE.

Cease, lease, release, grease, decrease, decrease, increase, surcease. Perfect rhyme, peace. Nearly perfect rhymes, piece, niece, fleece, geese, frontispiece, etc. Allowable rhymes, less, mess, etc., lace, mace, etc., miss, hiss, etc., nice, vice, etc.

Thus critics of less judgment than caprice,
Curious, not knowing, not exact, but nice.

—Pope.

EAST.

East, feast, least, beast. Perfect rhymes, the preterits and participles of verbs in ease, as ceas'd, increas'd, etc. Nearly perfect rhyme, priest. Allowable rhymes, haste, taste, etc., best, chest, etc., fist, list, etc., and the preterits and participles of verbs in ess and iss, as dress'd, hiss'd, etc.

Cornels and brambleberries gave the rest,
And falling acorns furnish'd out a feast.

—Dryden.

And sometimes casts an eye upon the east,
And sometimes looks on the forbidden west.

—Addison.

EAT.

Bleat, eat, feat, heat, meat, neat, seat, treat, heat, beat, cheat, defeat, estreat, escheat, entreat, retreat. Perfect rhymes, obsolete, replete, con-

crete, complete. Nearly perfect rhymes, feet, fleet, gleet, greet, meet, sleet, street, sweet, dis-creet. Allowable rhymes, bate, great, hate, etc., get, net, etc., bit, hit, etc.

The soil improv'd around, the mansion neat,
And neither poorly low, nor idly great.

—Parnell.

Misspelled Words

gage (plum)
galaxy
gallows. "Some writers have regarded gallows as both singular and plural, but the best modern authorities regard it as singular only, with the regular plural gallowses."—S. & W.
gamble (to play for money)
gammom
gape
gasconade
gauntlet (glove)
gazetteer
gelatin. Written also gelatine. "Both spellings, gelatin and gelatine, are in good use, but the tendency of writers on physiological chemistry favors the form in *in*, as in the United States Dispensary, the United States Pharmacopoeia, Fownes' Watts' Chemistry, Brände and Cox's Dictionary."—Webster.
genealogy
genie
genii
genre
geometrician
geranium
gerrymander. G, not j.
geyser
ghoul
ginseng
glacier
glamour. Written also glamer.
Glasgow
glycerin. Written also glycerine.
gnaw
gnome
gondolier
good-bye. Written also good-by. "The common phrase good-by is equivalent to farewell, and would be better written good-bye, as it is a corruption of God be with you (b'w'ye)."—Webster.
gorgeous
gorilla
gourd
gourmet
gramme. Written also gram.
granary. This word is often pronounced as though it were spelled grainery.
grazier
grease (vb.). S, not z.

TRAILING IDEAS for BUSINESS ARTICLES

(Continued from page 31.)

copy. Experience will bear out the truth of this.

The daily newspapers, including their advertising columns, are probably of greater help to the writer on business than they are to one specializing in fiction. They are rich in news items that frequently contain the germs of good ideas for short business articles. In any event such an item will serve the purpose of an introduction when the writer "runs it down," and while that particular item may not develop into an article, several "unexpected" ideas may be garnered in the conversation with the person approached for information. And it is in these "unexpected" ideas that the writer finds his greatest source of material.

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¶ Every young writer who is struggling with the problems of economy in time and labor and success in selling manuscripts and all experienced writers who wish to keep abreast of the changing times in the literary market will find these articles extraordinarily valuable. Mr. Holliday has been in turn a bookseller, author, editor and lecturer, and has an intimate knowledge of the literary game.

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In connection with this series and succeeding articles of similar nature THE BOOKMAN has inaugurated a department to which any questions regarding the mechanics and details of writing may be addressed.

Other Features of the March Number

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Buy Margot Asquith's *Autobiography*, Stephen Benet's *"Beginning of Wisdom"* or *"The Parody Outline of History"* by Donald Ogden Stewart at a material saving.

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| 2.—The Beginning of Wisdom..... \$2.00 }
THE BOOKMAN: 12 Months.... \$4.00 } | \$5.00 |
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THE TYRO'S QUEST

(Continued from page 17.)

tioned his inability to place anything with the big periodicals and how several editors wrote that they were "virtually accepting nothing just now."

The reader admitted, "Of course, they're all over-supplied, but just the same they're always on the alert for something good. That's why material submitted must be unusual to be salable."

That one word sums it up—Unusual. To be unusual, one must be original, must be himself. Cultivate originality, coax it, tempt it, trap it; and enslave it, subjugate it to serve you.

"An original thought is a new birth,"

writes an authority on the short-story, "the fruit of a union of truth from without and of thought from within. A fertile intellect, open to new ideas, sensitive to take them in, and ready both to act upon them and to be acted upon by them is that rarest of all intellectual beings, an original mind."

Here is offered not only the test but the better means of cultivating originality. Let your reading broaden your outlook, stimulate your mental powers to take up the thread and expand it. Refuse to let a given statement confine you to its single impression, rather disagree, and there begin a mental rebuttal and urge on your brain to its maximum ability.

It will make you think for yourself, stand on your own feet.

THE WRITER'S MARKET

All up-to-date and accurate information regarding suspended or discontinued publications, the needs of various publications and publishing houses as stated in communications from editors and announcements of prize contests in any way involving the literary profession will be found in this column.

MARKET QUERIES

A department devoted to suggesting possible markets for your manuscripts. In writing to this department PLEASE OBSERVE THE FOLLOWING RULES: (1) Address all questions to The QUERY MAN, c/o The Writer's Digest. (2) DO NOT SEND YOUR MANUSCRIPTS. (3) Describe your manuscript in not more than fifty words. Questions of greater length will not be printed. (4) Enclose a stamped self-addressed envelope if you wish a direct reply. (5) Remember, there is no attempt to guarantee a sale of your manuscript. The Query Man will suggest a list of possible markets and he will conscientiously try to list the best possible markets.

J. H. E., Chatham, N. J. Please let me know where I may dispose of a series of papers on the Mothers of the Revolution.

Answer. If you have new material set forth in an attractive manner, it would be well to correspond with editors of leading women's publications, such as *Ladies' Home Journal* (Philadelphia), *Woman's Home Companion*, *Pictorial Review*, *McCall's Magazine*, *Good Housekeeping*, *People's Home Journal* (New York), stating briefly the number of papers you have, the length and general subject matter, their method of treatment. Send the first of the series for examination. You should be able to find good place for such work.

C. W., Brooklyn, N. Y. Please suggest markets for baseball story, fiction, of 3,000 words. Also for very short stories of 500 to 2,000 words, which contain a twist, then a sudden ending

Answer. *The Baseball Magazine*, 70 5th Ave., New York, uses verse, humor and anecdotes on baseball, and might take a baseball fiction story if it were a rattling good one. But good sport

stories are wanted by a wide range of publications. Good juveniles like the *American Boy*, the *Youth's Companion*, and *Forward* use such, as do the popular story magazines. For the other stories, try *Brief Stories*, Philadelphia; *Ten-Story Book*, Chicago; *Live Stories*, *Telling Tales*, New York.

E. H. R., Bridgeport, Conn. Please suggest a few markets for a 3,500-word story which contains little dialogue, plenty of action, and a good fight scene.

Answer. As stated to other correspondents, it is only guesswork to suggest publications for a fiction story that we have not read. But stories of the general character indicated may properly be offered to *Action Stories*, *Ace High*, *Adventure* (New York), *Short Stories* (Garden City, L. I.), *Wayside Tales* (Chicago).

F. A. S., Toronto, Ont. Where can I find suitable market for a photoplay, the incidents supposed to have taken place in Montana?

Answer. The fact that the setting for your photoplay is in Montana does not give us sufficient information to form any opinion regarding the play itself, or anything upon which to base a suggestion as to the producers whose needs it might specially meet. If we may suppose that your reference to Montana means that it is a western outdoor story, we might say that The Metro Picture Corp., 1476 Broadway; The Triangle Film Corp., Los Angeles, Cal.; Universal Film Co., 16 Broadway, New York; and Famous Players-Lasky Film Co., 485 Fifth Ave., New York, are all in line for material of that sort.

We sold her first scenario to Thomas H. Ince

YET ELIZABETH THATCHER never dreamed she could write for the screen until we tested her story-telling ability. Will you send for the same test—FREE?

ELIZABETH THATCHER is a Montana housewife. So far as she could see there was nothing that made her different from thousands of other housewives.

But she wrote a successful scenario. And Thomas H. Ince, the great producer, was glad to buy it—the first she ever tried to write.

"I had never tried to write for publication or the screen," she said in a letter to the Palmer Photoplay Corporation. "In fact, I had no desire to write until I saw your advertisement."

This is what caught her eye in the advertisement:

"Anyone with imagination and good story ideas can learn to write Photoplays."

She clipped a coupon like the one at the bottom of this page, and received a remarkable questionnaire. Through this test, she indicated that she possessed natural story-telling ability, and proved herself acceptable for the training course of the Palmer Photoplay Corporation.

And Thomas H. Ince bought her first attempt

Only a few weeks after her enrollment, we sold Mrs. Thatcher's first story to Mr. Ince. With Mr. Ince's check in her hands, Mrs. Thatcher wrote:

"I feel that such success as I have had is directly due to the Palmer Course and your constructive help."

Can you do what Mrs Thatcher did? Can you, too, write a photoplay that we can sell? Offhand you will be inclined to answer No. But the question is too important to be answered offhand. Will you be fair to yourself? Will you make in your own home the simple test of creative imagination and story-telling ability which revealed Mrs. Thatcher's unsuspected talent to her?

Send for the Van Loan questionnaire

The test is a questionnaire prepared by H. H. Van Loan, the celebrated photoplaywright, and Prof. Malcolm MacLean, former teacher of short-story writing at Northwestern University. If you have any story-telling instinct at all, send for this questionnaire and find out for yourself just how much talent you have.



We shall be frank with you. The Palmer Photoplay Corporation exists first of all to *sell photoplays*. It trains photoplay writers in order that it may have more photoplays to sell.

With the active aid and encouragement of the leading producers, the Corporation is literally combing the country for new screen writers. Its Department of Education was organized to produce the writers who can produce the stories. The Palmer institution is the industry's accredited agent for

getting the stories without which production of motion pictures cannot go on. There is a critical shortage of photoplays. Producers pay from \$500 to \$2,000 for stories.

Not for "born writers" but for story-tellers

The acquired art of fine writing cannot be transferred to the screen. The same producer who bought Mrs. Thatcher's first story has rejected the work of scores of famous novelists and magazine writers. They lacked the kind of talent suited for screen expression. Mrs. Thatcher, and hundreds of others who are not professional writers, have that gift.

The Palmer Photoplay Corporation cannot endow you with such a gift. But we can discover it, if it exists. And we can teach you how to employ it for your lasting enjoyment and profit.

We invite you to apply this free test

Clip the coupon below, and we shall send you the Van Loan questionnaire. You will assume no obligation. If you pass the test, we shall send you interesting material descriptive of the Palmer course and Service, and admit you to enrollment, should you choose to develop your talent. If you cannot pass this test, we will frankly advise you to give up the idea of writing for the screen. Will you give this questionnaire a little of your time? It may mean fame and fortune to you. In any event, it will satisfy you as to whether or not you should attempt to enter this fascinating and highly profitable field. Use coupon below and do it now before you forget.

ADVISORY COUNCIL

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 thor and Producer.

**ALMER PHOTOPLAY Corporation, Dept. of Education, W. D. 3
 124 West 4th St., Los Angeles, Cal.**



PLEASE send me, without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test, I am to receive further information about your Course and Service.

Name.....

Address.....

.....

A. M. C., Nicholville, N. Y. Please give me the names of five or six reliable film companies who might be interested in a five-reel romantic comedy.

Answer. Try the American Film Co., 6227 Broadway, Chicago; Alexander Film Corporation, 130 W. 46th St., New York; Constance Talmadge Film Co., 318 E. 48th St., New York; K. Hoddy Productions, 920 California Bldg., Los Angeles, Cal.; Selznick Pictures Corp., 501 Fifth Ave., New York; Paralta Plays, Inc., 8 W. 48th St., New York.

D. A. M., Syracuse, N. Y. Kindly send me information as to how and where to send a sketch to be published.

Answer. "A sketch" is a pretty comprehensive term; it may mean a drawing, or a literary composition. If the latter, it may mean almost anything from a character sketch to a biographical sketch; or it may be merely an account of some little incident, real or fancied. It is quite useless to ask for an opinion in this wholesale manner, regarding the avenues for publication for any material whatever. No one can give any help in such a case without seeing the material itself.

H. L., Guntersville, Ala. I have a scenario completed, entitled "The Cowardice of Man," length 6,000 words. Can you advise me as to market?

Answer. Title and length give nothing upon which may be formed an opinion as to the quality or value of your work, or its adaptability for screen presentation. The only thing that we can suggest is that you get a list of producers and send your work to them in rotation until you find a market.

H. F. B., Foristell, Mo. Where can I sell a short story telling of college student halted at precipice of vice maelstrom, by serious, though common, every-day matron? Title, "Woman's Saving Sanctity." Climax, Student ready to enter chamber of sin when matron intervenes.

Answer. We have quoted this entire description, as without that it would be quite impossible to give any worth-while answer. Such a story as is here suggested may be written from two entirely different angles, and as we have not the gift of divination, we are unable to tell which angle our correspondent has chosen. If this is written from the standpoint of moral uplift, and is done with sufficient delicacy, then the story might properly be offered to journals which endeavor to teach moral lessons. If it is written from the opposite viewpoint, with a suggestion of the Bohemian life, then it should go to some one of the "Bright Lights" magazines. But in either event we could not name publications specifically without knowing the length of the manuscript, the literary quality of the work and the manner in which the subject is handled.

M. T. McL., Fresno, Cal. Where might I find market for a serial story of humor, with a darky character and her sweetheart? The story is written in Southern dialect, concerning the affairs before and after marriage.

Answer. A serial story written in dialect would need to be of extremely good and interesting

quality indeed to win the approval of any publisher. Dialect stories are not in very great demand. Your topic seems too limited for treatment in serial manner. Simply a discussion of the affairs of these two people, between themselves, would hardly furnish sufficient action or incident for material of such emotional or dramatic value as would warrant giving large space to its publication.

H. K., Marion, Ind. Please send me a list of all the papers or magazines that publish jokes.

Answer. It would require too much of our space, and too much of our time also, to compile a complete list such as you request. It might be well to provide yourself with one of the directories which supply such information in compact form. We would say, however, that such material is constantly purchased by *Life*, *Judge*, *Film Fun*, *The Tatler*, New York; *Wayside Tales*, *Magazine of Fun*, Chicago, and a great number of other publications.

E. G. H., Bayside, N. Y. Where can I sell a novelette, the theme of which is rivalry between a man and a girl in striving to cultivate a rare, prize-winning flower for a horticultural exhibit? There is love interest, a little humor—light reading in the main. Any flower journal?

Answer. We know of no horticultural journal that uses fiction. Your theme seems to be an attractive one, and perhaps there would be place for your novelette with some one of the women's or household publications, or with one of the agricultural journals which give space to fiction and miscellany. Would suggest that you try *New England Homestead*, Home and Farm, Springfield, Mass.; *Home Friend*, Kansas City, Mo.; *Farmer's Wife*, St. Paul, Minn.; *Household Journal*, Batavia, Ill.; *Woman's World*, *Woman's Weekly*, Chicago; *Today's Housewife*, Cooperstown, N. Y.

F. D. H., New York City. Can you tell me where I might sell an article of 2,500 words, an interview with the chief of detectives of a large department store in New York? The article tells of the different classes of persons who become shoplifters, personal incidents, methods used in detention, etc.

Answer. Such an article would be mainly adapted to the Sunday Supplement section of the metropolitan newspapers. You could not go astray in trying any one of the papers of New York, Philadelphia, Boston, or other large cities. An article of this type might also meet the needs of *The American*, or *The New Success*, New York.

L. E. S., Madison, S. D. Is it a good idea to have brokers sell for one? What do you know about the ——— Photoplay people as brokers? Where could I sell an article about a new invention of improved rail joint?

Answer. If you have good material you can sell it just as well yourself as through a broker, if you will study the markets. Editors as a rule, like to get into direct touch with their contributors.

I regret that I know nothing about the concern named by you.

Try *Railway Age*, Woolworth Bldg., New York; *Railway Maintenance Engineer*, Transportation

STRIP HER!

BRETHREN, Miss Movie Plot has been getting away with a great deal lately. She is all dressed up and no place to go except to the modern temples of the celluloid muse where the stuffing on the chair seats is nine inches thick, where the organist has 765 stops, levers, pedals and keys to enable him to pull off his various hypnotic stunts, and where the price of admission runs from four bits to a dollar and a half. A \$3,000,000 picture theatre may be all right, fine music may be all right, art titles may be all right, and good technique may be all right, but what we want is a decent plot.

So lets strip the harridan.

We will first jerk off the mental effect produced by the soft seat and other luxurious surroundings, then we will remove the soul-soothing music, then the star glamor, then the technique and finally we will get down to the bare hide. Little Miss Movie Plot is no chicken when she is stripped, believe us! She is very scrawny, and now that the padding has been removed her various bad points stick out sufficiently to accommodate all the hats and coats that are hung in Childs during the noon hour. Let us gaze together and see what we will see.

Same old triangle, same old assinine sub-titles, same old village innocent falling for the same old honeyed poison of the same old villain behind the same old mill under the same old moon at the same old midnight. Same old stern parent tells her in the same old tone of voice to beat it out in the same old cruel world. Same old trip to the same old city, where the same old villain pulls the same old crude stuff. Same old baby is born under the same old highly immoral circumstances and is held up before the same old camera for the same old close-up so that the same old boobs can weep the same old weeps and "ah" the same old "Ah's." Same old boy sweetheart from the same old village gets the same old letter from the same old broken blossom written in the same old fit of despair and beats it to her same old side accompanied by the same old dog. Has same old fight with the same old villain, who in the same old accidental manner falls out of the same old tenth story window in the same old apartment house and lands on his same old ear on the same old sidewalk. Same old long-shot with the same old dummy hurtling through the same old space is followed by the same old scene with the same old villain with his same old face full of the same old studio chicken blood expiring repentantly in the same old arms of the same old innocent, who is kinda sorry for him at that. Then comes the same old confidential chat and the same old guff is sprung on the same old astonished public, as follows: "I love you, Norma, and I want you for my wife. Let us start life anew; the past doesn't matter." There is the same old clinch in the same old kiss-out with the same old dog doing the same old setting up drill with his same old tail and the same old baby grinning the same old grins, and the same old audience reaches down for the same old hat that got busted in the same old way when he got up to let the same old fat woman pass, and takes the same old air muttering the same old curse, "Stung again."

And producers say they want stories—we'll say they do—but what the public wants is an axe. Yet all this time there are more good photoplays lying around in trunks and bureau drawers than they could shake a stick at.

We only bought a page, so we will have to quit. There is more to this article. Want a copy? A postal will do. But be sure and mention the Writers' Digest; it's our mutual friend.

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Horace Thomson Ayres, Editor.

ATLANTIC CITY,

:::

NEW JERSEY

Bldg., Chicago; *Railway Mechanical Engineer*, Woolworth Bldg., New York; *Western Railway Journal*, Los Angeles, Cal.

E. W. C., Philadelphia. If a manuscript is bought by a magazine and copyrighted by the latter, do I lose all claims to it? If a film company screens it, do I, or the magazine, get the royalties? If I sell a manuscript to a newspaper and it is copyrighted by same, can I sell it to a newspaper in another city?

Answer. The magazine having paid you for your manuscript secures all rights unless specific exception is made. The majority of the magazines permit the author to reserve picture rights; but if this is not done and the story is purchased by a picture producer the magazine will usually waive its claims in favor of the author, even though no specific agreement exists. A manuscript sold to a newspaper becomes its exclusive possession. Material that has been published has no value for further sale. If copyrighted, the author has no right to sell it again, and if not copyrighted, it has become public property and so of no value. But a newspaper buying material will often permit the sale of the same to another paper at a distant point, to be released for publication in both papers at the same time.

E. H., Lewisburg, Pa. Can you name a market for an article on "Norman Development of the feudalized English States?" Also, for a poem of about four hundred or five hundred words on American Discoveries and Explorations. Also, for a poem of about three hundred words entitled "Our Professor," showing what a great amount of knowledge the High School Professor possesses.

Answer. Historical articles are not in very much demand, and practically are not wanted at all unless they are exhaustive and authoritative. Your subject could hardly be treated in this manner in twenty-one hundred words, as you suggest. Such an article, if authoritative, and treated in an interesting manner, might properly be offered to any high class literary publication. It is impossible to give any more specific suggestion than the above.

We doubt if an historical poem such as you suggest would find a market. If you will pay attention to the verse used in the current periodicals you will see that yours is not the sort of material that appeals to many editors.

We cannot offer any suggestions about the other poem as we do not know whether you treat the subject in a laudatory or satirical manner. If the latter, it might find place with almost any humorous publication or other publication having a department for humor.

C. V. P., St. Albans, W. Va. Will you please give me information regarding the following: (1) General length of scenario synopsis. (2) Would producers read one 7,000 words long? (3) Is this paper fit to submit manuscripts on? (4) A producer who produces rough-and-tumble Westerners, from outsiders. (5) A producer who buys 2-reel dramas, Western R. N., M., P., detective, and mystery, also sea?

Answer. A scenario synopsis may be of any length. It depends entirely on how many reels you propose to produce, and the amount of ma-

terial that is of pertinent value which you have at command. As a general rule the more brief your scenario the better, provided that you give the necessary outline.

Yes, a producer will read a seven thousand word script if on first investigation it seems to warrant that attention.

No, do not use such paper for your manuscripts. Use a good, firm white paper of medium weight.

Goldwyn Film Corporation, New York; Frank Keenan Productions, Los Angeles, Cal.; Metro Pictures, New York; Universal Film Co., New York, are among the motion picture concerns which buy a wide range of good material. There have been so many and such rapid changes of late in the plans and methods of producers that it is quite impossible to name specifically the producers who are buying any certain type of play.

Prize Contests

Home Occupations, Des Moines, Iowa, announces the following: The person who submits the best article telling how he or she has made money from some plan published in *Home Occupations* will receive the sum of \$2.00. This contest closes March 25, 1922. Articles received after that date will not be considered. If the winner is a subscriber to this magazine, the prize will be doubled. The article should be brief, practical, giving all the essential facts which would help others to do the same. It must detail an actual experience with some plan which has been published in their columns.

The Student Writer, 1835 Champa St., Denver, Colo., offers monthly prizes of \$5, \$3 and \$2 for the best developments of an uncompleted plot outline. A new problem of "wit-sharpener" is published in each issue. Details will be furnished by *The Student Writer* on request.

Power Boating, Penton Publishing Company, Cleveland, Ohio, announce: "We hold an annual cruise story contest each year closing about November 1. Must be stories of cruises in power boats during the current year. Eight prizes are given. First prize, \$100; second, \$75; third, \$50; fourth, \$25; fifth, \$20; sixth, \$15; seventh, \$10; eighth, \$5. No other cruise stories accepted, as each year we obtain enough to last out the year."

The Dial, 152 W. 13th St., New York City, awards annually, \$2,000 to one of the contributors to its pages in recognition of service to American letters (based on a writer's work as a whole, not exclusively on his work in *The Dial*), and is intended to give one young American writer a year's leisure for his work. For 1921 it went to Sherwood Anderson.

Two hundred dollars in prizes are offered for the best constructive reviews of "Safety for the Child," by Dorothea H. Scoville, M. D., and Doris Long.

The book contains courses of child training for home and school, showing how boys and girls may develop habit which will make them less liable to incur the hazards of traffic, water-sports, fire and other perils which beset the young especially. Twenty thousand children are killed

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"1001 Places" came safely to hand as promised. Thank you. It seems comprehensive enough to prove helpful to "all sorts and conditions" of

writers. I expect to refer to it often.—I. T. J., Lansing, Mich.

"1001" arrived, and it is entirely satisfactory.—E. R. Peterboro, N. H.

I acknowledge with thanks copy of 1001 Places to Sell Manuscripts. I find it full of valuable suggestions.—J. N. K., Washington, D. C.

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Literary Critic

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by accident yearly. Proper playgrounds, home and school and instruction could prevent many of these deaths.

The Outlook says of the book: "This excellent compendium of information on the methods of protecting the lives of children contains many suggestions for mothers, fathers, and communities to follow.

The prizes are as follows: First, \$100; second, \$50; third, \$25; five additional of \$5 each.

RULES OF THE CONTEST

1. Anyone may compete. (Except employes of the publishers or their relatives.)

2. Review should suggest a new idea for, or an amendment of, some subject or chapter in the book. It should, preferable, be based on some tested experience in the contestant's home, school, or community. It might outline a new traffic game, an easy method of teaching swimming, a playlet, or any constructive methods for promoting safety.

3. No review shall be over 1,000 words.

4. Review shall be typewritten, on one side of the paper, with pseudonym of contestant in upper lefthand corner. Envelope with pseudonym outside and real name of contestant, with address, on the inside, shall accompany each manuscript.

5. Anyone desiring return of manuscript not winning a prize should enclose return self-addressed envelope inside of envelope containing pseudonym.

6. All reviews must bear post-mark not later than March 31, 1922, and shall be addressed to Contest Editor, Republic Book Co., 157 E. 47th Street, New York, N. Y. The book is available in many libraries of the country. Those wishing individual copies (bound in Interlaken cloth, 232 pages, 21 illustrations) may order them from the Republic Book Company, price \$2.00 per copy, postpaid.

Home Occupations, Des Moines, Iowa, is conducting a prize contest. The editor, Mr. C. H. Isaacs, explains it as follows: "We will print in our March number, the first instalment of a serial, dealing with making money on a small plot of ground. In that number we will offer a prize to the person who submits the best instalment to follow in the April number, submitting same on or before March 25th, when forms close for our April issue.

It is our plan to repeat this offer each month during the life of the serial. Each instalment must be not to exceed 500 words in length, must deal concisely with the subject, follow logically the beginning, lead toward a definite goal, and leave the story in good shape for the next author to carry it on.

The prize is small, merely \$2.00, the regular amount we pay for 500 words, but in case the winner is a subscriber to our magazine, we will double this amount. Any author may submit as many instalments as desired, under his own name, the manuscript to be prepared, as usual, for publication. Any further details you may desire will be cheerfully furnished."

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us fairly well supplied with material. But we are glad to see outside things. We are overloaded with verse of all kinds, especially limericks (for which we have been paying one dollar). We get a great deal of fair stuff that we like to hold for filler, but when the unusual comes we're glad to pay what's fair. We give full credit for all material we use and have a great amount offered to us free. This does not mean that amateurs are crowding our pages. The field for humor is limited, perhaps, but here's a Mid-American magazine that's going to try. We expect of writers themselves a sympathetic co-operation." H. N. Swanson is the editor.

Beginning with the February, 1922, issue, the title of *Brain Power* has been changed to *National Pictorial*. *Brain Power* led many to believe the magazine "heavy," technical, and dry, whereas it is just the reverse; "light," interesting and easy to read; always entertaining, inspirational and constructive. There will be no change in editorial policy with the change in the title.

CLUES, the magazine which was recently announced by *Brief Stories*, Philadelphia, Pa., will not begin publication immediately. Arrangements have been made for its appearance last fall, but it has now been decided not to issue until general conditions improve.

An announcement has been received that Sylvia Cushman and Ruby Ellen Davies have assembled the wreckage of the former "*Inkwell*" and are issuing it, as a short story monthly, with the following policy: "Nothing but fiction; six short stories a month, must not exceed 3,000 words and shorter preferred. Must be bright, snappy and clean. No sex or free love stuff wanted. No verse or illustrations." Address all manuscripts to Sylvia Cushman, editor, *The Inkwell*, Coolidge Corner, P. O. 47, Boston, Mass.

METROPOLITAN MAGAZINE, 432 Fourth Ave., New York City. "We are always looking for the best short stories obtainable. Short stories are more to our liking than wordy ones. We hold no brief for any single type, being desirous of printing anything worth reading. Send us mature real fiction and it will receive careful consideration." H. J. Whigham is the editor.

"**I CONFESS**," a Magazine of Personal Experiences, Rm. 1515, 46 W. 24th Street (on the newsstands every other Friday), is in the market for stories built from real life material; human interest stories, either founded on actual events or reading like real happenings. There should be an emotional appeal to most of the stories. Descriptions should be only casual; psychology of the characters should be portrayed through action alone. The plot should be built up by incident; there should be a minimum of moralizing and reflection; the people should be kept moving throughout the 3,500 words, which is the space allotted to a story. The first person should be used in the narrative.

The happy ending is desirable; the mental or moral conflict should be brought to a conclusion that is not contrary to the conventional standards of right and wrong. One humorous story a

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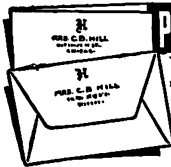
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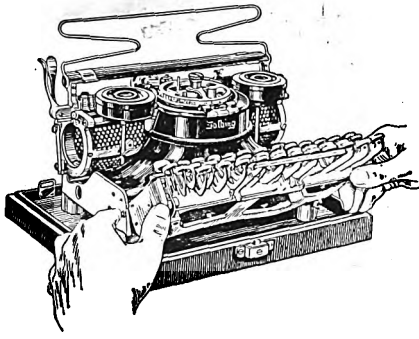
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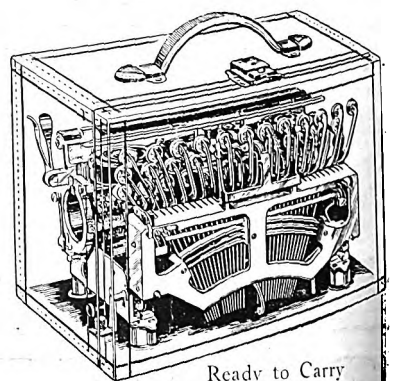
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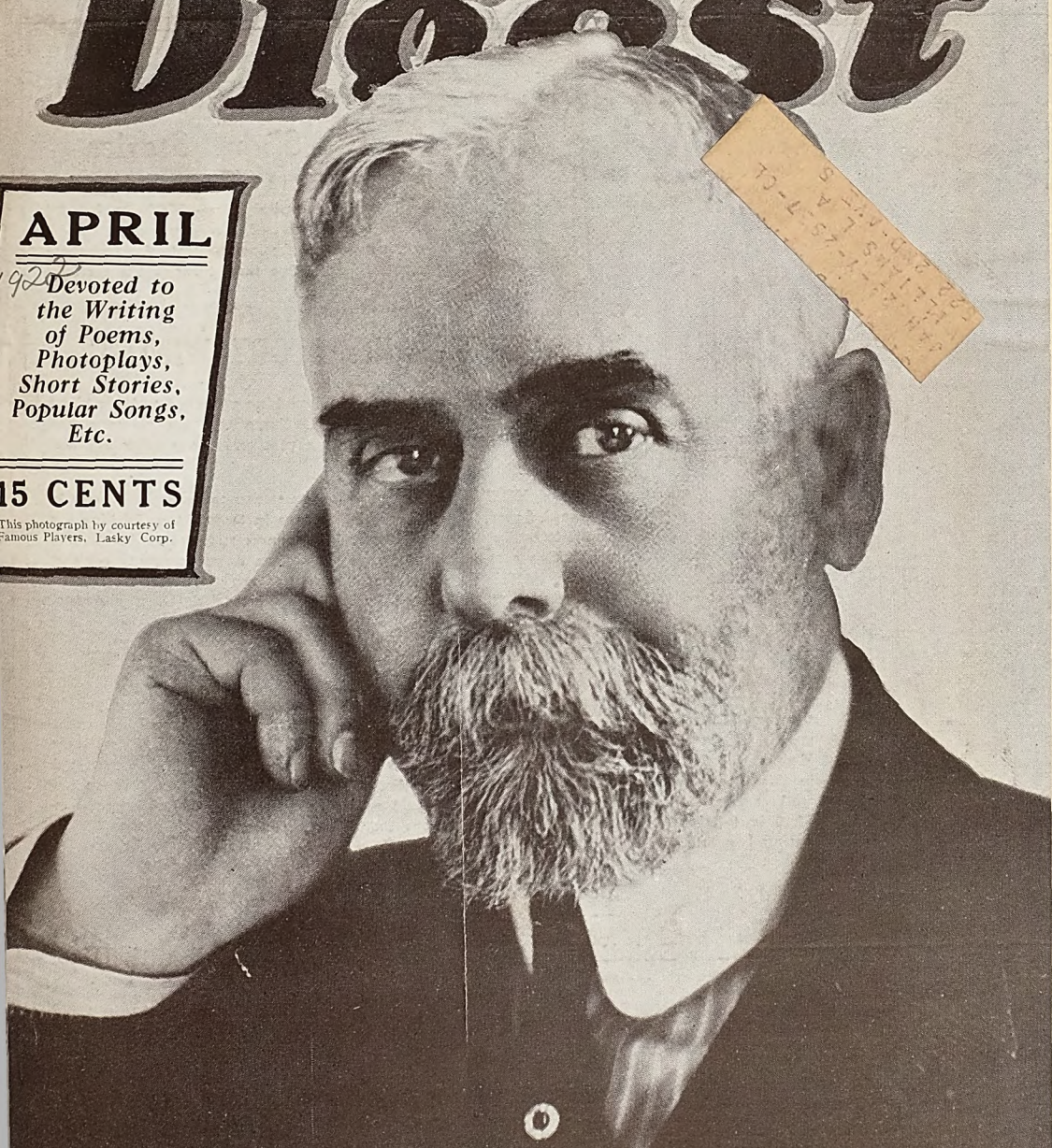
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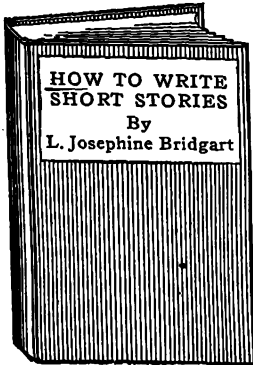
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CASH PRIZE CONTEST

My Experience with Editors

Turn to page nine in this issue and read Miss Bridgart's article, "How to Meet the Editors." Doesn't that recall experiences of your own? We think that it will, and we think that the most interesting of these will be appreciated by the readers of THE WRITER'S DIGEST. We want you to tell your most interesting experience in not more than five hundred words. For the best article on this subject received before May 1st we will give a prize of \$10.00. For the second best article we will give a prize of \$5.00, and for the third best, \$3.00. Pick the most interesting experience you have had—maybe it's a kick, perhaps it's a pleasant encounter, but be sure that you tell it well and in an entertaining style.

PLEASE OBSERVE THESE RULES

SUBJECT—"My Experience With Editors." Make it your most interesting experience, and we suggest that you stick to facts.

LENGTH—Articles to be considered in this contest must not be over five hundred words in length.

APPEARANCE—Manuscripts must be carefully prepared, typewritten, if possible. Neatness will, of course, be considered in the award of prizes.

PRIZES—The best article received will be awarded the first prize of \$10.00. A second prize of \$5.00 will be awarded the next best article, and a third prize of \$3.00 will be awarded the third best contribution.

CONTEST CLOSSES—All manuscripts to be considered must be in this office at five P. M., April 29th, 1922.

ADDRESS MANUSCRIPTS—Please address all manuscripts for consideration to The Contest Editor, THE WRITER'S DIGEST, Butler Building, Cincinnati, Ohio. Manuscripts not addressed in this manner will be treated as regular contributions, and will not be considered in the contest.

KEEP COPIES—Manuscripts submitted in this contest cannot be returned, so please keep a carbon copy.

Announcement of the awards and the three winning articles will be published in the June issue of THE WRITER'S DIGEST.

Anybody who cares to submit an article in accordance with the rules above is eligible for a prize in this contest. Your manuscripts are welcome, and each and every one will receive the careful attention of the judges who will select the winners.

Send your manuscript to
THE CONTEST EDITOR

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A MONTHLY JOURNAL ON WRITING PHOTOPLAYS, SHORT STORIES, POEMS, POPULAR SONGS, Etc.

VOLUME II.

APRIL, 1922.

NUMBER 5.

LENDEL OF HEARST'S—EDITOR AND WRITER

By W. Adolphe Roberts.

I HAVE always maintained the heretical view that the best editor is the man, or woman, who is also a working writer. This in spite of the late Jack London's jaundiced dictum to the effect that all editors were disappointed creatures that had once dreamed of writing, and upon discovering their limitations had turned to office jobs. In spite, too, of the notable exceptions to the rule.

My opinion rests upon the belief that only the working writer can get the finest results from his fellow-craftsmen, can understand their problems and help them to strike the all-important balance between art and business. He is more likely to recognize originality when he sees it than is the purely commercial manufacturer of magazines. And as the success of a publication depends upon the quality of its fiction and special articles (no matter what the advertising department may think), the editor who co-operates most sympathetically with his writers is the best editor for all concerned.

I have chosen William Charles Lengel, of *Hearst's International*, as the subject of this sketch because his extremely varied career in the magazine game illustrates my point to perfection.

Several years ago, while I was editor of *Ainslee's Magazine*, Lengel brought me a short story called "Inspirational Stuff." It was a clever take-off of the modern type of business magnate who assumes he has a message to impart to the public. Most of the readers of this magazine must be familiar with the signed homilies which

John Wanamaker features in the newspaper advertisements of his department stores. Those that live in New York have no doubt laughed over the moral vapourings of the "*Subway Sun*."

Lengel had taken this sort of thing and constructed an adroit tale about a banker, a professional writer who turned out the "stuff" for him—and, of course, a girl. The characterization was excellent and the humor pointed. I published the story, following it with another almost as good. Both made a hit with our readers. In the meantime, he had been breaking into the *Red Book* and other magazines with his better-known "Tin Pan Alley" stories.

For me, he is primarily the author of "Inspirational Stuff," which revealed in him a talent for subtle satire that I hope he will develop at the expense of his sentimental and more popular vein. Probably, my feeling about this story is enhanced by the fact that when he wrote it, he was himself acting as press agent for the ideals of the virtuous business man.

In the course of a number of conversations, Lengel has given me the following piquant details regarding his life:

As a youngster in Kansas City, Mo., he was determined, for no sound reason that he could afterwards discover, to be a lawyer. He could not afford to go to college, so he got a job as an office boy with a legal firm and studied in his spare time. When he was ready to take the examinations, he was still under age, and had to scrap with the board of examiners for the privilege of appearing before it. Red tape caused his

name to be omitted from the first list of successful candidates, but at last an exception in his favor was made and he was admitted to the bar.

I asked him whether this had given him his first great thrill.

"On the very day the list of candidates was published," he answered, laughing, "the *Kansas City Star* printed my first and only poem. The few sticks of type with my name at the end of them thrilled me far more than anything connected with the examination."

Clearly, he had printer's ink in his blood.

He practised law, however, for two years—somewhat half-heartedly, it is to be feared, since he was planning most of the time to become a newspaper man and toying in his really weak moments with the notion of going on the stage. He wrote editorial paragraphs for the *Kansas City Post*, at the suggestion of the managing editor, "Billy" Williams, with whom he formed a close friendship that lasted until Williams' death a year or two ago. He also wrote a one-act play, and as a preparation for producing it himself, he attended a school of acting.

One Monday, while he was killing time in his office with a friend, he proposed on an impulse that they go to New York the following Thursday. The other took the dare, and Lengel promptly closed out his office and left on the appointed day.

His earliest literary enthusiasm had been for the work of Booth Tarkington, his second for the short stories of O. Henry. Now he found himself in O. Henry's Manhattan-on-the-Subway, and the glamor of the other experiences paled by comparison. He lived on Broadway, near 66th Street, and watched the world of actors, shop girls, sports and stenographers go by. He dreamed of becoming a writer of short stories himself, but in the meantime it was necessary to get a job.

Down to his last dollar bill or two, he was lunching at Joubert's—an amazing restaurant patronized by actors, where one could get a table d'hôte meal for a quarter—when he noticed an advertisement in a "Help Wanted" column. It stated that the editor of a great magazine needed a private secretary, and set forth in discouraging detail the many qualifications that the aspirant must have. Lengel was not even a stenographer, but he sent in what was doubtless

the shortest and most businesslike application that the advertisement drew.

"Perhaps I am the man you want," he wrote.

A few days later, he was asked to call at the Butterick Building and see Charles Hanson Towne. The latter, who was then an associate editor, told him that Theodore Dreiser, the editor of the *Delineator* and the man who was looking for a secretary, was a very exacting boss. The name of Dreiser meant nothing to Lengel at the time. Afterwards, "Sister Carrie" became one of the profound influences in his writing life and Theodore Dreiser his acknowledged master among American novelists.

He went to work for the ogre, though with his rudimentary knowledge of a secretary's duties he did not expect to last longer than a week. Nor did he. Dreiser complimented him on the letters he had been turning out, added that they were by no means the letters that had been dictated, and promoted him to be a reader of manuscripts.

It is almost fantastic to record that Lengel's next job was as manager of an office building in Wichita, Kansas. When he told me that such had been the case, I declined to believe him. He offered proofs and said something about having become temporarily discouraged about his prospects as a writer. Nevertheless, I still find it odd to think of Lengel as the manager of an office building. I can imagine him as a lawyer, a press agent, an intimate of the strange world of "Tin Pan Alley." But as the guardian, of a plutocrat's salary, of tenents in Wichita, Kansas—no, I cannot picture it.

He made a success of the venture, and learned a great deal about real estate and construction problems. But he could not have enjoyed himself much, because he admits he regarded with envy a reporter who called on him every day for news items and whose pay was ten times smaller than his own. Before long, he yielded to temptation, chucked the office building and became a reporter himself at \$12 a week.

Returning to New York, he joined the staff of *Musical America*. The salary was small, but he had all the seats he wanted to grand opera and through one season, at least, he felt that that was ample compensation.

Turning his Wichita experiences to account, he wrote an article called "The Story

of the Building Deutscher Built," which made a reputation for him among the trade magazines and opened a vein which he followed for several years. He was connected with *Building Management*, edited the *Real Estate Magazine*, Chicago, and finally landed with W. J. Hoggson, the well known New York architect and builder. He started a really remarkable house organ, *Hoggson's Magazine*, the articles in which were so clever and well written that they could be read with pleasure by persons not interested in their technical side. I used to run with delight through the little publication. It would undoubtedly have grown had not the war hit the building trades hard and made it necessary to discontinue it.

After leaving Hoggson, Lengel became an associate editor of *Munsey's Magazine* under Bob Davis. Then, for seven months, he was promotion manager of *Vanity Fair* and the other Nast publications. He tried the movies, as an editor for Fox; but he found the work unsympathetic. Ray Long brought him over to the Hearst organization as publicity director of the Cosmopolitan Book Corporation, and one year ago promoted him to be managing editor of *Hearst's International Magazine*.

The author of a sketch like this one almost invariably states that his subject is modest. Usually it is not true. At the risk of being unjustly suspected of living up to a convention, however, I must insist that William Charles Lengel is modest. When he learned that I proposed to tell the readers of the WRITER'S DIGEST about him, he was worried lest I should write too much in the spirit of personal friendship. I assured him that I had no intention of eulogizing him, that I would record the facts and express a few opinions about his talent as a writer which I would have held if I had not known him from Adam. This I have done.

It seems to me that an editor who has been through the mill, as Lengel has been, and who no matter how he has earned his living has never neglected his own creative work, is the type of editor with whom writers should prefer to deal. Inevitably, he is cordial to the new writer. On *Hearst's*, unsolicited manuscripts are considered just as sympathetically as those signed with well-advertised names. Why should it not be so? Lengel himself has known what it means to send in stories as an unknown and anxiously to await the editor's verdict.

CLIPPINGS—THEIR USE AND ABUSE

By N. Tourneur.

TO the writer of articles, feature and other, there is hardly anything outside the range of practical experience which is so invaluable as cuttings. Every newspaper office that takes itself with importance has a clippings department, where the scissors and paste-pot and brush are kept busy, and cuttings are filed away for current and future use. So when a "story" comes into the office, the matter can, if required, be rendered more clear and detailed, or supplied with portraits and other illustrations.

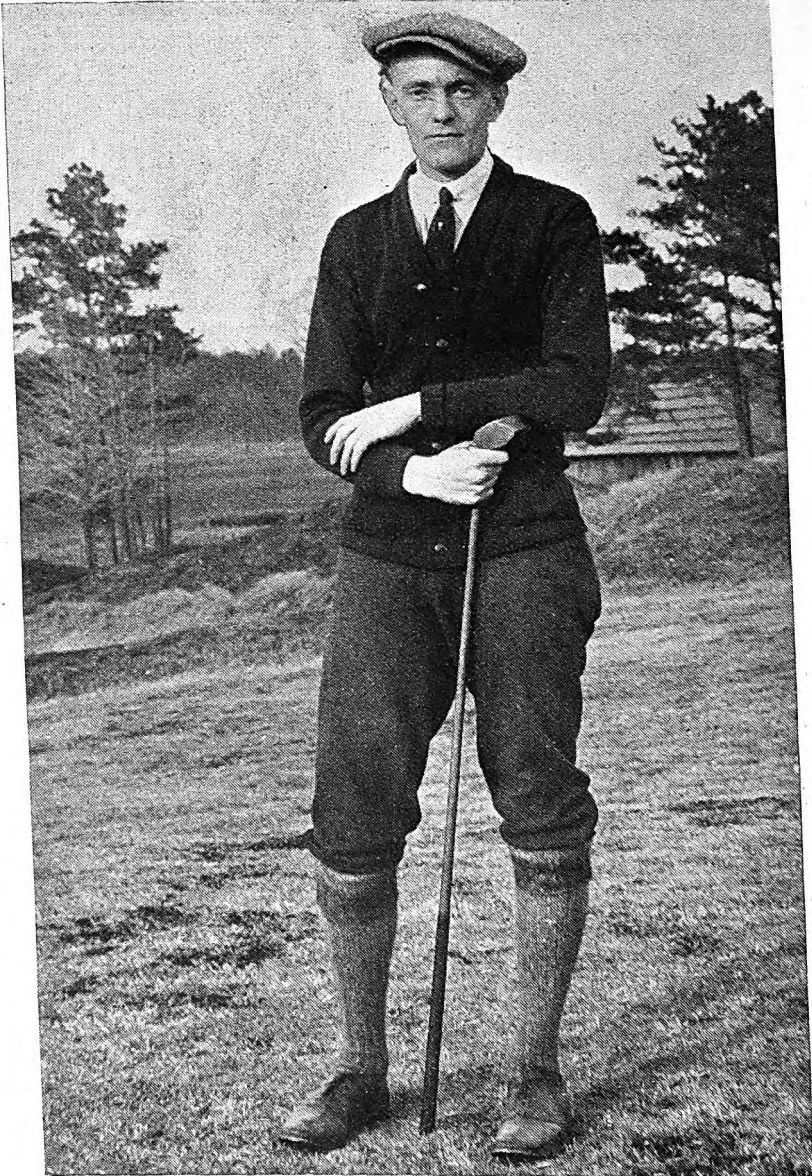
To the individual writer also an extensive "library" of clippings, when well chosen and kept up to date, is almost inexhaustible, skilfully utilized, as a source of "dope." The hours and irksome discipline it entails, if the possessor of it is intent on being abreast of the times, together with an eye to the future, represents, as it were, only the investment of so much capital in renewing the stock of information he or she has to draw upon. But, there is a use, and

an abuse also, of clippings, that call for comment and stricture.

As a famous freelance once said to the writer, there are only two lines of cuttings the matter of which soon becomes of practically no use — fashions and politics. Though in this category "personals" on leading politicians and publicists are not to be included. These "personals," when judiciously chosen with regard to the person concerned, and the information given, to a turn of the wheel of fortune may enable one to get in a heavy crop of checks, when the said personages loom up into topical importance.

The proper use of clippings must be ever kept in mind. It is to afford special information, not chunks of matter. It is all right to soak yourself in this information, and then serve it up after your own style, plus fresh matter, and from a different viewpoint or plane of interest. It is all

(Continued on page 12.)



Courtesy Dodd, Mead & Co.

OCTAVUS ROY COHEN.

Negroes, detectives, and golf are the three favorite graces of Octavus Roy Cohen, author of the new thriller, *MIDNIGHT*, and not the least of these is golf. Here the youthful author is shown on the links at Birmingham, Ala., for his daily attack on Colonel Bogie.

Mr. Cohen is one of the highest paid short story writers in America. He has recently won first prize of \$5,000 in a short story contest in *Photo Play Magazine*. Over two thousand stories were submitted in the contest.

HOW TO MEET THE EDITORS

One of a series of Articles on the business side of writing especially prepared for the readers of the Writer's Digest.

By L. Josephine Bridgart.

Writer and Critic.

A YOUNG woman who sells her manuscripts saw the outline for this series of articles. "Oh," she exclaimed, "I wish you'd have circulars about it scattered all through the country villages! Do you know, when I began trying to write I didn't understand that there were books on authorship? I didn't even know there were magazines on purpose for writers. I don't suppose you'll believe it, but when I was quite a big girl I thought the editors wrote all there was in each magazine! Is it any wonder I didn't know how to get a start?"

I don't suppose there are very many young girls with literary aspirations as unsophisticated as this, but I find that a very great many new writers have very erroneous ideas about the editors. If they could correct these they would not only be very much more comfortable in their minds, but they would stand a very much better chance of succeeding with these same editors.

I once received a letter from a man who referred to the editors as those "whose business it is to discourage and whose pleasure to insult writers." Now an editor can no more afford to make enemies of the writers than a theatrical manager can afford to make enemies of the actors and actresses. The manager can't keep his theatre open unless he has someone to play. The editor can't publish his magazine unless he has someone to write. His business is producing a magazine that the public will think worth buying; his pleasure is in the finding of material which will help to make up such a magazine. He should be approached, not as a god in whose hands are the issues

of life and death, not as a friend who can do you a favor if he will, but as a business man. If he rejects your offering he does so for just one reason: He believes it will be no help to him in producing the magazine his patrons want.

"Why can't he explain then?" explodes some indignant young writer. "How long would it take him to write a courteous little

personal note, pointing out why he believes the manuscript wouldn't please his readers? I wouldn't mind getting my stories back if it weren't for those nasty little rejection slips, which explain nothing!"

It doesn't take very long to write one little note; it takes a good deal of time to write fifty or a hundred or a thousand. When a busy foreman advertises for a boy and he has fifty

applicants he doesn't take each one of the forty-nine by the hand and explain just why he can't employ him; if the applications are in writing the foreman doesn't spend a whole evening answering them. He may be the kindest, most courteous man in his city but he wouldn't consider it a good investment of his time to spend it pointing out the specific deficiencies of the unsuccessful applicants or in explaining why the successful applicant seemed to him more suited to his needs.

If some young woman writer is interrupted in her writing or her baking by the ringing of the bell and finds a salesman or peddler smiling on her doorstep she doesn't take him into her study or kitchen and explain just why she doesn't need a machine or a cake of soap. If she says courteously, "Not today!" she feels that she has done her whole duty. Why should

This article has won its place in these columns not because of any desire to pat our brother editors on the back, but because of a firm belief in the efficacy of co-operation. If the writer is to advance in his chosen profession, it must be through the co-operation of and with the editors. Such co-operation can be obtained only through a better understanding of editorial characteristics. Let your mind climb to the editor's side of the fence, and catch his viewpoint, and we'll guarantee you a more pleasant and profitable relationship in the future.

THE EDITOR.

she let her cake burn or her precious idea fly out of the window while she is discussing something she doesn't want with a person whose only interest in her lies in the fact that she may have money to spend? You can't expect a business man to give you very much of anything for nothing, whether it's time or writing-paper or sympathy.

The editor is pretty sure to fend you off with rejection slips until he is convinced that he may want to "do business" with you, if not just now, then at some other time. If he finds that you have taken the trouble to get into sympathy with his policy he will usually show his appreciation by personal notes, as kindly as they are sincere and explanatory.

I remember a time when two magazines seemed to me particularly unapproachable. I had tried each a number of times and had my offerings rejected with printed letters that some way seemed to hurl me down to the foot of an iceberg, cold, immense, unscalable. Then one day I happened upon a copy of a little magazine for authors published by Mr. Hills, and in this was a letter to contributors, written by the editors of one of the two inaccessible. It explained just what kind of manuscripts the editor wanted. I tried hard to produce that kind. After that the editor invariably either wrote me a cordial note of acceptance or an equally cordial note, explaining just why he was returning my manuscript.

The second magazine is a "big" one. I had sent it only an occasional manuscript; I had a kind of horror of those lengthy printed letters of rejection. But I happened upon some material that I felt might really satisfy the editors. I gathered it into three articles and respectfully submitted them for examination, and, behold, I had called forth a by no means brief personal letter! The editor explained that he had use for only a part of the material; he offered me a very satisfactory sum for that part, with the understanding that he was to keep the whole series and pick out what he wanted, I to be free to use what was left over as I chose. I accepted the offer, supposing, of course, that I should have to wait until the publication of the available matter before I could remold and attempt to market the rest. But soon after my check arrived the editor sent me all the sheets or parts of sheets he had decided not to use and told me I was now at liberty to proceed with the material as I saw fit. I promptly re-

grouped it and soon had a second check almost as large as the first to show for my series.

When next I had occasion to address the editor of the inaccessible publication I thanked him for his thoughtfulness in returning the left-over material at once and told him that I had been able to sell it promptly to a certain rival magazine. He replied, expressing great pleasure in the sale. Since that he has not only invariably sent me a personal letter with every acceptance or returned manuscript but almost always acknowledges the receipt of anything I offer him with a cordial personal note, expressing a hope that my contribution will prove available and telling me about how soon I may hope for a report.

I have in my desk a three-page letter in long-hand from an editor who not only was willing to explain why he couldn't use an article of mine, but wanted to convert me to believing just as he did about the matter under discussion! Back of the rejection there is always the individual business man, but back of the business man there is always a personality, sometimes suave and sometimes gruff, but usually, I think, kindly and never, I am sure, a monster of cruelty or ignorance.

A correspondent wrote me that he understood it was impossible to sell manuscripts unless one had "a pull" with the editor through some friend or relative. Again and again the young writers want to know if it's possible to succeed without having "a big name."

I once offered an editor with whom I was associated a manuscript of my own. In my office work I had tried in every possible way to please him and he had shown himself happy to do me a personal favor. Ten days after my manuscript was submitted I was told that it had been accepted. "But," said the editor, "if it hadn't been what I wanted I'd have turned it down without mercy! I never allow my personal interest in a contributor to affect my editorial judgment."

I saw a letter of his to a fellow editor in which he stated that he never glanced at the name upon a manuscript until he had occasion to address the author.

One day a young man who assisted the president of our concern brought into the office two manuscripts which he said had been written by a certain author. Her name is so well known that I think every reader

would recognize it if I gave it. I read the manuscripts, wondered if it could be possible that the young man had written them himself and then laid them on the editor's desk. There was no name on them and I left Billy, the young man, to make his own explanation.

A few hours afterwards the editor tossed the two manuscripts on my desk. "Read those," he told me, "and then guess who wrote them."

I bent over the manuscripts for a while and then glanced up as innocently as I could. "I guess —," I announced.

The editor stared at me for a moment, and then he laughed. "Oh," he exclaimed, "somebody told you!"

But he was a red-headed editor and after he'd thought about the manuscripts a little longer he grew angry. "The idea of her sending us such stuff as that!!" he burst out. "Tell Billy we don't want 'em at any price! If she has anything worth while to show us we'll be glad to look it over, but we're not printing trash by anybody!"

I'm not claiming that a name counts for nothing. Of course it does. If a well-known writer here sends in a good story and a brand-new writer sends in one just as good but no better, of course the editor will take the one by the well-known writer. There are two good reasons for his doing so: If he chooses the story by the unknown writer he must depend entirely upon his own judgment, which may not be correct; if he chooses the famous writer he is supported by the judgment of a great many other editors and thousands of readers. His stronger reason, however, is the advertising value of the "big name."

A club to which I belong has been giving a series of musical recitals. We've had Shumann-Heink, Gadski, Ysaye, Paderevski. We've had to pay each one a thousand dollars or more. But we've taken in over two thousand dollars at each concert. We didn't have to explain to our fellow-citizens that Shumann-Heink and Gadski could sing and Ysaye and Paderevski could play. The names were a guarantee that the entertainments would be worth spending money on.

A minister told me that while he was in the theological seminary he spent his vacation time working in a saw factory, and one night the employes gathered in a hall and gave an impromptu concert. Among the performers was a tenor who sang so pleasingly that the end of his part

was the signal for vociferous applause. When the man did not hasten back to the platform someone, fearing that the next number would be given, called, "*Encore! Encore!*"

This did not meet the views of a new employe, an Englishman, who rose in his seat and said loudly: "*Encore* be hanged! Let the same chap sing again!"

Often the editor would like to print a story that pleases him and suppress one that personally he does not like at all. But he thinks of the reader who will scan the cover page of his magazine in search of the very name he's tempted to omit and if that name isn't there buy the other editor's magazine. It's the public's rather than the editor's fault that "the same chap" is allowed to come before the foot-lights so often.

After you're near the top, remembering the long, hard, what David Graham Phillips called the "sweaty" climb, you'll see some fairness in the "big name" helping to win acceptances and more fame. You won't think it unfair that you receive five cents a word when the new writer receives only one, or fifteen cents when he can't get more than three. It would seem to you very unjust if any newcomer could snatch your hardly won success out of your hand before you'd had time even to taste its sweetness.

Remember for your comfort that all writers were new once. It may be true that "poets are born and not made," but it is just as true that no writer is born famous. I can remember the first time I had a book of Barrie's handed me and the first time I heard the name *Rudyard Kipling*. A great admirer of Stevenson told me that the first book of Stevenson's he read was *Dr. Jekyll and Mr. Hyde*. He bought the book on a train, while coming home after a professional visit out of town, and he said that the story made such a powerful impression upon him (though the name of the author meant nothing to him at that time) that he walked up and down the aisle of the car to give vent to his agitation. We all have the same avenues of approach to the editors and to the public as those open to Barrie or Stevenson or Kipling. If no new writer could succeed we English-speaking nations would have but one book in our own tongue; we should have nothing to peruse but the work of the father of our literature, the revered Beowulf.

Far be it from me to declare the editor infallible. Being human, it stands to reason that his judgment is imperfect. Mr. McClure tells us that when Kipling brought his entire output to America and offered it to Harper and Brothers it was rejected to the last manuscript. But we writers oughtn't to feel superior over that bit of mis-judgment. Some of us fail to find anything in Kipling's poems, some of us wonder what our parents saw in Jane Austen, and some of us, I very much fear, don't read our Shakespeare for pleasure.

Take what consolation you can in the editor's fallibility but don't be angry or spiteful when he rejects your manuscript. And don't be despairing. There are a good many editors in the literary world and you have reason to expect that some day one of them will appreciate whatever real merit your work has.

If the "Big Four" won't buy your manuscripts it doesn't follow that they won't sell to smaller fellows, and perhaps the readers of the smaller magazines are just as well worth reaching as those who subscribe for the Century and Scribner's and Harper's and the Atlantic Monthly. If, as you claim, your chief reason for writing is that you have something to say it should not be so much matter what sort of a platform you stand on or how your hearers are dressed or how much remuneration you receive, so long as you can gain an audience.

One of Longfellow's characters says to another: "If you find a lady who pleases you very much and you want to marry her and she will not listen to such a horrid proposition I see but one thing for you to do, and that is to find another lady who pleases you still more and who will listen to it."

If one editor won't accept your offering proceed to pay court to another one, your courage still up and your heart still whole.

Clippings—Their Use and Abuse

(Continued from page 7.)

right to run details suitably together, garnered from such sources; but they must be run into your own mould; and your own mould must be an original one.

It is all wrong, and dishonest both to yourself and your editor and public, to append some few lines of a new "lead" of your own to a slab of matter practically as you find it in the clipping. It is all

wrong, and dishonest, to use it as a "run-on"—stolen matter, it is then—without any regard as to the harm done to the original author of it, or, again, the question of copyright.

This is the abuse of cuttings.

There is, too, a danger in making much use of clippings that do not entail first-hand research.

The writer has an acquaintance, who has twenty years' cuttings to work upon. He disdains an appointment, although he is or rather was one of the best of newspapermen. After spending an hour in selecting his "work" for the day, he comfortably clicks out 3,000—4,000 words, and as he has a far-ranging market for his stuff among the dailies, weeklies, and the lesser monthlies, he wins an income of enviable amount. But, X— has sold himself for a mess of pottage and toothsome garnishings.

X— is incapable, now, of original output. A "re-write," cleverly done, and most attractively, marks his limit. If, on a commission coming in, X— finds he has nothing in his "library" dealing with the subject, he has to decline it—"Sorry! Full up for the next three weeks and more." His abuse of cuttings has atrophied his originality—his capability of thinking and producing along his own lines as an individual. But, X— lives—lives easily—and knows not what it is to have to stint.

In some things many a writer's conscience is curiously lax; and in nothing so much as the proper use of cuttings. Clip—clip, by all means. Yet, when using the clipping, don't filch another person's property.

PRAISE FOR LARDNER

Since so many reviewers and column conductors have recently touted Ring Lardner's "The Big Town," it is interesting to discover the following paragraph in H. L. Mencken's "The American Language":

"Lardner is a very accurate observer. As yet the academic critics have failed to discover him, but soon or late such things as "The Busher's Honeymoon" are bound to find a secure place in the literature of the United States. His influence, indeed, is already considerable, and one sees it plainly in such things as Sinclair Lewis' "Main Street."

The clever and highly contemporaneous Mencken is never far from the head of the procession.

THE VAUDEVILLE SONG MARKET

By George Elwyn.

ONE of the most fertile and profitable markets for the ambitious young song writer is seemingly being entirely overlooked. This tremendous field, vaudeville—now a national institution, one might say—is but little understood by the thousands of writers capable of writing expressly for it.

In the December number of THE WRITER'S DIGEST, Mr. Lee Ice, in a very instructive article, analyzes the chances and percentages the writer of a popular song has for disposing of his wares to the present day publisher. Mr. Ice knows whereof he speaks, and it was his view of the situation that brought to my mind certain opportunities—and golden ones—for the song writer, and incidentally motivated these few remarks.

Briefly, these opportunities consist of writing special songs—"material" is the technical word—for vaudeville performers; or, to use the newer name for them, vaudeville artists. And, strange to say, the average amateur song writer adopts a style of writing that is generally more nearly suited for the stage than for the popular song publisher.

There are many reasons for this. The publisher must have subjects for his songs that have appeal to the universe at large, while the stage demands subjects having to do with a particular incident, comedy situation, or telling a little story. The inexperienced, and especially the young writer, is prone to adopt his own personal emotions and affairs of the heart as his themes for his lyrics. Oftentimes, however, these make ideal lyrics for stage purposes, and no doubt many a rejected song lyric contains a good idea-germ for a stage number.

Vaudeville is in a class by itself. Its own peculiar sphere is speculated upon by many, and understood by but few. Yet, its demands upon the song writer are com-

paratively simple. Also, writing songs for vaudeville artists offers a start in the right direction to the young writer. Greatly in his favor is the fact that the present day vaudeville performer is seeking and searching for new material, and will pay well for it. Almost without exception, every vaudeville star or headliner using comedy material employs a writer permanently to supply them with new, up-to-date stuff. These professional writers charge enormous prices. The artist is forced to pay it because no one else can supply him. There are thousands of amateur writers, or even

professional writers who can supply a lot of this material if they will trouble themselves to acquire the vaudeville "slant." The artist will be only too glad to accept suitable stuff from the unknown outsider in order to unleash himself from the heart-breaking prices demanded by the professional.

In writing a song for a vaudeville artist to use on the stage, the writer must have an *idea* to begin with. For it is the *idea* that is the basic reason for the creation of any song. Upon the degree of strength embodied in the idea depends, more or less, the success of the song. He who attempts to write at random, merely rhyming the last words of the lines, is to be pitied. Of the hundreds of manuscripts I've examined, three of every four seemed to follow this rule. Only a few complete, carefully worked ideas were discovered, suitable for print. However, among them were many which would have made ideal vaudeville songs, but at that time we were seeking "hits" for publication only.

Vaudeville, like everything else, travels in "cycles." Not long ago, slap-stick and "hokum" and anything else productive of laughs was booked. Today, there is a newer order of things, and the two comedians who used to retort to spitting in each

We are indeed pleased to publish this article, which points out an opportunity for the song writer, in the hope that it will open up a new market for a number of our readers.

Mr. Elwyn has promised us another article, to appear in the near future, which will tell how to reach the vaudeville artist and to place your songs before him. The general lines that should be followed and other important facts that will assist the writer will also be discussed.

other's eye for "comedy" now have no place on the vaudeville stage. The powers that be in vaudeville have applied the refining process, and with increasing daily success. This means that thousands of artists must dig up from somewhere new, clean comedy songs and material, and that someone must write these for them. Which brings the present "cycle" around to the "written to order" stage.

Here I will digress for a few lines for purposes of illustration. One afternoon, not long ago, I sat in the back row of one of the New York "try-out" theatres in company with several of the big "bookers" of one of our largest vaudeville circuits. A booker is the man who passes judgment as to the value and worth of an act, and who makes up the completed program for a theatre. After three acts had come and gone, each well known to the booking men, out came a new act, never yet reviewed by them. The act consisted of two men, a "straight" and a comedian. The bookers, ever on the alert for new faces with new, fresh material, sat up, interested, ready to see what this unknown act had to offer. With great fanfare of trumpets, out galloped the team. After their opening gag, the bookers sat back in their seats, one by one, each plainly registering disappointment. For, to give them credit, the "bookies" are ever on the alert to "discover" new and promising talent. The men went blithely on with their act, unaware that they had already been put to the test and—rejected. The audience, however, was laughing long and loud at their antics, and the two men were patting themselves on the back, congratulating themselves on the big hit they were registering, and of the contracts and long "route" that must surely follow. When they called at the offices the next day, and were told that the circuit could not use their act, they were paralyzed with astonishment, and called the bookers' attention to the fact of their apparent success. The office told them patiently that their act consisted entirely of slap-stick and pure "hokum," and that their jokes and "routine" comprised a little bit of nearly every other act in the business. Which was the truth.

Following this two-man team, came a niftily-dressed man and woman team, both looking spic and span. Their opening consisted of a specially-written introductory number, with pointed catch-lines for each,

and here the bookers sat up in earnest. Then followed a well written routine of up-to-date nifties, the talk following a well defined thread, leading up to a specially built-to-order song, and closing with a neat little dance. The couple was no riot or panic or anything like that—they simply offered a dandy, squarely built, pleasing little vehicle, sans all obvious or odious methods of gaining their laughs, and the bookers recognized at once that the team had invested good money in their act and material, and, while this act walked off the stage with just about enough applause to warrant taking one bow, they were rewarded for their efforts and "cleanliness" with several months profitable work.

Just as the photo-drama demands continuity, with the photo-comedy now falling in line, so does the modern, specially-written built-to-order vaudeville act, or vehicle, as it is called. Behind the offering must be a *reason*, and this reason must be carried out from beginning to end. Hence the suddenly increasing demand for the specially written vaudeville song, written around and fitted to the peculiar or particular personality of the person who eventually "sells" it across the footlights to the audience.

Another element driving vaudeville artists to the buying of written-to-order songs is the present short life of the "popular" song, and the squabbling and clashing at rehearsals, when two or more acts on the same bill desire to use the same song. This serious condition has grown to be no small menace to the business. Finally the rule was made that first at rehearsal shall have the right to the particular song in question.

The professional writer of special songs for vaudeville has been quick to realize his value, and his prices have soared beyond the reach of the "small time" act. The "big time" headliner pays from \$200 up to \$1,000 or even more for a specially written song. And these acts, in most cases, even furnish the author with the idea, outlining to the author approximately about what they wish written.

Now, here is where the clever amateur song-writer comes in, for many a talented amateur can turn out lyrics as good, if not better, than the professional. But first, let me explain the difference between the big-timer and the small-timer. The highest type of theatre and vaudeville entertainment in our country today is that which

has set its policy as presenting two performances a day, one in the afternoon, and one at night. The B. F. Keith Circuit of Vaudeville Theatres exemplify this policy in the east, and the Orpheum Circuit in the west. Within the last year, however, the Shuberts have inaugurated a "two-a-day" policy, making three "big-time" circuits in America.

There are many "small-time" circuits, whose house policy calls for three, four, and even five (generally only on Sundays and holidays) shows daily. Chiefly, these are: Keith (Family Department), Orpheum Junior, Shubert (Family Department), Pantages, Loew, Fox, Amalgamated, Sun, and Levy Circuits.

As long as the "big-timer" keeps injecting new songs and material into his act, and in every way keeping up the standard set for him by his competitors, just so long does he remain on the "big time." As soon as he grows careless and less diligent in the eternal struggle for new ideas and surprises, then does he gravitate to the small time, and finally out of the game, to be succeeded by someone far keener in the search for novelty and fresher thoughts.

I have shown that the "small-timer" can hardly feel able to pay the big prices demanded by the recognized vaudeville writer. Here, then, is a most valuable field for the young writer who has been disappointed in his attempts at landing with the "popular" song publishers to try his luck. Only last week a young lady doing an act consisting of character "kid" songs bewailed the fact to me that it was almost impossible for her to get hold of the right kind of kid songs. Songs in which the lyrics deftly portrayed some ludicrous "kid" situation, with punchy catch-lines, good for laughs. I advised her that she should have no trouble in purchasing same, just to see what she would say. She flared up instantly, claiming that she would pay fifty dollars immediately for the lyrics alone of a good "closing" song for her act. By "closing" is meant the last song used in the act, and presumably the strongest and best number of the act. I promised to set about procuring one for her at that figure.

The late hit with vaudeville artists, and an ideal number as measured by vaudeville standards is the song, (or *was* the song, I should say, as it has slid out of sight already,) "The Ole Swimmin' Hole." Study the "patter" chorus augmenting the song

S A N C T U M T A L K S

A series of articles on Short Story Writing, intended as a guide for those who want to know more about this interesting and profitable phase of the writing profession.

By James Knapp Reeve.

Founder and Former Editor of The Editor Magazine.

THE question of timeliness is always in the front of the mind of the hack writer. All of our numerous holidays and countless anniversaries afford constantly recurring opportunities for special articles whose subjects, and to a large extent the material for same, are ready to the hand of whoever is sufficiently wise. About these I will speak later.

Just now I would call attention to the manner in which an up-and-doing novelist has taken advantage of the factor of timeliness to produce a work of some importance.

Ralph D. Paine is a hard-working "literary cuss." He has done pretty nearly everything in the writer's game, newspaper reporter and editor, magazine editor, special investigator, was in the Boxer mixup in China and found there material for a splendid group of stories, has been a sea rover, was with the American Naval forces in European waters during the Great War, has written books on all sorts of topics, and including novels has now some thirty volumes to his credit. In addition to this Mr. Paine is a member of the legislature of his State—Connecticut—and of the state board of education.

With all his activities Mr. Paine never gets very far away from his old newspaper instincts, and when last Autumn the "Praying Colonels" of Centre College, Kentucky, went up into the football "holy of holies" and defeated Harvard on her own ground, Mr. Paine saw the true significance of the incident and availed himself of it for fictional purposes.

As Mr. Paine does nothing by halves, he went down to Centre College and studied the men of the football team in their own environment. Into the story he wove many true incidents, and made one of the really big football stories.

This was merely grasping, with both hands, a feature of timeliness. Probably five years from now Paine might have

written just as good a football story as this, but five years from now he probably would not have been able to tie up with an occurrence that had captured the public mind—and front page of the newspapers. The fact that the football team of a little inland college could—and did—defeat Harvard, was in itself dramatic and stirred the popular imagination, and paved the way for exactly the book that Mr. Paine has given us.

It is not always that the time and the thing will thus serve the purposes of the writer. But this question of timeliness is one that the general writer never should neglect. We have a long and constantly growing list of holidays, running all the way from Christmas to Armistice Day (the last addition) and about all of these there constantly is something new to say or something old to say in a new way. As these holidays approach editors bestir themselves to find something attractive—and as nearly original as may be—to show that they have not forgotten "The day we celebrate."

Industrious writers, to gather this material, search encyclopedias, read history and biography, gather up half forgotten stories and endeavor to infuse into it all something of the spirit of the day and the time.

Not less important than the ability to gather this material and to put same into proper form, is the knowledge as to when it should be offered for publication. Last November a writer sent me a most charming Christmas story. There was no doubt in my mind but that it would meet the needs of some leading monthly publication. My correspondent was somewhat surprised when I advised her to put the story aside until after the first of January and then send it out; but this was done and the manuscript soon accepted by a most excellent magazine.

The reason for this advice was that the large monthly magazines are usually made up and the material sent to the printer some

two months before the publications appear on the newsstands. But the material itself is often selected anywhere from four months to a year prior to publication. An editor who is intent upon issuing a fine Christmas number is not going to wait for his leading story until he is ready to go to press, for then he might miss it entirely.

In submitting work for special holidays such as Christmas, New Year's Day, Easter, Decoration Day, St. Valentine's Day, St. Patrick's Day, Fourth of July, Columbus Day, Armistice Day, Labor Day, you are not on the safe side with a monthly publication unless you are four months ahead of the date of issue. How much further ahead you may be is optional, but it has been pretty truly said that the best time to send out Christmas and New Year's stuff is immediately after the first of January. This may be drawing it a bit strong, but "preparedness" is a good watchword.

Aside from the holidays to which I have referred we have an endless procession of anniversaries: there are such birthdays as Washington's, Lincoln's, and Grant's; days of national calamity such as the assassination of Lincoln and of McKinley; the recurrence of the anniversary of great events such as the sinking of the Lusitania, the Fall of the Alamo, Schley's victory at Santiago, Perry's victory, the great Chicago fire.

The list for timely articles could be enlarged almost without end. American readers are interested in the events that have been of importance to other peoples: such as the Gun Powder Plot of England, the Dramatic events of the French Revolution, Chinese and Jewish feast days with their peculiar customs and practices.

In regard to submitting such material well in advance, a writer must bear in mind that no matter how good his work is, it may not be accepted at "the first intention." An editor may be already supplied, or he may not want just that sort of thing, so one must give himself time to make at least a moderate round of editorial offices.

The possibilities before the writer in work of this sort—and the reader will readily see that it is a sort which may furnish occupation the year round—are so great that I sometimes wonder why the majority of writers are so intent upon producing fiction, and give so little attention to these matters that are ready to their hand. It is true that fiction offers the joys of creative work to a much greater extent, but most

beginning writers are intent upon producing some output which will pretty surely bring a moderate and assured cash return within a reasonable time. In these respects such work—hack work though it may be—offers a better field than any other line. Not only are the magazines open for such articles, but to these may be added practically every newspaper in the land. Writers might do well to send their offerings to the papers of the larger cities of their own locality before going out into the broader field of the Metropolitan dailies, for these, of course, have at their command their own staff writers, fully equipped to turn out the desired material on short notice.

WINS EDISON PRIZE

Thomas A. Edison, Inc., Orange, N. J., announces that the first prize in its recent slogan competition has been awarded to Henry G. Lawrence, of Webster Grove, Mo. The prize is \$5,000, and was won with the following slogan: "A Fireside Encore of the Artist." The second prize of \$2,000 went to Edward A. Knoll, for "Artists Responding to the Encores of Home," and the third prize of \$1,000 to William J. Palmer, for "All the Artist Gives, the Home Receives."

WORLD'S HISTORY HAS BEEN WRITTEN IN LOVE STORIES

"History records as the rulers of the world Alexander, Cæsar, Napoleon; but the truth of the matter is that women, not men have always ruled the world. Behind every ruler there has been some woman who was the secret domineering power of his throne. For Cæsar there was Cleopatra; for Napoleon there was Josephine; for King Louis XVI there was DuBarry; but the greatest of all womanly influences was that of Theodora, wife of the Emperor of the Roman Empire, whose will was law, and who finally destroyed the kingdom of the Cæsars to satisfy a love-mad whim."

ACTIVE CLUB IN INDIANAPOLIS

Indianapolis now boasts of an extremely active Writers' Club. The membership of this organization is quite extensive, and includes many writers well known to the public. The club meetings are so arranged as to have both an educational and a social value.

"FROM SHOPKEEPER TO SCENARIO WRITER"

A Partial Recounting of the Adventures and Misadventures of Julian Josephson, Esq.

HORATIO ALGER never wrote a more striking story of hard-won success than Julian Josephson has acted in real life. Six years ago Mr. Josephson was running a general store in the little town of Roseburg, Ore. Today he is associate scenario editor at the Goldwyn studios. The intervening years have been crowded with more experiences and hardships and disappointments than many persons manage to squeeze into a life-time.

The story begins with the failure of Mr. Josephson's little store in Roseburg, in which he lost his last cent. After a period, all too long, during which the importance of dining was forced home rather unpleasantly, he was offered a position as secretary of the Merchants' Association, at the stupendous salary of \$30 a month. At the same time he was notary public, and through these two offices, and a few odd jobs he managed to dig up, he increased his income to about \$65.

What he lacked in cash, he possessed in spare time, and this leisure he devoted to the writing of four detective stories, which he sent to one of the big popular magazines and sold for a lump sum of \$400. This seemed like a small fortune, though now the author is of the opinion his stories were bought by the pound, as they were all quite long.

Between the time the stories were submitted and the time they were bought, Mr. Josephson had gone to San Francisco in the hope of finding work. But upon selling them he was sure that he had at last struck the trail that leads to the end of the rainbow, and spent his time writing more.

But when his pile of rejection slips had grown, and his cash on hand had shrunk to distressing proportions, the author was forced to look for another job. The opening of the San Francisco Exposition proved a life-saver, for there he picked up a job as a ticket-taker. In this capacity he had to wear a blue coat with brass buttons, but he regarded that as one of the kind acts of Providence, for it made the buying of new clothes, or rather, the wearing of ragged ones, unnecessary. For thirteen months he listened to the click of the turnstile and gathered in the tickets of tourists. Then the Exposition closed and he was out of work again.

He next officiated as salesman in a bargain basement, into which penetrated little light and less English. This period he thinks of now as an uninterrupted succession of bargain rushes, in which the salesman always got the worst of it. One day the greatest bargain sale in the history of the store was staged—and this was the straw that broke the camel's back.

With about as much money in his pocket as a head waiter expects for a tip, Mr. Josephson threw over his job and set out for Los Angeles. He had determined to buck the movie game.

Arrived in the City of the Angels he began immediately to besiege the offices of the scenario editors. But after weeks of vain encounters with office boys and occasional glimpses of editorial assistants he was forced to the conclusion that he was missing too many meals. So he hit upon the scheme of working half a day in a shoe store and spending the other



Photo by Clarence S. Bull.

JULIAN JOSEPHSON

half looking for work at the studios and in writing scenarios.

It may have been perseverance, or luck, or a kind-hearted editor, or a combination of all three. At any rate, the great day finally came. He landed a staff job at a flat salary of \$25 a week. And from that time his rise, as they say, has been steady.

Mr. Josephson won his first spurs writing original stories for Charles Ray. Do you remember "The Hired Man," "Paris Green," "String Beans," "Greased Lightning," "Crooked Straight" and "The Egg Crate Wallop"? Julian Josephson wrote them all.

In his new position as associate editor for Goldwyn, Josephson is working under

that veteran scenario writer editor, J. G. Hawks, who early saw in him the makings of a worth-while contributor to the newest of the arts.

All of Mr. Josephson's writings show that simple, truthful touch which characterizes most great literature. Nearly all of his stories have dealt with plain folk in small towns. He has been collaborating with Anzia Yeziarska, one of the newest figures in American letters, on the screen version of her story, "Hungry Hearts," in which the author has tried to interpret to America the soul of the American immigrant. The combination of two such writers is expected to result in a remarkable photoplay.

WRITE ABOUT WHAT YOU KNOW

By Julian Josephson

(Goldwyn Staff Writer.)

WRITE about things that have come within the range of your own experience and observation. Too often the writer, who is just beginning, writes about people and places with which he is utterly unfamiliar. In that case his stories are almost certain to lack that reality and fineness of detail that make a story live and breathe on the written page.

When I first started to write, I lived in a little inland town and didn't know a marlin-spike from a mizzenmast. Therefore, I chose the rolling deep as the locale of my tales. Needless to say, these were sadly lacking in the salty flavor required in sea stories by editors, and my manuscripts came rolling back to me with unfailling regularity.

It never occurred to me to write about things with which I was familiar—with things that existed close at hand in my own little town. In fact, I wrote about almost every kind of place and people except my own home town and the folks in it. I could not see how any editor could be interested in small-town happenings or people.

Then, after I had exhausted about all the unfamiliar people and places, without success, I looked, though dubiously, to my own surroundings for story material. In what I then considered a moment of madness, I wrote a story of small-town life, based on

happenings in my own little town, and thought I had done a foolish thing. When I mailed it to a scenario editor, I felt as if I should have sent an apology with it. To my surprise the story was purchased, and the editor asked me to submit others with a similar small-town atmosphere.

Since then I have confined myself almost entirely to small-town stories—and with success. Now, this doesn't mean that everybody should write small-town stories, but it does mean that everybody should write about things that have come within the range of his actual experience or observation. Then, and then only, will they have the stamp of reality; the sincerity, and truth and warmth that will make them live and breathe—and sell.

MOTHER GOOSE FOR THE POET

By James Clyde Bailey.

There was a man in our town
 Wrote lyrics blithe and gay;
 He placed the best in envelopes
 And send them on their way.
 They had a way of coming back;
 But now—for he's begun
 To sing the simple joys of life—
 He sells them every one.

SYNDICATING TO THE SUNDAY SUPPLEMENTS

A series of articles taking up every phase of securing, writing, and marketing stories for the Sunday Newspaper Supplement—a most interesting and profitable phase of the writing profession—and one that offers unlimited opportunity.

By Felix J. Koch

Contributor to the Leading Papers of the Country.

PREPARING THE COPIES OF THE ARTICLE TO BE SYNDICATED

EDITORS, it becomes evident, are anxious to secure the best material obtainable for their respective papers.

But, there is a very great deal of the BEST being offered those same editors in every mail.

In order that you or I should strike the busy editor more forcibly with our work, than any or all of those others do, it is essential that we resort to some very fundamental psychology:

Man, different from all other living things, will go out of his way for the neat, the pleasing, the attractive.

Man may be a worker—a fiend for this—but he rebels at unnecessary work—work he knows he can avoid.

As a result, an attractive, inviting, neatly addressed envelope in that budget, that super-bundle of mail, will catch his eye, stir some responsive chord somewhere in his soul, and cause him to reach for the container, open it, and read what has been sent inside, often a long time before the stated envelope would have been reached in its rote. The sooner this man comes to your offering, the less fagged and weary his brain must be—the less is his surfeit at unsolicited material, the greater the chance of sale.

What is more, the sooner he reaches the manuscript you have sent, the less of the other material has been tentatively accepted from the lot, and so the more space in the paper still open to him, for which he will buy.

Most professional syndicate writers spend long hours on the matter of the envelope in which they send their wares. They know the value of novelty here as well, and so, each time a lot of the envelopes has been consumed, they change to other colors and styles in the edition to come.

The writer folk know the value of a luring envelope, one leading an editor, just starting on his morning mail, to take it up and open it, far out of its proper rote.

They know, better still, the supreme value of making, just as inviting as they know how, the manuscript they send inside the container.

The work of preparing this manuscript, so that it shall go forth in such shape begins with the other extreme end of the tale.

Manuscript, in order to be even glanced at, must be typewritten.

The letters employed must be PRINT, and not script, as some beginners fail to know.

If the beginner to the syndicate writer's craft has no typewriter as yet, it will pay him to invest in, or rent, one of the more standard makes. Editors know the product of such machines on sight; they know about how many words their type implies to a page; they know that, should a writer have tolled the words for them, and they cut paragraphs here and there from out of the mass, approximately what is left.

Continuing with Cincinnati, as being typical of the American communities, we find that at the writing one of the large standard typewriter concerns will rent good, workable machines at five dollars a month, or twelve dollars for the quarter, (three months).

Naturally, the person who intends to make a livelihood of the work will prefer to invest in a machine of his own.

Many persons have found it very satisfactory, pending larger surplus of funds, to purchase an "old model," or second-hand machine, but of the typewriter concern whose name the machine bears *itself*. "Old models" are often simply machines which

failed to sell during the year when they were new; they are every bit as good as the new machines, except that they do not possess the very latest improvements to be found on those new machines—and most of which a syndicate writer, caring little for "columning" and such things, would never employ.

Second-hand machines are not necessarily old, battered, worn-out machines. It often happens that certain concerns find the latest model of a machine to possess exactly the one improvement they have long been seeking; sometimes one they, themselves, along with many other patrons, wrote the concern to bring about. They buy the new machine—but, there is a limit to their funds, too; and there is the old machine left on their hands, with no use for two typewriters at the place. So, as a business-builder, or to promote introducing the new, or, as a courtesy to a good customer, the typewriter people "take in" the old instrument, allow for it, and, ship-shape though it is, they sell it as a second-hand machine.

One big concern in Cincinnati, whose price for new machines ranges to \$102.50 for the latest model—the No. X-A—will sell you a guaranteed model for seventy-five dollars, on very liberal terms.

The new machine—the TEN-A—they call it, costs \$102.50 if paid for outright. Instead of doing this, though, most beginners prefer to have the purchase price increased by five dollars; pay twenty-five or thirty dollars down, and the rest at the rate of ten dollars a month.

With the typewriter, one receives his first ribbon. There are many colors from which to pick, but black ink is what editors are used to; any other color brands the man employing it as eccentric, and somehow causes an editor to rebel at the start—there are limits to what we prefer with our departures from the usual. Some few men use a red-and-black ribbon, employing the red ink section where they italicize. Even that, though, gives a slightly childlike appearance to a page. It antagonizes many editors. Besides, one doesn't use up the red edge of the ribbon nearly as fast as the black, and so, needing a new black band in time, the better part of that red half of the ribbon will be wasted.

Good, strong black typewriter ribbon sells at a dollar a spool today. Professionals invest in so-called coupon-books, paid for

in advance and giving them six coupons for \$4.60.

So much for the typewriter.

By and by a metal case for the same, with shelves for paper, carbon, things of the sort, may be discussed; but the beginner is apt to be content, at this time, to slip the machine, with the black rubberoid cover that comes with it, onto the office-closet shelf, for the time.

When using the instrument, in default of the typewriter-stand suggested, which has its two sides dropping to form shelves for paper to be copied from, an ordinary household sewing-table—a lapboard, with legs folding up under it—will be found to answer all purposes required.

Tables of the sort—18 x 36 inches—may be had, ordered over the telephone and delivered to the door, in Cincinnati, at \$3.50.

The machine at the center of this, the notes or other material to be worked from at one's left, the finished pages on the right, with some simple paper-weight from the nearest ten-cent store to hold these from flying in the breeze, the box of paper at far left or far right, as may be convenient, and work may progress merrily, indeed.

For the warm months, when windows are open and the breezes blow, a cheap slab of glass, cut at the nearest paint-store to a size a trifle larger than the paper you are using—say nine by twelve inches, therefore—is exceedingly valuable when copying is to be done. Often, that is to say, all but one or two sentences suit an author, on completing a page of manuscripts; he stops therefore to copy over and re-work, from the newly-finished page. He wants it open before him, fully; he doesn't want the wind to turn up the edges; so he lays, flat on this copy, the simple plate of glass.

One can get a pane of this sort, a quarter of an inch thick, and nine by twelve inches otherwise, at the glass company, for as little as thirty-five cents. A plate, with fair care, lasts a life-time.

Typewriter ready for use, notes or other material to be worked from beneath this glass at the left, the writer is ready to "feed" his paper and write.

Only, remember, he is syndicating. He is going to send out many copies. What number he will send depends upon him. Many of the higher-grade writers rest content with twelve copies. Not all of those twelve copies will sell each place where

sent! They return, and are sent elsewhere and perhaps a third place. As a result, twelve copies may mean bringing the article to the attention of twenty-four, thirty, sometimes more clients.

Besides, each copy will need its set of pictures. Prints cost a man money. Twelve copies, each with at least five pictures, mean sixty prints in all. The cheapest one can get dependable prints, a credit to the man sending out syndicate work, is a nickel the picture. This means three dollars just for pictures. Some men believe *that* a sufficient investment for any one article they write, so far as pictures are concerned.

The man is syndicating; he wants to send out many copies. But, he wants each copy to reach his client neat, inviting, what is known as "clean."

Here we know we invite a contest royal with the typewriter people. Perhaps they are right and we are wrong. It has been our experience, however, that the best kind of work of this sort comes by making not to exceed four copies—one original and three carbons—at a sitting. Even with the best of carbon paper, each sheet brand new to start, the bottommost page is apt to have its letters spread and to look as stenographers are wont to say "messy" and "smeary."

It has been our experience, to go on with it, that the best dozen copies for syndicate work, are obtained by writing the first quartette ourselves; composing the article as we go, that is to say; finishing it, and drawing from the typewriter the original and its three carbons.

These originals, or any one of them, we turn over, then, to the stenographer to copy; she, very obviously, omitting any errors of typewriting which she may discover.

Copying thus; she makes an original and three carbons.

From these more correct copies, she makes an original and three more carbons.

It isn't very long before we have twelve neat, inviting manuscripts, ready for the post.

Composing directly onto four sheets of paper somehow tends to make a man careful; he doesn't make the slips of the fingers he will when composing on an individual sheet. Perhaps this comes from an old race-inheritance—the need of fighting super-waste; the taking care of the basic supply, that the owner might survive.

Composing thus, with the material well in mind, and the notes to be used in good

shape at the side, a professional thinks nothing of composing a page, end to end, in twelve to fifteen minutes.

Copying from that page, eight and a half inches by eleven, but double-spaced and so with about thirty lines in all, or say three-hundred words to the page, a trained stenographer will make the copy of such a page for the companion copies of the article in considerably less time. It is no trick at all to copy a page of the standard size in eight to, at very most, ten minutes, and where material is not complicated, and the eye reads while you write, in probably as little as seven.

Whether one makes just four copies at a sitting; whether one makes as many copies as the machine and the paper and the carbon paper used will give impressions of at a writing, rests with the individual, of course. We have discussed the subjects with experts, and using a paper of good, fair body—the sort editors seem to like—we find, to repeat, that four, then four more, articles—and still more quartettes should we desire—produce the best results.

The matter of paper to be used is vitally important, viewed over the business of a year.

The thicker the paper, the harder for the typewriter keys to force impressions through it. The harder this task for them, the less perfect the eventual carbon copies. So you get as thin a paper, for the moment, as you dare.

The articles sent out are, unfortunately; not always sold to the first person shown them. Many reasons aside from excellence are responsible for this. It may occur that an editor has already printed something on the identical subject—great minds think alike, you know. It may be he dislikes the subject; or that he takes a wholly different view of it from yours. He returns the article, but he isn't over-careful with it. If it doesn't return to its first creases as it should, if it buckles and bends, he sends it back that way. Then you must have it re-copied before you dare send it elsewhere, meaning typist expense and delay.

So you want a paper as thick as you can get it to permit of ready handling; as thin as possible, with the other end in view, to "take" carbon, and kill weight. Weight means postage, and postage must be enclosed for return, as well as sending out.

We have long found a bond paper known to the paper houses as NUMBER 0—woven

for from six to eight copies, most satisfactory. We buy it in an eight and a half by eleven-inch size; it costs us \$1.65 for a box of five-hundred sheets.

White paper, and white paper alone, is recommended.

Glossy paper is taboo; it smears beneath typing and the revising editor's ink.

The paper, as stated, is cut to letterhead size—eight and a half by eleven inches.

This permits of folding in three. That gives a convenient budget for the legal envelope. It produces a neat manuscript for the man at the other end of the journey to handle. With the proper margin at the top and the bottom and at either side—say half an inch on all but the left side, of these; and perhaps an inch, for any insertions in the companion line there, a page this size will hold about three hundred words, as has already been said.

Folded in three, each section contains a hundred words, of course. Half a section implies roughly fifty words.

It becomes very easy, thus, to estimate the number of words in a script, when this is desired, without ever stopping to count.

Carbon paper is another interesting subject for consideration.

We know of reputable concerns who state that one can get sixty copies from one sheet of their superior carbon. One *can*—on an onion-skin paper—or “flimsy” the telegraph editors call it—and if one doesn't care if O's and R's and B's and P's have their ovals filled, or how things look generally. There is a good carbon paper put out by one concern, which sells at two dollars for a box of a hundred sheets. You can get six, and sometimes seven, pages from a sheet. We dislike trying more. Carbon paper is cheaper than “doing” a page, only to find one must do it over, because the carbon was smeary and messy.

Wherefore, paper, carbon; paper, carbon; so on, in the machine—the notes convenient beneath the glass; the box of paper to be used as one goes on convenient to the reach, at hand; a long hatpin—a nickel it costs anywhere—convenient for picking any clogging material from the letters, should such chance to show itself as you go, and you should be ready to write.

Just one little suggestion before leaving this subject of the mechanics of the type-written syndicate article:

Where possible, concentrate your purchases of supplies with one concern. Buy

your typewriter, your typewriter oil, shortly; your ribbons, your paper, your carbons, from one house.

Doing so, when you have trouble from any one item of the many, there can be no shifting the blame. The typewriter house can't tell you that the paper is poor—hence poor impressions; the “paper house” that your instrument is of no account. So with the other items involved.

WHAT HAPPENS TO YOUR SCENARIO?

BY FRANK LYLE.

HOW does one sell a scenario? After an exhaustive study of the routine through which twelve thousand scenarios and “alleged scenarios” pass through the Lasky editorial offices in Hollywood, California, every year, the answer seems to be chiefly that one doesn't.

Since the Lasky company transferred its main offices to New York, where most of the scenarios are passed upon, the number of “brain children” which the Hollywood postman delivers each year to the Lasky studios has been decreased to the trifling number of 12,000. Of these, 11,900 go no farther than the office of Miss Frances Harmer, the chief reader.

It is a neat, tiny little room, this execution chamber of hopes. Miss Harmer, a gentle, white-haired little lady who has been for twenty years a reader for publishing houses and who knows every plot which writers have written since the time of Euripides, sits at a small desk, busily skimming through manuscripts all day long and typing reports on them. Filing cabinets all around the walls are filled with these reports, and every day a loose-leaf book, with her day's work listed, goes to the Supervising Director, Frank E. Woods.

Name of scenario, address of its author, and date, are recorded in this book. And after each something like this: “Returned to author. Baby shoe.” “Returned to authors. Stolen invention plot.” “Returned to author. Wife shoots drunken bully husband. Flees, becomes nurse, wounded husband brought in, nurses him, reconciliation.” “Returned to author. Stolen code again.” “Returned to author. Locket.”

“Great goodness, do you ever buy one?” I said to Miss Harmer.

(Continued on page 38.)

WHEN YOU WRITE FOR THE SCREEN

By Jeannie Macpherson.

(Special scenario writer for Cecil B. DeMille Productions.)

THE motion picture is the universal entertainment. It appeals to all ages, classes and both sexes.

Remember that fact in writing for the screen.

Universality of appeal is the quality which every screen story must have. It must, in theory at least, hold out the promise of entertainment and a genuine thought for every individual who is a potential spectator.

The screen writer plays to an audience unheard of before the advent of the motion picture. Where the stage playwright or the novelist reaches hundreds of thousands at the most the photoplay reaches millions. Approximately nine million people see motion pictures every day in the United States alone. And the United States is but a small part of the potential audience on any one picture.

Keep those facts in mind in writing scenarios. It is a fact never forgotten by the professional writer. The latter reckons that a thought worthy of screen production must reach all the world or it is but a partial success. That's why the professional writer selects the theme with extreme care and elaborates it with even more attention to the details.

Stories—the product of untrained writers—reach my desk every day, that have been written without this fundamental fact in mind. By the very selection of their subject the writers automatically exclude a large proportion of their potential audience. Here a story attacks the negro problem in a manner offensive to the South; another attempts to deal with the subject of organized labor in a way that would offend every member of a labor union.

Other writers make the mistake of writing about subjects which are beyond the understanding of the average spectator. I do not mean that these stories are too good for the public, on the contrary, they are not nearly good enough. And one of the reasons that they are not good enough for production is the fact that they are of such

a restricted appeal. They require specialized knowledge which all the world does not possess. Thereby they automatically cut off a large portion of the public from the enjoyment of that picture.

The ideal screen story might be said to be one which would appeal to the college professor and the ditch digger equally; to the society woman and servant girl.

To achieve such an ideal is a task that is monumental in itself. But to even approximate such an ideal it is necessary that every effort be made to select a theme with the widest possible note of appeal. Don't antagonize the college professor or the ditch digger, the society woman or the servant girl by the very subject matter of your story.

The truly great screen plays have been built around stories with that note of universal appeal. Great acting, perfect direction, excellent photography and scenic work all play their part. But if the story lacks the universal note, the other qualities are sheer waste.

One frequently hears the plea that "the story was too good for the public." The implication is that the story or the finished picture went over the heads of the audience.

This is absolute nonsense. There is no such thing as a picture that is "too good for the public." The reason pictures fail is because they are not good enough for the public. That same public is the hardest critic in the world. It refuses to be fooled. Advertising and publicity cannot make it like that which is unworthy of it.

The real reason for each and every failure in the world of drama is that the play is faulty. No other reason really counts. And in the world of the photoplay one of the surest ways to fall short of the mark set by the public is to write for a restricted audience.

Insofar as possible avoid the type of subject matter that goes beyond the understanding of the average individual. Not all of us are captured by Arab raiders in the Sahara desert. But we can all understand being captured and we can feel vicariously the emotions of the captive.

It has been my experience that the most successful photoplays have been written around every day matters. Problems of married life offer a subject for the scenario writer that, while it is exceedingly dangerous to work with, meets with the widest possible sympathy and understanding from the public. That's because all of us have a thorough working knowledge of marriage. We may not all be married, but we have friends, relatives and acquaintances who

are. And we can see in the picture psychology and emotional reactions with which we are all familiar.

That doesn't mean that matrimonial problem plays are the only ones that the public approves of nor does it mean that every amateur writer should immediately turn his or her attention to a story on this subject. It merely illustrates the point of universality which is the basis of every successful screen story.

VERSE PATTERNS IN ENGLISH POETRY

By Robert Lee Straus, M. A.

Instructor in the University of Cincinnati.

(Continued from March issue.)

THE eleven-line stanza is rarely used. An example occurs in Keats' *Ode to Autumn*, rhyming *a b a b c d e c d d e*:
Where are the songs of Spring? Ay, where are they?

Think not of them, thou hast thy music, too,
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir, the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn:
Hedge-crickets sing; and now with treble soft
The redbreast whistles from a garden-croft,
And gathering swallows twitter in the skies.

Browning has used the stanza of eleven lines with fine effect in *The Last Ride Together*, rhymed *a a b b c d d e e e c*:

And yet—she has not spoke so long!
What if heaven be that, fair and strong
At life's best, with our eyes upturned
Whither life's flower is first discerned,
We, fixed so, ever should so abide?
What if we still ride on, we two,
With life forever old yet new,
Changed not in kind but in degree,
The instant made eternity,—
And heaven just prove that I and she
Ride, ride together, forever ride?

The twelve-line stanza, because of its even number of verses, permits a more symmetrical arrangement than is possible with the stanza of eleven lines. It is therefore more frequently found. Notable examples follow:

The clouds are broken in the sky,
and through the mountain walls
A rolling organ-harmony
Swells up and shakes and falls.

Then move the trees, the copses nod,
Wings flutter, voices hover clear:
"O just and faithful knight of God!
Ride on! the prize is near."
So pass I hostel, hall, and grange;
By bridge and ford, by park and pale,
All-arm'd I ride, whate'er betide,
Until I find the Holy Grail.

—Tennyson, *Sir Galahad*.

I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under,
And then again I dissolve it in rain,
And laugh as I pass in thunder.

—Shelley, *The Cloud*.

The thirteen-line stanza is seldom found. No famous poem has been written in this form, although Thomas Moore has used it admirably in *Lesbia Hath a Beaming Eye*:

Lesbia hath a beaming eye,
But no one knows for whom it beameth;
Right and left its arrows fly,
But what they aim at no one dreameth.
Sweeter 'tis to gaze upon
My Nora's lid that seldom rises;
Few its looks, but every one,
Like unexpected light, surprises!
Oh, my Nora Creina, dear,
My gentle, bashful Nora Creina,
Beauty lies
In many eyes,
But love in yours, my Nora Creina.

The fourteen-line stanza, with the exception of the sonnet which is usually treated as a poem in itself, is infrequently employed. Herrick's *Corinna's Going a-Maying* alternates couplet and couplet quatrain:

—Come, let us go, while we are in our prime;
And take the harmless folly of the time!
We shall grow old apace, and die
Before we know our liberty.
Our life is short; and our days run
As fast away as does the sun:—
And as a vapour, or a drop of rain
Once lost, can ne'er be found again:
So when or you or I are made
A fable, song, or fleeting shade;
All love, all liking, all delight
Lies drown'd with us in endless night.
—Then while time serves, and we are but decaying,
Come, my Corinna! come, let's go a-Maying.

Moore's Oft in the Silly Night is composed of quatrains preceding and following a sextain:

Oft, in the stilly night,
Ere Slumber's chain has bound me,
Fond memory brings the light
Of other days around me;
The smiles, the tears,
Of boyhood's years,
The words of love then spoken;
The eyes that shone
Now dimm'd and gone,
The cheerful hearts now broken!
Thus, in the stilly night,
Ere Slumber's chain has bound me,
Sad memory brings the light
Of other days around me.

The fifteen-line stanza occurs in Scott's *Marmion*:

Blackford! on whose uncultured breast,
Among the broom, and thorn, and whin,
A truant-boy, I sought the nest,
Or listed, as I lay at rest,
While rose on breezes thin,
The murmur of the city crowd,
And, from his steeple jangling loud,
Saint Giles' mingling din.
Now, from the summit of the plain,
Waves all the hill with yellow grain;
And o'er the landscape as I look,
Nought do I see unchanged remain,
Save the rude cliffs and chiming brook.
To me they make a heavy moan,
Of early friendships past and gone.

The sixteen-line stanza is found in Meredith's *Modern Love*:

In our old shiprecked days there was an hour
When, in the firelight steadily aglow,
Joined slackly, we beheld the red chasm grow
Among the clicking coals. Our library-bower
That eve was left to us; and hushed we sat
As lovers to whom Time is whispering.
From sudden-opened doors we heard them sing:
The nodding elders mixed good wine with chat.
Well knew we that Life's greatest treasure lay
With us, and of it was our talk. "Ah, yes!

Love dies!" I said: I never thought it less.
She yearned to me that sentence to unsay.
Then when the fire domed blackening, I found
Her cheek was salt against my kiss, and swift
Up the sharp scale of sobs her breast did lift:—
Now am I haunted by that taste! that sound!

can do that. It's push, man, push—genius
The seventeen-line stanza appears in Collins' *Ode on the Popular Superstitions of the Highlands of Scotland*:

For him in vain his anxious wife shall wait,
Or wander forth to meet him on his way;
For him in vain at to-fall of the day,
His babes shall linger at the unclosing gate.
Ah, ne'er shall he return! Alone, if night
Her traveled limbs in broken slumbers steep,
With drooping willows drest, his mournful sprite
Shall visit sad, perchance, her silent sleep:
Then he, perhaps, with moist and watery hand,
Shall fondly seem to press her shuddering cheek,
And with his blue-swollen face before her stand,
And, shivering cold, these piteous accents speak:
"Pursue, dear wife, thy daily toils pursue,
At dawn or dusk, industrious as before;
Nor e'er of me one helpless thought renew,
While I lie weltering on the osiered shore,
Drown'd by the kelpies' wrath, nor e'er shall aid
thee more!"

Spencer's bridal songs *Prothalamion* and *Epithalamion* contain stanzas of seventeen, eighteen, and nineteen lines:

There, in a meadow, by the river's side,
A focke of nymphes I chanced to espy,
All lovely daughters of the flood thereby,
With goodly greenish locks all loose untyde,
As each had bene a bride:
And each one had a little wicker basket,
Made of fine twigs entrayled curiously,
In which they gathered flowers to fill their flasket;
And with fine fingers cropt full feateously
The tender stalkes on hye.
Of every sort, which in that meadow grew,
They gathered some; the violet pallid blew,
The little dazie, that at evening closes,
The virgin lillie, and the primrose trew,
With store of vermeil roses,
To decke their bridegromes posies
Against the brydale day, which was not long:
Sweete Themmes, runne softly, till I end my song.

Prothalamion.

But stanzaic patterns of more than fourteen lines can scarcely be said to yield a unified impression. Such "mazily murmuring" forms give the effect of continuous verse, and no longer present that sense of compactness and unity which characterizes the best stanzaic structures in our poetry.

REFRAIN STANZAS.

Many interesting musical effects have been obtained in our poetry by means of the refrain idea. This refrain may serve as a mere increment or coda to the stanza:

Digit But ah! by constant heed I know,
How oft the sadness that I show

Transforms thy smiles to looks of woe,
 My Mary!
 And should my future lot be cast
 With much resemblance of the past
 Thy worn-out heart will break at last,
 My Mary!
 —Cowper, *To Mary*.

I wish I were where Helen lies;
 Night and day on me she cries;
 O that I were where Helen lies
 On fair Kirconnell lea!
Fair Helen; old ballad.

The refrain may be made also an integral part of the stanzaic structure by means of rhyme:

Yea, to Love himself is pour'd
 This frail song of hope and fear.
 Thou art Love, of one accord
 With kind Sleep to bring her near,
 Still-eyed, deep-eyed, ah, how dear!
 Master, Lord,
 In her name implor'd, O hear!
 Rossetti, *Love's Nocturn*.

Growing out of the refrain stanza we have the *tail-rhyme* stanza, characterized by two short lines rhyming together and serving as "tails" to the two divisions of the body of the stanza, thus:

The mossy marbles rest
 On the lips that he has press'd
 In their bloom;
 And the names he loved to hear
 Have been carved for many a year
 On the tomb.
 —Holmes, *The Last Leaf*.

Various devices for securing variety in the tail-rhyme stanza follow.

(a) The couplet division of the stanza may be expanded into a triplet or a quatrain:

I am a man of war and might,
 And know thus much, that I can fight,
 Whether I am i' th' wrong or right,
 Devoutly,
 No woman under heaven I fear,
 New oaths I can exactly swear,
 And forty healths my brains will bear
 Most stoutly.
 —Sir John Suckling, *A Soldier*.

By the mighty minister's bell,
 Tolling with a sudden swell;
 By the colours half-mast high,
 O'er the seas hung mournfully;
 Know, a prince hath died!
 By the drum's dull muffled sound,
 By the arms that sweep the ground,
 By the volleying muskets' tone,
 Speak ye of a soldier gone
 In his manhood's prime.
 —Mrs. Hemans, *Last Rites*.

(b) The number of divisions may be increased:

Lenten ys come with love to toun,
 With blosmen and with briddes roun;
 That al this blisse bryngeth.
 Dayes-eyes in this dales;
 Notes swete of nyhtegales;
 Uch foul song singeth.
 The threstercoc him thretheth oo;
 Away is huere wynter woo,
 When woderou springeth.
 This foules singeth ferly fele,
 And weyteth on huere wynter wele,
 That al the wode ryngeth.
Springtime (Middle English).

(c) The divisions may be dissimilar in the number of lines:

Is there a man whose judgment clear,
 Can others teach the course to steer,
 Yet runs, himself, life's mad career
 Wild as the wave;
 Here pause—and, thro' the starting tear,
 Survey this grave.
 —Burns, *A Bard's Epitaph*.

(d) The tail verses may be lengthened:

Spring it is cheery,
 Winter is dreary,
 Green leaves hang, but the brown must fly:
 When he's forsaken,
 Wither'd and shaken,
 What can an old man do but die?
 —Thomas Hood, *Ballad*.

(e) The tail verses may vary in length:

Let us not always say,
 "Spite of this flesh today
 I strove, made head, gained ground upon the
 whole!"
 As the bird wings and sings,
 Let us cry, "All good things
 Are ours, nor soul helps flesh more, now, than
 flesh helps soul!"
 —Browning, *Rabbi Ben Ezra*.

(f) The introduction of tail-rhyme effects into stanzas of varying line lengths often gives a delicate lyrical quality:

Ye dainty Nymphs, that in this blessed brook
 Do bathe your breast,
 Forsake your watery bowers, and hither look
 At my request:
 And eke you Virgins that on Parnasse dwell,
 Whence floweth Helicon, the learned well,
 Help me to blaze
 Her worthy praise,
 Which in her sex doth all excel.
 —Spencer, *The Shepherd's Calendar*.

New Books

- "Roosevelt in the Kansas City Star."
 (Houghton, Mifflin Co.)
 "The Black Moth," by Georgette Heyer.
 (Houghton, Mifflin Co.)
 "To Him That Hath," by Ralph Connor.
 (Doran Company.)
 "Fishing From the Earliest Times," by
 William Radcliff. (E. P. Dutton Co.)
 "The Stages of Human Life," by J.
 Lionel Taylor. (E. P. Dutton Co.)

THE NEWSWRITER'S CORNER

A Department for Those Interested in All Phases of Newspaper Work.

UTILIZING YOUR OPPORTUNITIES

By Ellen Hosmer Campbell.

THERE'S not the least bit of a chance for a beginner anyhow, here I've tried and tried, and what do I get? Rejection slips and insults."

Oh, yes, we have all heard that complaint many times, and if patiently we ask: "Well, now, let's see just what is the trouble? What was your story about and where did you send it?"

Personally, I don't gamble or I would lay ten to one that the reply would come and somewhat after this fashion:

"Well, you see, I have written a perfectly darling story about a girl I knew at school and a perfectly killing love affair of hers. And I sent it to *The Saturday Evening Post*, and all they did was send me a printed slip."

"Oh, I see, this was your first story and it was about a school-girl love affair—and you sent it to *The Saturday Evening Post*. Um hum—well now I do see."

As for myself I believe absolutely in the power of a well-directed ambition, I believe that such an ambition will place one on the lists of the best magazines, if, and there comes the rub, that ambition is guided and developed by study and work and a willingness to use each step in the ladder as it is reached.

And that brings me to the gist of my remarks, for I started out to relate a little of the experience that I gained on a country newspaper. Oh yes, I know that you may turn up your nose at the thoughts of such lowly work and that you may say that there are no opportunities there for the story teller. Instead of an answer I'm going to relate some of my actual experiences and then allow you to value them as you may see fit.

My first experience in the writing game after successive contributions to the society column, was in conducting a Woman's Column, which was given the unique title of "Her Column." It in time became a

record not only of daily happenings, but was devoted to life sketches of friends and acquaintances. In fact, it reflected the true characteristics of these, the laugh and sob equally distributed.

There was for instance the story of the charming society woman who was kidnapped in infancy by a nurse, because she could not bear the idea of consigning the infant to the mercies of a stepmother. The distracted father after a search of two years, traced his child to the northern pine woods, recovering her from the then repentant foster mother. Of course, this permitted of considerable embroidery on my part.

Again there was the tragic story of an ancestor only two generations removed, who was executed for a murder he did not commit. This happened in a rural district of New York. The owner of many acres while strolling through his wood pasture, came across a peddler in the agonies of death. There was no trace of the murderer and soon suspicion began to point at the farmer. It was recalled that he was a man of violent temper and had driven the peddler off the premises on a previous call. On this circumstantial evidence he was tried and sentenced. Some years after his execution a returned sailor, dying in a city hospital confessed to the crime giving all the particulars, too late, however, to save the innocent man and his heart-broken wife, who soon followed her martyred husband to the grave.

A more cheerful story furnished by a popular matron told of crossing the alkali plains of Western Colorado, after a year's separation from her bridegroom, to join him in a mining camp, just over the Divide. He failed to meet her at the end of the stage line, as promised, but had provided for her reception at the home of a good woman who reassured the homesick girl of his early arrival next day. Accordingly

she was posted at a window in the morning, watching a trail, and soon saw what appeared to be a speck in the distance. As the object grew larger it materialized into a man leading a burro beside his own. Her husband's prediction when reunited, would the mule she rode to her new home, would be replaced by a coach and four, and the tent house by a brown-stone house, the height of elegance in those days, was not exactly realized, but at the time the letter was written he was owner of a Kansas drug store.

Another leader in society had attended in early girlhood a college which had turned out a number of embryo celebrities, and her reminiscences of the school days of prominent pulpit orators, politicians, and diplomats, furnished lively chronicles for the pencil pusher. She had carried surreptitious notes from an eminent divine to his sweetheart who was forbidden communication with the impecunious theological student. She also had attended the wedding of a statesman at the country home of the bride, where everything was conducted in the most primitive manner, a sharp contrast to the banquets often given in the statesman's home. A diplomat who reached his supremacy by missionary ministrations in heathen lands was remembered as a little, freckle-faced, red-headed Irish urchin, who sat on the fence and pelted the little Lord Fauntleroy and Kate Greenaways on their way to Sunday school, with rocks. Being lured into the church by the music, he was converted and thus started on the right path to usefulness and honors.

The St. Louis Exposition was a rich field for the recorder. The experience of returned pilgrims, the couple who were fastened up in an subterranean cell, so-called chamber of the Inside Inn. Until their cries attracted the attention of the elusive bell boy, supposed to sit constantly at the end of the corridor to watch the semaphores. The maiden who tarrying with her affinity, a chair guide, was locked out of her room at the C. M. hotel by her room mate. After rousing the inmates of the house in her efforts to awaken the sleeper, she accomplished her purpose by throwing a slipper over the transom. It was easy to imagine the sleeping maiden as having a Cinderella fairy dream waking to find no Prince at hand to fit the slipper, but a shrieking damsel in the corridor.

Then there was the old couple returning from the Fair, who forgot to validate their ticket and would have been set off at the first station, at night fall, had not an influential passenger, attracted by the fraternal pin worn by the wife, interceded and they were allowed to retain their berth.

These are only a few of the little episodes which were served to the readers, eliciting various testimonials of appreciation.

I would like to go on and on telling of this incident and that which happened during my sojourn with this paper. Time and space, however, forbid, but I think that I have proved my point.

Everyone of those incidents could be used as the basis for a rattling good story. It's the story founded on happenings just such as these that lasts, too. Every writer who would write lasting stories must supply himself (or herself) with a storehouse full of just such incidents, and after my experience I can well recommend the country weekly as a fertile field for gathering them.

That much for the writer who aspires to fiction. To some of us it is most gratifying to note that today there is a tendency of the newswriter to stick to that branch of the profession. New opportunities are being discovered within that branch itself, and the inducements to make newswriting a profession instead of a stepping stone to a profession are much greater. But here, too, the country weekly plays its part. Mr. Martin has already told you through the columns of *The Writer's Digest*, how many famous journalists have graduated from the country weekly and small-town paper class.

And now as a closing thought, I would suggest to those who are always complaining, that opportunities are lurking all around us; oftentimes in disguise. The wise men are those who grasp each opportunity as it presents itself, and thus are always ready for the next.

DOES THIS EVER HAPPEN TO YOU?

By James Clyde Bailey.

That happy phrase
I sought today—by stylists' laws,
That happy phrase,
Is worth the search of many days:
But fruitless labor bade me pause,
And turn into a homely clause,
That happy phrase.

THE ATROCITY OF ADVICE

By Frances Parkinson Keyes.

Author of "The Career of David Noble"

Printed through courtesy of Brentano's Book Chat.

THERE is probably no one to whom more advice is given than to the young woman who begins to write. If she achieves an essay, her friends tell her that she would probably do better with a story; if a story appears in print, other friends inform her that she had better stick to essays; while still others suggest that verse is the only exalted form of self-expression, or that scenarios furnish the only hope of really making money.

The matter does not rest there. If the burden of her song—whatever form it takes—is of a simple and harmless nature, her relatives ask her why she does not deal in something "a little more sophisticated"; and, if she ventures to do this, her husband's relatives are apt to regard her mournfully.

Meanwhile, one and all, these hearty well-wishers keep insisting that she ought to devote all her time to writing—it does not matter, apparently, whether the baby falls downstairs and the cook leaves and the house catches fire. It does not matter, especially, whether she has anything to write about. Her lot in life is not made any easier for her by her own doleful certainty that even if she can reconcile her conscience and her kitchen to her literary ambitions, this is not likely to be the main thing to anyone except her friends—who are not in the publishing business!

All this advice is followed—or supplemented—by other kinds, of a still more discouraging nature, usually from persons who have succeeded a little along the lines where she hopes to succeed a good deal. In order to hope for success, she is told by the self-conscious semi-professional, you must first be properly taught to write; you must spend years in schools and colleges where special attention is paid to lectures on English composition, or, failing this, you must risk the investment of a considerable sum of money in "Correspondence Courses," which, you discover upon investigation, cost more than you are likely to receive, for the stories you may perhaps

write and possibly have accepted as a result of taking the courses. And finally, you must have "the proper atmosphere in which to concentrate."

Like most of my kind, I have patiently and for the most part silently endured the advice thus plentifully given me. But the poorest worm will turn.

To begin with, I am beginning to question whether so much education, in the sense in which we generally use the word, is necessary or even advisable. So few teachers are themselves creators. Personally, on account of ill-health and other interruptions, I never went to school but seven years in my life.

On the other hand, from the time I could read—and I could read at a very early age—I read, omnivorously, everything upon which I could lay my hands, and I still do. And I had a grandmother who, *before* I could read, read to me, and taught me to recite, pages and pages of the Bible by heart. Entirely aside from the spiritual inspiration which this gave me—an inspiration which has lasted always—it gave me as I believe it would give any child, a command of the English language which pages and pages of rules of syntax, carefully taught, could not impart. If I ever "learned to write" at all, I got my first lessons when I was four years old at my grandmother's knee, and my later ones from the heavy-laden shelves of my father's library; from wandering about, foot-loose, among the people—yes, and among the hills and meadows—of the Connecticut Valley, and, with not much more restriction, in a mental sense, all across this continent and Europe.

Two or three friends were calling on me not long ago, and one of them asked me how long it had taken me to write a certain article which has, apparently, been very successful. "One evening," I answered carelessly. "You are mistaken," one of the older women present said. "It took you years to write that article. Your whole life has gone into the making of it." I really

The Writer's Digest

A Monthly Journal on Writing Photoplays,
Short Stories, Poems, Popular Songs, Etc.

J. P. GARLOUGH Editor

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How to accept and how to use criticism is a problem, that in all probability proves to be a greater stumbling block to the average writer than any other of the many questions arising from his work.

To the beginner it looms large although its real portent is often unrecognized and the wrong track is taken without the victim's knowing that a crisis has arisen. How often that occurs and how many writing careers are thus ruined any editor can testify. He can readily cite hundreds of first (and even subsequent) manuscripts that have arrived accompanied by a letter worded to the effect that the enclosed has been read by a host of friends and pronounced superb. The editor is indeed favored in being permitted to examine the offering, and so on in a similar vein. The editor can also tell you the many indignant letters received after such offerings are returned with a candid opinion of their true worth.

That is an example of our first instance—the failure of the beginner to distinguish between a desire to please on the part of friends, and true criticism based upon the merits of their work. Far too many an

ambitious beginner runs afoul of this rock and leaves his literary career stranded here, a wreck.

A false conception of the power of inspiration is another stumbling block, but that is a subject for discussion in itself. Suffice it to say however, that far too many of those who aspire to write are led to reject helpful criticism and refuse to remold and rebuild their literary efforts because of the notion that such efforts are the product of a divine inspiration and should stand as first placed on paper.

Another stumbling block is, of course, the fakers, those who pose as critics but who are without any of the qualifications of such a position. These, of course, must be guarded against by those seeking help and instruction. They are in the minority, however, and usually a careful inquiry into their credentials before placing any great amount of confidence in them will single them out.

A certain amount of constructive criticism is necessary. It smoothes out the kinks which the author fails to see on account of his proximity to his work. Coming from one who is qualified it sets a standard for future efforts thus leading the aspirant a little farther with each new effort toward the goal of perfection.

It is a level mind than can accept criticism properly—that can calmly dissect a manuscript in accordance with the criticism offered and rebuild it into a better—more nearly perfect composition. It is a mind too, that will carry its owner far in the search of success.

Seek criticism but be sure that it is criticism. Accept criticism, but be sure that it comes from a proper source. Use criticism, but at the same time maintain that confidence in your own ability which is necessary to success.

A few of our readers have the erroneous impression that notices appearing in The Writer's Market are advertisements. This is not the case, these notices being in reality

The Writer's Market.

the result of a careful endeavor to secure from editors, and producers, a statement of their particular manuscript needs each month.

In spite of a very careful check upon all information secured, we are sometimes confronted with an error after it is too late

(Continued on page 36)

THE SONGWRITER'S DEN

A Department Devoted to Song Writing and Song Writers

Conducted by C. S. Millspaugh

If you have a question for the Song Editor please observe the following rules:
Address all inquiries to The Song Editor, care The Writer's Digest, Butler Building, Cincinnati, Ohio.
All questions will be answered through these columns. Songs or manuscripts will not be returned
unless a self-addressed stamped envelope is enclosed.

SONG ORIGINALITY

By Fred Keats.

IN some of the books that have been written on how to write popular songs, stress has been laid on the subject of "originality." The impression given has not been very encouraging to the green aspirant, he or she at once imagining that before them lay a most difficult task. In short, the aspirant, lacking in knowledge and self confidence, harbored a wrong conception of what this originality really meant. Strictly speaking, there is little true originality in popular songs.

The subject field is too limited to admit of anything really new, although Mr. Charles K. Harris wrote me recently that: "There are always new ideas with original writers." It all depends on what one is willing to dignify with the words "new" and "original." The scientist's view of it, the fiction writer's view, and the view of the popular song writer will be entirely differ-



HAROLD AMBROSE THOMAS

When Harold Ambrose Thomas decided to tackle the writing profession as a means of livelihood, he had one decidedly first-class factor in his favor—"Hoss sense." That is, he applied "hoss sense" to the problems confronting him. Therefore he harbored no hallucinations concerning a "royal road" to writing fame; he knew it wasn't exactly a Tarviacoated affair. He realized that competition was keen and active, and that certain features of the young authors' work must necessarily stand out vividly to counterbalance the more professional aspect of his more experienced competitor's work. He knew that "pull" and "favoritism" as factors for success in the writing game could not long give battle to such determined influences as work, perseverance, ability and study. In fact, H. A. T. thoroughly realized that Harold Ambrose Thomas was the only obstacle in the pathway of success.

As a result, Mr. Thomas has made rapid strides in his chosen profession. He writes short stories—and sells them. He writes photoplays—and sells them. He writes poems—and sells them; in fact, he has established a reputation as a clever writer of verse and prose compositions and is known far and wide as "The Buckeye Poet." Many of his poems appear regularly in the Cleveland (Ohio) News, and a new book of poems will shortly be published.

It is a short step from writing poems to writing songs, and Mr. Thomas also does this successfully. Some of his songs are: "Since You Are Gone," "Waiting," "Only a Girl You Used to Know," and "I'll Be Waiting For You." His most successful song, however, was "All That I Want is Just a Home," for this song literally brought him a home. That is, through the song he became acquainted with Miss Elsie Kunker, also a successful song writer, who subsequently became Mrs. Harold Ambrose Thomas.

ent planes. In a popular-song-way, however, Mr. Harris is right, but what I desire now to do is to assure the aspiring, but timidly groping, amateur that he need not stand in great awe of that impressive word, "Originality." It is not half the bogey it seems, yet, at the same time, no one need assume that he is at liberty to take scissors and eliminate it from his dictionary entirely.

The governing theme in popular songs is Love. This subject has been handled for decades by thousands of writers, and there is hardly the ghost of a chance of anyone today handling the subject in a genuine, genius-proving, original manner. Edison can be original in his magical way; so can Burbank with his strange flowers and fruits; but the field of the popular lyricist is too restricted, the materials too few, for anything startlingly new to be evolved, and nobody seriously

expects it. All the same, you need not slavishly copy the "other fellow." Dance by all means, but don't step on other peoples' toes.

Song-writing originality may be defined in three ways: *First*: A presentation of the theme in a fairly new and novel manner, particularly as regards title. Mr. Harris assures me that he has never conflicted with any other song title in thirty years of writing. To achieve this, one would have to familiarize oneself with the contents of every song publisher's catalogue in the land. Happily, there is a clearing house where a publisher can learn of any published song conflicting with his own, so that all a writer need worry about is that he does not adopt a title like any within his ken. If he does, it will be love's labor lost, and he'll have to do it all over again, sooner or later. This has happened to many songwriters in recent years, and is something that cannot always be avoided, for few writers have the time to interest themselves in anything but the leading "Hits."

Second: Originality in word-phrasing, and in catchy punch lines with a new "zip." This form of originality is by no means common, it being met with, to any free extent, only among the best lyricists, who are invariably born writers.

Third: Here we come to the "originality" of the common garden variety—which means nothing more nor less than, "I have not copied from another man's song. The work is my own. It is original with me. It may be like some other song I never heard of, but I thought it out myself." This song may be on lines similar to others of recent years. That is, the scene, the idea, the treatment, and the title may be treading too closely on the heels of others. Usually, this kills the new song. Sometimes, however, such changes can be made as to make the song entirely different, but few songwriters relish the job of making a new roof and foundation for the structure they thought was O. K. It is too much like eating cold porridge on a frosty morning.

This third grade of originality is all that a great many songwriters ever achieve. And does that mean anything detrimental to success? Not a bit of it! Some one-million-copy "hits" possessed no more real originality than a "hot dog." You can see, therefore, that true originality has very little to do with a popular success. Indeed, it is often the case that songs that are too

marked a departure from the conventional are slated for comparative failure. When a song (positively good in its way) like "I Know What It Means To Be Lonesome," brings home the bacon, no one need lie awake nights worrying about intense originality. Kendis & Brockman knew the game, and they played it—to a full house. And how about the Rose of This Place, and the Rose of That? Everybody is trying to find a new spot on the map of the world to plant his own little Rosie! It is one of those popular themes that it seems impossible to do to death. Originality: My dear, dear Olaf, the lady disappeared long ago, and nobody knows where she is now.

So much for the lyric. Now, what about the music? Some people have told us that it is impossible to write an original popular style melody in the compass of one singing octave. This assertion is not to be taken too seriously. Like the originality of the lyric, it has its "explanations," though not the same. The writer believes that there are many fairly original tunes yet to come out of that much worried octave. "It all depends." Doubtless it is true that there are successful song composers who are now unable to produce anything new from the octave, but they keep on swelling their bank accounts just the same, so they should worry! What is the secret of their continued success? So far, no one has told us the mysteriously magic reason, ascribing each and every success to a whim of the public. In other words, a song success is supposed to be nothing more than a spin of the wheel—a gamble. To some extent this may be true, but there are other factors we must consider, without which the public whim would sulk and refuse to budge. One of these factors is "form" unity, and "in unity there is strength." If a song has unity (*it can have unity and be puerile, too!*) it is well balanced. If it is well balanced, it is pleasing. That which is pleasing is a success. If it is *not* pleasing how can it be a success?

What constitutes "good balance?"

First: Words that are simple and lovingly wedded to music that is not foreign in character to the sentiments expressed.

Second: Words that can be sung with comfortable articulation, and that can be "held" where necessary with any degree of power desired and come away "clean."

Third: Music that is absolutely catchy

and within the compass of the ordinary voice, D to D, or E to E, avoiding big jumps. (Don't refer to "The Love Nest!") There are exceptions to all rules. That song went over *despite* the big vocal jump that everyone has talked about. And, strange to say, that big jump was almost the whole show. (Can you beat that, Olaf, my boy?)

Speaking of "catchiness," there is a melodious type of popular music which falls short of true "catchiness." This catchiness is regarded as "cheapness" by the higher grade of musicians. Very well; if it is this catchiness which we must put into our music, so be it. Even the so-called high class popular ballads have that catchiness about them which the highbrow derides. But worry not over that, brethren songsters! Let us be practical and please the people. Classical music has its place, but it is usually far from simple. Now, the most satisfying things in life and art for you and I and the other fellow are the simple, unaffected things—and the GOOD popular song is one of them, so we'll just do our best to make it the way they like it, and the publishers will no doubt extend the glad hand.

Note.—The next article in this series will be "Song Writing In General," containing many valuable hints.

The Song Editor's Answers

G. R., *Canton*.—Your lyric is absolutely "the goods." It has everything. Fine construction, corking rhymes, startling title, first class development, and a brand new song idea. Don't waste this lyric on any "pay for publishing" proposition. Seek the services of a really competent composer and give it a tip-top musical setting. Then submit the manuscript to a list of honest-to-goodness music publishers. Any song is a gamble, of course, but this particular idea is much less of a gamble than usual. If the number is accepted by a reliable publisher you will not be requested to furnish financial assistance in bringing the number out. In fact, you will undoubtedly receive either a proposal to sell outright, or a contract to publish under a royalty agreement. Accept the royalty proposition. It is the best proposition in the long run. The best o' luck to you.

E. H. R., *Syracuse*.—"Sweetheart O' Mine" shows up splendidly in manuscript form. The melody you have written for this poem is catchy and nicely fits the words. No, it will not be necessary to have the number copyrighted or orchestrated before submitting it to publishers.

R. T., *Bristol*.—"All Day Long" is a first-class poem that undoubtedly could be used for a very high grade song. It is extremely well written.

However, this idea is a bit too lofty and goes over the heads of the song-buying public. If you are working for posterity you are on the right track, but if the pocketbook is the dominating influence, strive to keep your inspirations well within the confines of public taste.

E. J. B., *Winder*.—Your lyric contains a first-rate idea and a fair title, but it isn't constructed after present day fashions. And your lines do not correspond in length. After all your precaution to avoid "traps" I sincerely regret the necessity of advising that you have apparently been "caught." Bona fide music publishers do not secure the copyright in the authors' name, and do not accept financial assistance in placing the song on the market. In all probability your only return from the investment will accrue from your personal activities in disposing of the printed copies allotted you.

A. C. D., *Alcester*.—Publishers have been known to accept song lyrics and sometimes song melodies without words, but for an unknown writer it is best to submit a song complete—words and music. Yes, the royalty plan is the most satisfactory basis for placing numbers. In my opinion your song could be used to far better advantage as a stage song than as a regular published number. In fact, a song of this character can easily be "made" from the stage.

O. P., *Chicago*.—Song styles change from time to time. "Ragtime" had its vogue which was followed by a sort of dressed-up ragtime called "jazz." Now jazz is apparently due to become passe. At least indications point that way. However, so long as the public maintains its present craze for the prevailing dance forms jazz will survive, and according to orchestra leaders the fox trot is still the most popular dance. Music men insist, nevertheless, that the old-fashioned waltz and ballad song is coming back. Yes, a "Mother" song is generally salable. It must be good, of course, and in all respects, but this type of song is always in demand.

A. O. R., *Brandon*.—Always be wary of the composer that guarantees certain publication. The person that can do this most assuredly possesses certain satisfactory connections that enable him to discharge his obligations in this respect; but, too true, the concern that "publishes" the number is more particularly a printing concern rather than a bona fide music publisher. Hence, it is easy to guarantee publication and offer satisfactory royalties on copies sold. As a matter of fact the song is not "published" and exploited as you fondly hope it will be. It is simply printed, and scores of inexperienced songwriters have learned to their bitter sorrow and disgust that the concern apparently makes no effort to dispose of the printed copies. Hence, there are no actual returns on the investment, unless you make a personal effort to sell those copies allotted you. You will find it far more satisfactory to get in touch with a really competent composer, have your lyrics set to excellent music, and submit to the various bona fide music publishing houses. In the event that your songs are accepted by established concerns it may mean large financial returns for you, but the other method means a larger initial cash outlay and one chance in a million of realizing a profit. No, do not entertain either of the "propositions" you mention.

A. J. D., St. Johns, Newfoundland.—Relative to your request, would advise that any of the publishers listed in this issue are bona fide, established concerns. The publisher you specially request information about is not listed herein. He is a publisher that apparently does not take kindly to amateuristic song efforts. He has been known to hold manuscripts for an indefinite period, in many cases never returning same, and often refuses to accept incoming manuscripts from the postman. Undoubtedly these methods are practiced in order to discourage submittances from outside sources.

Mrs. J. H. G., Lake Preston.—If you dispose of a song or song poem outright for cash you have no further "rights" or "say" in the disposition of same. If you wish to use the poem in a book of poems it is best to secure permission from the present owner. Secure the permission in writing and you will do much to avoid future controversies relative to the matter.

C. W., Scituate.—Note reply to A. O. R., Brandon. Your queries are identically the same.

C. B. Washington.—Yes, a good critic is indispensable to the songwriter. If your critic is capable, stick to him by all means and adhere to his advice and suggestions. Don't be too penurious. You can't expect him to sell his services without some cash reward. He can save you needless expenditures for musical settings for lyrics that are unworthy the expense, and aid you materially in pushing those that are. And his suggestions in other respects should be invaluable. Be guided by him; the author is a notoriously poor judge of his own work. A recent tremendous song hit was the idea of an inexperienced writer. The song earned close to thirty thousand dollars in royalties of all kinds. Unfortunately, the author received but a meagre thousand of this amount. He lacked certain specific knowledge, hence, he lost a fortune. Imagine what a good critic would have meant to this chap.

Mrs. H. T. L., Spartanburgh.—The ability of the person you mention is beyond question. Nevertheless, the composer that absolutely guarantees publication is in line for investigation, for no one can guarantee the acceptance of a song by the bona fide music publisher. Of course, the matter takes on a different aspect if the composer refers to the sort of "publisher" that merely prints song numbers but has no facilities for selling the song after it is "published." And from all indications this is exactly what has happened to you.

C. C., Chicago.—First, acquire a reputation as a songwriter. Most successful writers graduate into writing production numbers and their services are generally sought by the producing managers, as a matter of course. Such writers as "Al" Bryan, Ballard Macdonald, Joseph McCarty, and others, are now realizing upon the fruits of their apprenticeship for each has acquired a brilliant reputation. Talent counts. Fred. Coats has recently signed a contract to write exclusively for the Schuberts for a period of five years. This is an example of talent recognized. Your best bet is to team-up with a composer whose inclinations run the same as yours. Produce exceptional work, and preferably something that will "fit in" with the shows now running, and then peddle them to the various producing managers. If your work is truly brilliant they will give it consider-

ation. Occasionally you may dispose of a number or two and thus build up secure foundations for the future.

G. E. T., Zona.—Lyrics of a religious nature are not in heavy demand, and do not sell for more than a dollar or two each. You might try the Hall-Mack Company, and the Homer Rodeheaver Company, both Philadelphia, Pa., establishments.

E. H., Lewisburgh.—Your lyric contains a fine idea, first rate rhymes, and a good title. However, your construction is very poor. Your lines do not correspond in length and your story is concentrated in the verse. It should concentrate in the chorus. You give eight lines to the verses and but four to the chorus. It should be the reverse for best results. In its present shape it is not advisable to have the lyric set to music. To the best of my knowledge there is no bona fide concern that would accept this poem, set it to music, and agree to publish on a royalty basis. You will find, however, plenty of concerns that will agree to set it to music at your expense, and publish. That is a losing proposition, however.

T. T. P., Fall River.—"Dear, Dear Me" is not a startling title. In fact it is not a startling composition in any sense. It is full of silly, unconnected lines and absolutely N. G. In twenty-four lines you haven't said much more than "Dear, Dear Me." If the concern you are negotiating with is so certain that the song is "wonderful," "full of possibilities," "a sure winner," etc., why not suggest to them that they take the payment they are so anxious about out of the "certain returns" they so plainly visualize. Candidly, the only "certain returns" this affair will bring you are first, discouragement, and then "enlightenment," as to certain publishing methods.

The Writer's Market

(Continued from page 32.)

to change the announcement. These, however, are being reduced to a minimum.

A few months ago an announcement of a new magazine soon to be placed on the market was received from the publisher. After an exchange of several letters with the publisher and with the editor-to-be, a notice was placed in *The Writer's Market* outlining the manuscript needs of the new publication. Since then we have learned that some of our readers have sent manuscripts to this publisher and have had no reply. Letters from this office have likewise been ignored, and the new magazine has not made its appearance.

This instance is mentioned in order that readers may see how, what sometimes seem careless mistakes, originate.

The Writer's Market is maintained as a service to our readers, and to do this no effort will be spared. Your co-operation is asked in making this department as thoroughly up to date and as accurate as is humanly possible.

BETTER ENGLISH

This department is intended as an aid to the writer who is striving to improve his English. From month to month it will include correct synonyms—rhyming words—correct spelling—rules on correct usage, etc., etc. Communications to this department will be welcome.

WRINKLES IN SPEECH

BY ROBERT C. SCHIMMEL.

IF you would write pure, forceful English, you must then, at all times, speak pure, forceful English. Do not dismiss grammatical errors or other mistakes in speech by saying, "I know better"; resolve the moment you are conscious of faultiness, "to do better." A correction in diction is the first move toward better-written English. Besides, in these days, a man is judged by the English he speaks, as well as by the company he keeps, for carefully spoken English is more than a mark of education—it is the mark of perception and mental caliber. There is no excuse for slipshod speech when chances abound for "self-cultivation" through intelligent perusals of carefully written magazines and books. If you are sincere and wish truly to develop yourself so that you can speak faultlessly and write the same way you must put yourself through a bit of schooling, self-imposed. Read good literature; correct yourself.

The best plan to follow in determining your faults is to subject your mind to periodic rigid inspection. For several days (or as long as is necessary) be conscious of what you say. Actually repeat to yourself after a conversation what you have said. Ask yourself, "Have I said 'ain't'?" The average person knows that 'ain't' is not allowable but is too lazy to eradicate the word from his speech. Some are truly unaware that they use the form and would be highly insulted were they to be accused.

Sever connection with this class. Be as hard on your own speech as an editor is hard on your manuscripts. Avoid saying "I seen that the other day" or "I behaved like she did" (Remember: Like is correct

when followed by a substantive without a verb). Do not make this mistake, "Have you got any?" (Use got only when the meaning is "to secure"; its use is improper when mere possession is indicated). If you make these simple little mistakes, rectify them, resolving to avoid them in your next speech. Attack, little by little, your problem of purification. Do not argue, as do some, that what you say, a slip now and then, makes no difference. Little "slips" have caused the world's troubles and the use of an "ain't" in conversation may some day mean mortification to you.

That's the ethical side of

the question; the practical side is this: you cannot rule out mistakes in writing if you do not rule out your mistakes in speech for your sense of correctness is dulled. To have finesse when you want it in writing you must practice it through preciseness in speech. Any editor is usually able to tell the person who *knows* English by the manifest ease with which he uses it. This ease is developed in everyday conversation, and this is why you must watch it.

The first day or so that you begin correcting yourself is liable to bring little improvement. You will make mistakes but you need not despair if you have the ability

A NEW SERIES

For some time we have had in mind a series of articles of a certain type for this department. At last we believe that we are able to offer you just that series. Robert C. Schimmel, of DePauw University, has prepared the articles for us. Some of those to appear in the next few issues are:

CHOOSING YOUR WORDS.

Vocabulary — Good Use — Present Use — Reputable Use — Connotation — Counter Words — Triteness — Elegance.

IMPROPRIETIES.

What is acceptable in language and what is not. Vulgarisms — Provincialisms — Colloquialisms.

SLANG.

What is it? A definition. How shall we consider it in relation to correct speech? What words have once been slang and are no longer?

HOW MANY WORDS?

Redundancy — Verbosity.

THE EDITOR.

to be conscious of them. New mistakes, not made the first day, will be sure to appear. Notice them. See whether you say, "He aggravated me." If you do you have misused the word aggravate: an illness is aggravated; a person is annoyed. Be careful not to use "don't" unwittingly. You would not say "He do not know" and yet "He don't know" tries to, and does, creep often into speech. If you have a guest coming for dinner and a doubt comes in your mind at the last minute as to whether he will appear, avoid this, "I expect that he is coming." Say, rather, "I suppose that he is coming"; or if the meaning has to do with expectation, then, "I expect him." Do not forget that "may" indicates permission; "can" indicates possibility, as "You may go if you can" meaning "you have permission to go if you are able." No words are more misused than "who" and "whom." Remember who is used as subject, whom as object, thus: "Who is sending this?" and "By whom is this sent?" Many use "transpire" to mean "occur." Its real meaning is "to become known." It is wrong to say, "The event transpired in 1914." This is right, "The event occurred in 1914; the cause did not transpire for several years."

Watch out for the interchange of adjectives and adverbs. You often hear, "I don't feel bad" which should be, "I don't feel badly." Sometimes: "It is real handsome" for "It is very handsome" or "I worked some yesterday" for "I did some work yesterday." Be conscious when you speak of what you are saying. Later you will speak easily without worry as to whether you are right or not. Make every sentence as near perfect as you can. (I might have said *nearly perfect* which would have been wrong.) Avoid "It was *proven*" "proven" is irregular; "it was proved" is right. Do not despair because you confuse "raise" and "rise." Remember that "raise" must have an object—that will help to keep you from mixing them. "I rise at six every morning," but "I raise two crops a year." "Sit" and "set" and "lay" and "lie" will be mastered too. "I sit down" but "I set a vase on the table"; "I lie down," "I lay an article on the table." Some days you may be discouraged for there seems much to remember, but the *will*, to do, conquers all obstacles.

The mistakes I have pointed out are but a few of the many that may be found in the

speech of any person. This you know; it is with you, then, to use your knowledge. Whenever you find yourself making any error—noted above or otherwise—take yourself in hand. If possible, after two or three days, begin to keep a little memorandum of faults and at the end of each day go over these as did Franklin his moral errors; note them; and try hard the following day assiduously to avoid them. Diligence and effort will finally smooth out the wrinkles in your speech and you will in time have the pleasure that comes from confidence in yourself and what you say, well said. Do not feel that you have a right to be discouraged if you have not had a college education. A person with brains, and who uses them, may aspire to talk better (and succeed better in his aspiration) than a college graduate. You know—and I know—that it has been done.

What Happens to Your Scenario

(Continued from page 24.)

"Oh yes, sometimes. If I pass a story, we take it up in conference with Mr. Woods, and then it's considered by the directors, and if we buy it, it goes on to our staff of scenario writers, who put it into shape. We've bought perhaps fifteen in the last six months."

"There's another thing. You have no idea how many scenarios we get that are taken bodily from successful plays and books," said Miss Harmer. "We have in this office right now a scenario taken from Bernard Shaw—using even his exact words and sub-titles. We get Hugo and Balzac and even Shakespeare, not to mention hundreds of less well-known writers. People seem to think we, moving-picture people, have never read, nor seen nor heard anything."

"BRASS," Charles G. Norris' novel of marriage which the Duttons published last summer, is in its twenty-fourth edition, and the demand for it is constantly growing. The novel arouses so much discussion that every reader of it, whether pleased or otherwise, makes many others. The story is not an indictment of marriage, or of divorce, or of any other institution, or of conditions, but a calm and vivid picturing of the lives, the characters, the surroundings that lead inevitably to the results portrayed in the story.

OF IMPORTANCE TO EVERY WRITER

The New Edition of 1001 Places to Sell Manuscripts

THE great desk book for every writer who would keep fully informed regarding the market for manuscripts.

It brings to the writer the pertinent, exact information about a vast range of markets for book manuscripts, serials, short stories, articles, travel work, juvenile stories, essays, photoplays, post-card sentiments and mottoes, vaudeville sketches, plays, photographs, ideas, songs, humor—in fact everything in the way of literary material—that will enable the writer to dispose of his work to advantage. "1001 Places to Sell Manuscripts" is the great How to Sell, What to Sell, and Where to Sell Guide for all writers.

My copy of 1001 Places to Sell Manuscripts came today. I am much pleased with it. It is far and away better than the old book, of which I have a copy. It is certainly a book that every writer should have. I wish you success with your good work.—L. T. C., Oakkosh, Wis.

"1001 Places" came safely to hand as promised. Thank you. It seems comprehensive enough to prove helpful to "all sorts and conditions" of

writers. I expect to refer to it often.—I. T. J., Lansing, Mich.

"1001" arrived, and it is entirely satisfactory.—E. R., Peterboro, N. H.

I acknowledge with thanks copy of 1001 Places to Sell Manuscripts. I find it full of valuable suggestions.—J. N. K., Wasington, D. C.

"1001" received. Its make-up is good, its print is better, it gives ambition a real impetus.—N. L. C., Frankford, Ind.

This is the eleventh edition of this work. For twenty years it has been recognized as the standard guide to the market for all classes of literary material. No writer who is offering manuscripts for publication can afford to do without it. A single new market opened to you—a single sale of your least important manuscript—will more than repay its cost.

It will help you to sell manuscripts. NOW READY. PRICE \$2.50.

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JAMES KNAPP REEVE, Publisher, Franklin, Ohio.

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For more than twenty years this organization has been helping writers to perfect and to make salable their work. It was begun by Mr. James Knapp Reeve, who for more than half this period had it under his direct control. Mr. Reeve has now resumed this work and will give it his exclusive attention, and all manuscripts submitted will be read and advised upon by himself personally.

Mr. Reeve has for many years been engaged in various branches of literary work—as writer of fiction and miscellaneous articles for magazines which have had cumulative effect in giving a very full understanding of editorial needs and requirements. This experience can be applied to your own needs.

The charge for Reading, Criticism and Advice regarding sale is as follows:

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Address: *JAMES KNAPP REEVE, Franklin, Ohio.

*Founder and former editor of The Editor.

THE WRITER'S FORUM

NEWS FROM OUR READERS

Conducted by John Patten.

In writing to the forum, kindly address all letters to the Forum Editor, care THE WRITER'S DIGEST, Butler Building, Cincinnati, Ohio. And remember, the Forum wants to hear from you on any subject of interest to writers.

HOW time does fly! It seems but yesterday that we were scribbling down our bit for the March DIGEST, and yet our allotted thirty days has flown, and here we are working in haste while with our left hand and vigorous nods of our head, we fend off the editor's urgent demands for speed.

They're hungry mammals anyhow, these editors, always demanding that your brain work upon a schedule and that copy be on hand by a certain date so that their rattling and roaring old typesetters can be kept in motion. They're a hungry lot, that is, when they want something, but otherwise— No, we'll not say it. From the outline that we've seen for the April issue it appears that the editors are already in for their share of attention. And anyway, this isn't a "knocker's" club. We do hope, though, that a number of Forum readers will enter the contest which is being announced, and send in their most interesting experience with the editors.

And now that it is off our mind, and we are to have a few minutes peace, let's see what has been happening of late.

The Author's Club, at its thirty-ninth annual meeting, held recently in Carnegie Hall, New York, announced that a large majority of its two hundred and sixty members had voted that the book of the most enduring value to American literature published during 1921 was *The Collected Poems* of Edwin Arlington Robinson.

* * *

John Haynes Holmes writes of Zona Gale's poems recently published under the title of *The Secret Way*: "Unless I am very much mistaken, and no judge of poetry at all, this book is going to win immediate and permanent recognition as a real contribution to the poetic literature of America today. The poems have deep feeling, reveal acute insight into the deeper meaning of things, and that fine vision of love and beauty which is the possession and therefore

the symbolic sign, of the true poet." Miss Gale has achieved enviable fame as novelist and dramatist and now bids fair to parallel her other successes with her work as poet.

Our readers will recall the sketch of Miss Gale's *Life* published in the October, 1921, issue.

* * *

In the recent novel "Dodo" E. F. Benson makes the following statement: "No one is ever bored unless he is comfortable. That's the great principle. There isn't time for it. You cannot be bored and something else at the same time."

There is a lot of truth in that statement, and to writers it should carry a definite suggestion. In fact, a worth-while motto might be adapted from it somewhat after this fashion: "The reader cannot be bored if he is otherwise occupied. Hold his interest at all times with the action of your story."

* * *

Arthur Stringer, the Canadian writer, has purchased a home in New Jersey, and intends to make this his permanent residence. His latest novel is "The Prairie Child." It is the third of the Prairie Trilogy; the previous volumes being "The Prairie Wife" and "The Prairie Mother."

* * *

What, where, or why is YOLLOP? George Barr McCutcheon, who has chosen it as the title for his new book, need have no fear of anybody confusing it with any other title. Yollop is distinctly Yollop.

* * *

Stephen Leacock returned recently, after a three months' lecture tour of England and Scotland, to resume his duties as Professor of Political Economy at McGill University, Montreal. He promises, however, to find time to tell about his "Discovery of England," in a new humorous book which will

THE WRITER'S ART

BY THOSE WHO HAVE PRACTICED IT

Edited by ROLLO W. BROWN

372 pages. 12mo. \$2.50

Twenty-eight essays on literary craftsmanship by successful authors such as Hazlitt, Emerson, Frank Norris, Stevenson, Henry James, Joseph Conrad, and Sir Arthur Quiller-Couch. Now in use as a text in leading American colleges.

"We naturally expect much of the author of *How the French Boy Learns to Write*, and in the present volume we are not disappointed. Professor Brown has here collected twenty-eight essays that present a wealth of suggestions from successful writers. The introduction is unusually stimulating and suggestive. After finishing this book, no teacher of composition can rise without feeling that he is better prepared for carrying on his work."—*Bulletin of the Illinois Association of Teachers of English*.

"Makes very agreeable reading."—O. W. Firkins in *The Weekly Review*.

"He has always chosen well, and has provided a valuable source-book for the philosophy of literary mechanics."—*Catholic World*.

"The majority of these opinions and suggestions bear so directly upon the art and craft of letters that the information they offer should relieve all but fools of their folly."—*The Freeman*.

"It is refreshing to feel that somebody at least appreciates the fact that contact with the great masters of style is the only effective way of teaching English."—*Boston Transcript*.

"There is not an article in the book which the young author (or the old) might not read with the greatest profit and pleasure. Unexpected discoveries occur to one as one reads."—*New Statesman*.

"A book to be desired and enjoyed even by those who do not use it for instruction."—E. L. Pearson in *The Weekly Review*.

"The editor shows an unhackneyed appreciation of what is weighty or suggestive."—*Springfield Republican*.

"This is an excellent selection. . . . I am glad to express my gratitude for the bringing together of the useful and interesting passages collected in this volume."—Brander Matthews in *New York Times*.

"I wish to congratulate you on the attractive form you have given it. The book itself seems to me a highly useful addition to the equipment which is available for those who wish to study the art of writing English."—Professor N. W. Barnes, University of Chicago.

Harvard University Press

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CAMBRIDGE, MASS.

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NEW YORK CITY

be published later in the year. With G. K. Chesterton expounding on "Things 'He' Saw in America" and Stephen Leacock "Discovering England," this promises to be a lively season in international literary bouts.

* * *

Many and varied are the reasons given by beginning authors as to their reasons for quitting the writing game, but the following is comparatively new:

"It seems that this young would-be had suddenly quit when he was just beginning to get a foot-hold on the knack of putting it down in black and white. Asked the reason why, he gave this reason—

"I sold a joke to a magazine and at the rate my heart went when I received that check I guess it would bust if I sold a story. So I've decided that the safest way was to quit writing stories."

Yes, a writer friend sent us that one and it appealed to us as a pretty good reason—much better in fact than a lot of those which our friend the Editor culls from his daily mail to show us.

And while we are in a humorous vein, have you heard either of these? Yes, we clipped them so we'll not feel hurt if you recognize them.

A famous English author prided himself on his set of Shakespeare, beautifully bound. One day his wife came to him and announced that rats had begun to gnaw one of the volumes. "Dear, dear," he replied, "even the rats think it is Bacon."

First Poet—"Do you take any interest in free verse?"

Second Poet—"No; the only kind I have any enthusiasm for is the kind I can sell."

* * *

We're not particularly given to preachments, but the following clipping which was found in the *Baltimore News* made us stop and think for a little while. Perhaps it will do likewise unto you, Mr. Reader. At least, a little self examination is a good thing from time to time, and the following suggestion may prove worth while:

"At a recent meeting of a London literary club an author gave an address on the subject, 'Why Write?' Lest anyone should accuse him of adopting any pose of literary Pharisaism, he frankly treated his theme autobiographically, and for this purpose set out arithmetically his motives (a) when he first began to write and (b) at the pres-

ent day. In the first case the total was, made up of 50 per cent ambition, 25 per cent vanity, 20 per cent of urge to earn a living and 5 per cent something to say. In the second case ambition had disappeared and the proportions had changed to 50 per cent earning a living, 25 per cent vanity, 25 per cent something to say.

Not every author would be willing to dissect his own motives so frankly and with so much sense of humor, and it is well that someone who is himself a writer should raise the curtain a little on the subject of the art and craft of writing."

* * *

Norman Davey, in "The Pilgrim of the Smile," tells the story of the waiter who took the impressario's place one night and thrilled London with his violin. Apropos of which the successful manager gives his ideas about genius:

"If he's a genius he'll push his way; and when he's pushed his way and made a stir I'll pick him up. Aw, you don't know what genius is; you talk like a bally school girl. Genius is not being able to play or paint or write or any damned thing—thousands can do that. It's push, man, push—genius is guts."

There's a lot of encouragement in that statement for the person who wants to write, because there is a lot of truth in it. Push, just plain push goes a long way toward making any genius. Natural ability wouldn't get anywhere without the initiative and push which put it to work, and as for acquired ability—well, how would it be acquired without the push necessary to enable one to go and get it?

* * *

Zane Grey's novel "Wildfire" has just been picturized, and is soon to be released to the public under the title "When Romance Rides."

* * *

Another novel recently adapted to the screen is William J. Locke's "The Glory of Clementina."

* * *

And now, we note again that the editor is making signs that denote the need of haste in completing this copy. We suppose that we must accede to his demands, as we all usually do with these editors.

But since he is in such a hurry we're going to see if he will overlook this letter. It isn't considered good practice by the

Her First Scenario Was Bought by D. W. Griffith

And she won the first cash prize of \$2,500 in the J. Parker Reade contest against a field of 10,000 scenarios.

WHEN Frances White Elijah was doing war work in her Chicago home, she never imagined she would become a successful photoplaywright.

What reason had she to think she would ever write such a letter as this to the Palmer Photoplay Corporation:

"I have just received your check in payment for my story 'Wagered Love,' which your sales department sold to D. W. Griffith. It has scarcely been six months since I registered with you and your assistance and encouragement have made my success seem like magic."

Think what that means! Her first scenario sold to one of the most discriminating producers in the world. And she had only started to train her story-telling gift six months before!

Stimulated by her brilliant success, this Chicago girl developed herself into a professional screen writer for a great Los Angeles studio. Today she enjoys fame and income; and the distinction of having written the best of 10,000 scenarios submitted in the J. Parker Read contest.

What does this story mean to you? If it causes you to ask yourself "Could I sell a story to Griffith—or Ince—or any of the producers?" this will prove the most interesting advertisement you ever read.

Perhaps you could do that very thing

The one and only requisite of scenario writing is ability to think out and tell a good, dramatic story. Given that ability, any man or woman can be trained to write for the screen.

But, you say, how can I know whether I have that ability?

To answer that question is the purpose of this advertisement. The Palmer Photoplay Corporation will gladly apply to you a scientific test of creative imagination, provided you are



Frances White Elijah learned how to transfer her creative imagination to the screen. Will you send for a free test of YOUR ability?

an adult and in earnest. And we shall do it free.

Send for the Van Loan questionnaire

The test is a questionnaire prepared for the Palmer Photoplay Corporation by H. H. Van Loan, the celebrated photoplaywright, and Prof. Malcolm MacLean, formerly of Northwestern University. If you have any story-telling instinct, if you have ever said to yourself when you left a motion picture theatre: "I believe I could write as good a screenplay as that," send for this questionnaire and find out for yourself just how much talent you have.

We shall be frank with you; have no fear. The Palmer Photoplay Corporation exists first of all to sell photoplays. It trains photoplay writers in order that it may have more photoplays to sell. It holds out no false promise to those who can never succeed.

With the active aid and encouragement of the leading producers, the Corporation is literally combing the country for new screen writers. Its Department of Education was organized to develop the writers who can produce the stories. The Palmer institution is the industry's accredited agent for getting the stories without which production of motion pictures cannot go on. Producers are glad to pay from \$500 to \$2,000 for good original scenarios.

We invite you to apply this free test

Clip the coupon below, and we shall send you the Van Loan questionnaire. You assume no obligation, but you will be asked to be prompt in returning the completed test for examination. If you pass the test, we shall send you interesting material descriptive of the Palmer Course and Service, and admit you to enrollment, should you choose to develop your talent. If you cannot pass this test, we shall frankly advise you to give up the idea of writing for the screen.

This questionnaire will take only a little of your time. It may mean fame and fortune to you. In any event it will satisfy you as to whether or not you should attempt to enter this fascinating and highly profitable field. Just use the coupon below—and do it now before you forget.

PALMER PHOTOPLAY Corporation, Dept. of Education, W. D. 4
124 West 4th St., Los Angeles, Cal.



PLEASE send me, without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test, I am to receive further information about your Course and Service.

Name.....

Address.....

.....

editors to print letters praising THE WRITER'S DIGEST in the editorial columns, but this letter which I happened to pick up in the office seemed to have a note running through it that should be of help to others, and as the praise is for one of the contributors, perhaps we will be excused for including it here.

THE WRITER'S DIGEST,
Cincinnati.

J. P. GARLOUGH, *Editor*.

Dear Sir: Heartfelt appreciation, like many other things, is usually "better late than never." I am one of the great throng of amateur writers, and needless to say, I've had my disappointments.

This month it seemed that rejection slips and Flu' did their work, until I received a late copy (December), of the DIGEST. When I opened it, the first thing that I saw was a short rhyme, "To Young Authors" by William Sanford. I don't know whether I could be classed as any kind of an author, or not; but I appreciated that interest and encouragement.

Accompanying this, is a short poem of mine, in which I have tried to thank him for his helpful interest.

A "student" of the DIGEST,
C. SYLVAN OLSEN.

TO SANFORD

Sir, I do not know you,
I've never seen your face,
To me you're but a stranger
In this, Life's fevered race.
But still there is a feeling,
That you're an old, old friend,
And not of the sneering set
Who, other's ambitions rend.
Yours the heart of sympathy,
We amateur writers know!
Tell the world! We're for you
Till all the Four Winds blow.
C. SYLVAN OLSEN.

The Atrocity of Advice (Continued from page 31.)

believe she is right. And if that is true of the article, it is even more true of my new novel "The Career of David Noble." If I had not known "Hamstead" all my life and loved it as long as I have known it, if my ancestors had not settled the valley where it lies, a hundred and fifty years ago and lived there ever since, there is no teacher in any class-room in the world who could have taught me to write that story.

FIRST EFFORTS

By William Sanford.

GETTING the right start in writing is everything. It saves the work of starting all over again, so to speak. It is a well known fact that the greater majority of those who aspire to the magazines write what they consider a masterpiece, send it to one of the very best magazines published, and then get it back. After writing a few more manuscripts which are personally considered masterpieces, and getting these also back with the stereotyped rejection slip they quit cold, and that's the end of their literary careers. It is the small minority that pulls through the hard sledding and makes the goal.

It is reasonable to suppose that many of those who attempt the game are not suited for it, but would do better in some other line. If everyone became successful in literary work that attempted it there would be a good many million successful writers, for more young people try literary work, under the impression that it is an easy and quick road to wealth, than any other line under the sun. Just inquire around among your circle of acquaintances and if you get the facts of the matter you will find that a good many of them at some time or another "sent something to a magazine." Most people who have tried it, however, with no success whatever, are reticent about mentioning it. That is why one doesn't hear about it. No one likes to acknowledge failure.

If a beginner could simply detach himself or herself from his or her own exhilarated enthusiasm over those first stories and try to view them calmly from the viewpoint of an outsider they would easily see that the efforts were not suitable for the best magazines in the country. The story seems very wonderful simply because it is the author's own work. He or she loses sight of the *true worth* as regarded from the editor's viewpoint.

Write a story and say to yourself, after you have finished reading it: "Would I expect to see a story like that in Harper's or Century, Saturday Evening Post or some other high-grade magazine? What would I think if I did see it in one of these magazines? Would it seem in keeping with the high general tone of the other stories in these publications?" This is one way to help get away from one's own viewpoint.

NEWSWRITING

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THE "IDEAL" COURSE IN NEWSWRITING AND CORRESPONDENCE WILL THOROUGHLY EQUIP YOU

If you're fond of adventure and excitement and have a happy faculty of overcoming all obstacles—you're naturally fitted for newspaper work. But before you can start in this fascinating vocation, you must know **HOW TO START** and **HOW TO PROCEED**. In other words, you must learn the **FUNDAMENTALS** of successful newswriting **FIRST**. Then you'll be **THOROUGHLY PREPARED TO GO AHEAD**.

For this specific purpose the "IDEAL" Course in Newswriting and Correspondence has been painstakingly prepared by an expert newspaper man. It tells you everything you need to know about gathering, writing and handling news copy. You learn just what news **IS** and why it is essential to make the most of your opportunities when you secure exclusive stories, or "scoops," as they are known in newspaper offices.

The dominating idea back of the "IDEAL" Course is **HELPFULNESS**—we want to assist the greatest number of aspiring writers—we want to get them started **RIGHT** on the road to success. **YOU** and every other ambitious writer who longs to write for the dailies is offered a remarkable opportunity during the present month.

HERE'S AN OFFER YOU'LL QUICKLY ACCEPT

The "IDEAL" Course in Newswriting and Correspondence has been selling at \$10.00. That it is easily worth it has been proved many times over—our files contain innumerable letters from students who would willingly pay twice this amount, if necessary, to get the information they secured from their "IDEAL" course. But we believe that there are many struggling young writers who, at the present time, cannot afford to invest this amount. And these are the writers we intend to help by offering a regular "IDEAL" Course in Newswriting and Correspondence and a year's subscription to the **WRITER'S DIGEST** for only \$5.00. But you must act **IMMEDIATELY**.

Clip the convenient coupon and mail it **TODAY**—it may mean the turning point in your career. Your "IDEAL" Course will be sent you by return mail. When your mail carrier delivers it, pay him \$5.00 in full settlement for the lessons and 12 big, helpful numbers of **THE WRITER'S DIGEST**—the first aid to every ambitious writer. This is a remarkable offer backed by our money-back guarantee—unless you're **FULLY SATISFIED** we do not want your money.

Start **YOUR** writing career **RIGHT NOW**—clip the coupon before you turn the page.

THE WRITER'S DIGEST

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905 Butler Bldg., Cincinnati, Ohio.

Date.....

Send me the "IDEAL" Course in Newswriting and Correspondence and enter my subscription for one year to the **WRITER'S DIGEST**, beginning with the current number. I agree to pay the mail-carrier \$5.00 in full settlement for both the Course and twelve issues of the magazine.

It is understood that if, after a three-day review of the course, I am not satisfied, the lessons and the magazine can be returned and my money will be refunded in full without question.

Name Date

Town Digitized by Google

Another way would be to let an absolutely frank and disinterested acquaintance read it who was a reader of good magazine stories in current publications.

It has been printed that the editors of Harper's, Century, Atlantic, and Scribner's get fully half of the first efforts of would-be writers. Of course, there have been instances where a first effort has been accepted with one of these publications, but these instances are not one in five hundred.

It is well to aim high if you have the goods to win a high place, but if you

haven't it is a postage bill saver to aim lower and work up.

I think that the writing of short sketches is one of the best means of later story writing. It teaches the mind to condense, to use good titles, and to get interest and pep into the little tale, all of which will train the mind to grasp and accomplish more readily these important things in longer work.

And then after that first acceptance and check comes in!

Well, you who have got 'em know how it feels!

THE WRITER'S MARKET

All up-to-date and accurate information regarding suspended or discontinued publications, the needs of various publications and publishing houses as stated in communications from editors and announcements of prize contests in any way involving the literary profession will be found in this column.

MARKET QUERIES

A department devoted to suggesting possible markets for your manuscripts. In writing to this department PLEASE OBSERVE THE FOLLOWING RULES: (1) Address all questions to The QUERY Man, c/o The Writer's Digest. (2) DO NOT SEND YOUR MANUSCRIPTS. (3) Describe your manuscript in not more than fifty words. Questions of greater length will not be printed. (4) Enclose a stamped self-addressed envelope if you wish a direct reply. (5) Remember, there is no attempt to guarantee a sale of your manuscript. The Query Man will suggest a list of possible markets and he will conscientiously try to list the best possible markets.

D. M. G., New Rochelle, N. Y. We do not know of any person who could act for you to advantage in the matter you mention. In reply to your query as to how the selling price for a manuscript is arranged: We would say that it is always advisable for a young writer to leave this matter entirely to the editor of the publication which purchases his work. He will receive fair treatment and a price commensurate with the value of his offering.

H. E. H., Jacksonville, Fla. Can you give me a list of publications that buy photographs and write-ups?

Answer. An immense number of publications buy such material. It would be necessary to know what ground you attempt to cover before we could make a list. The American and other magazines use personality write-ups with photographs; agricultural journals use agricultural write-ups; poultry journals, out-door magazines and others have their own specialties.

George K., Ark. Please inform me regarding the proper way to send off a manuscript—whether it should be typewritten, kind of paper, etc.

Answer. Very few editors will read a manuscript that is not typed. Use 8½ x 11½ paper of good quality, double-spaced, and leave a margin of one inch on each side and at top and bottom of your sheet.

A. M. D., Eden, Man. Where can I sell a juvenile story of forty-five hundred words, entitled "World's Journey of a Drop of Water," written from a child's point of view?

Answer. It is pretty difficult to place a juvenile story so long as this. Fifteen hundred to twenty-five hundred words would stand a much better chance of acceptance. If you can reduce it to that length try the David C. Cook Co., Elgin, Ill.; Presbyterian Board of Publication, Philadelphia; Classmate, Cincinnati; Beacon, Boston. We do not know the company regarding which you ask, nor have we had any announcement of the winner in the contest named.

J. C. M., Mission, Can. What producing companies are calling for scenarios with action, scenes laid in the West and Northwest?

Answer. Try Brentwood Film Corporation, Los Angeles; American Film Co., Santa Barbara, Cal.; Crystal Film Co., 524 Longacre Bldg., New York; Goldwyn, Co., 469 Fifth Ave., New York; Metro Pictures Corporation, 1764 Broadway, New York.

L. N. L., Columbus, Ohio. Question. Could you suggest a market for a story which depicts through the medium of a baseball game the struggle for political mastery between Julius Caesar and Brutus as portrayed in Shakespeare's "Julius Caesar"? Caesar and Brutus are captains of the two opposing teams. Story is humorous with historical background.

Answer. Such a story as you suggest, if it does not run over a thousand words, might do for Life or Judge. Any longer story of exaggerated humor is pretty difficult to place, and we could not hazard an opinion regarding markets, for it would be only guesswork, having never seen the manuscript.

A. H. T., Norwalk, Ohio. Question. Where can I sell a religious story of 3,000 words entitled "The Gospel at Stony Ridge"? The story concerns a minister and a girl. A gang attempt to drive the minister out of town, but the girl appears on the scene, and the gang are all converted. Then the minister tells the girl of his love and thus all ends well. The story takes place in a western mining town.

Answer. There are not many religious journals that pay anything worth while for fiction. You might try The Christian Herald (New York), Christian Endeavor World, Christian Science Monitor (Boston); but with the material that you have, why not make a fiction story, not distinctly religious, but with your minister as a central character? Then you would have something that might be offered to a wider range of publications.

J. D. R., Jersey City, N. J. Question. Please let me know if it is necessary to put a photoplay in scenario form, or will it be salable if I just write it out in synopsis form. Also suggest possible market for five-reel Western comedy-drama, of the type that Tom Mix usually appears in, written in the way described above.

Answer. Yes, write out a clear synopsis of your photoplay and it will be considered just as readily as if you had the detailed scenario. It is quite impossible for us to name any especial producer to which any photoplay might be offered without knowing more of the character and quality of the work than is indicated in your letter.

E. E. P., Mansfield, Ohio. Question. Do you think it advisable for an amateur writer to write stories of about three thousand words instead of the longer ones? Are they more likely to be read? I have written a nine thousand word story—starting it with the proper punch—but I am sure it was not read by the editors to whom I sent it, not all through, at any rate. Do you think a note enclosed with my story from some famous author, such as Peter B. Kyne, would help to put it over, providing I could get one that would state that my story was worthy of the most careful consideration? Would such a note be possible to get if I offered the author a reading fee, it being understood, of course, that the story would really merit the note? What do you think of such an idea? Would it be advisable to try?

Answer. It does not make any difference whether your story is 3,000 words or 6,000 words in length. It depends wholly on whether you have the material to warrant the length. If you have that you may run to 9,000, 10,000 or 12,000 words and find editors ready to buy. No, most emphatically, do not try to get any letter of commendation from any well-known author. In the first place, you couldn't do it, and in the second place, it would prejudice an editor against you. Send your stories and let them stand on their merits. That is what the present well-known authors had to do in the beginning. First make sure that you have a good story, and then determine as best you can, to what magazines it would be suited.

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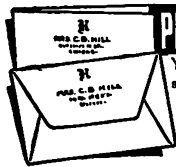
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J. N. K., New York City. Question. Will you please inform me what magazine would be interested in an article entitled "The Medals and Decorations of South and Central America"? The Pan American Bulletin, for which same is written, says "it is not official enough."

Answer. I fear that your topic is not of sufficient general interest easily to win the attention of editors. Unless you could get in a good deal of picturesque filling, telling of the origin of these medals and decorations, what they mean, the circumstances under which earned and bestowed, it would be rather dry-as-dust topic for the average American reader. But if you can make it sufficiently picturesque, I might say that you may get a hearing in almost any of the Sunday Magazine sections of the metropolitan newspapers. I can hardly think that it would fit any of our literary publications, illustrated magazines, etc.

H. M. M., Crookston, Minn. Question. Can you tell me where to send a comic verse adapted for Phonograph records? Verse is strictly up to date. I have a song poem called "Sweet Palestine," dealing with the return of the Jews to the promised land, etc. Will you suggest a market for this? Also suggest markets for jokes, puzzles, and illustrated jokes outside of "Life" and "Judge."

Answer. We do not know where you could dispose of verse for phonograph records, unless to the manufacturers of phonographs. It is impossible to say where a poem could be placed without knowing its length, character, quality, etc. Any suggestion based merely on the title would be guesswork and might lead you astray. For your other material, try Wayside Tales, Film Fun, Home Brew, Double-Dealer, Whiz-Bang.

Mrs. J. C. B., Walker, Cal. Question. Will you please suggest a market for a juvenile story of 3,700 words of interest to girls 12 or 15 years of age? I find the manuscript too long for publications that I am acquainted with, and I am confident that it is a good story. "The Young Catholic Messenger" marked it "Good," but could not use it on account of its length. I cannot cut down the story without altering the plot.

Answer. A story of 3,700 words is too long for juvenile periodicals. If you will examine any of them, you will find that their stories run from 1,000 words to a maximum of perhaps 2,500. Consequently we cannot suggest avenues for publication.

J. M. P., Cumberland, Md. Question. Kindly send me the addresses of some motion picture producers who might be interested in the following types of plays: Plays of the Northwestern type, Western dramas, Virginia Mountain stories, lumber camp stories, stories of plain farm folks, pioneer plays, and plays of society folks having come down to simple life.

Answer. We can hardly make out a list of producers for the different types of plays named by you. One reason is that the plans of producers change rapidly, and another is, that most of the companies will consider a really good scenario of almost any type. There are some exception, where producers confine themselves to plays for certain actors, or to work of a single type. But speaking generally, you may properly

offer your work, in any of the lines named, to any of the standard producers, such as Goldwyn, The International Film Co., Lasky, and others.

J. H., Poplar Bluff, Mo. Question. Will you kindly advise possible markets for two articles, one dealing with Indian and prehistoric relics found in this section, and the other about a large collection of horns and hides of animals, and taxidermy.

Answer. If you have something original and interesting on either of the above, or both of them, and especially if you have some good illustrations to go with the articles, you may properly offer same to the Sunday Magazine section of any one of the metropolitan newspapers. The material is not quite in line for general magazine use.

S. M., Chicago, Ill. Question. Kindly advise where I can sell a story suitable for the boy and girl of 12-16 years of age. About 9,000 words.

Answer. We cannot name, very definitely, probable markets for a juvenile story without knowing more of its character. But we would say that the *Classmate* (Cincinnati), *Forward* (Philadelphia), *Boys' Comrade* (St. Louis, Mo.), *Boys' World* (Elgin, Ill.), *Beacon* (Boston, Mass.), *American Sunday School Union* (Philadelphia), *Baptist Board of Publication* (Nashville, Tenn.), *Epworth Era* (Nashville, Tenn.), *Junior Christian Endeavor World* (Boston), *Little Folks* (Salem, Mass.), are open to consideration of such material.

None of these, however, would use a story of 9,000 words, unless as a serial, cut up into short chapters.

P. P., Des Moines, Iowa. Question. Kindly suggest possible markets for short comic synopsis, wherein the typical Southern darkies are portrayed in all of their weird superstitions and funny actions. I have several of these and believe there are picture concerns making this type.

Answer. The Ebony Film Corporation, 608 S. Dearborn St., Chicago, uses material of this sort. Aside from this we really do not know where such scenarios could be offered with any hope of acceptance, unless to the *Christie Film Co.* (Los Angeles), *The American Film Co.* (Santa Barbara), or the *Selznick Pictures Corporation* (New York), and others that use general comedy stuff.

Prize Contests

Contemporary Verse, Logan P. O., Philadelphia, Pa., is offering the following prizes: The special Gene Stratton-Porter prize of \$50, five first prizes of \$40 each, and five second prizes of \$20 each to the poets whose work in the magazine during 1922 shall be deemed most worthy. The judges will be Grace Hazard Conkling, Witter Bynner, and Professor William Lyon Phelps. They are also offering the Galahad Sonnet prize of \$25 for the best sonnet in the Elizabethan form. Judges: Joseph Andrew Galahad, David Morton, and John French Wilson.

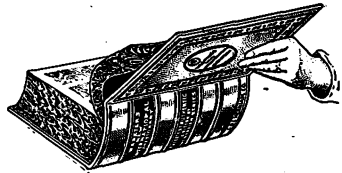
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Fiction and General Publications

HIGH SCHOOL LIFE, 58 E. Washington St., Chicago, Ill. Editor, Florence Forbes. "We need stories (that will appeal to High School and Junior college students) and articles, both humorous and serious, 5,000-6,000 words especially; some shorter, also." Manuscripts are reported on in three weeks or earlier, and payment is made on publication.

THE PHOTODRAMATIST, 536 I. W. Hellman Bldg., Los Angeles, Cal. Hubert LaDue, Editor. "We can use at all times inspirational, constructive articles, of not more than 1,500 words, that deal with some phase of writing for the screen. Generalizations not wanted. Articles must treat on some special phase of photoplay writing, such as 'How I Obtain Photoplay Ideas,' 'My Method of Plot Construction,' etc., etc. Articles headed, 'Strive and Succeed,' 'How to Win Success,' etc., etc., are NOT wanted. We pay a half-cent per word, on acceptance, and give decisions within two weeks. Whenever possible, we desire a photograph of the author, which we run with the article accepted. A brief autobiography—giving pertinent facts regarding author's literary career, or other interesting information—is also desirable for use as an editorial caption beneath cut or in box with the article. We do not want articles on censorship or information regarding any of the 'stars,' i. e., 'fan' stuff. Are flooded with that sort of material by press agents."

SOCIAL PROGRESS, 205 West Monroe St., Chicago, Ill. Editor, Caroline Alden Huling. "Just at present we are seriously overstocked with material of every description. The only thing that we might consider would be a good serial of about six numbers. This should be fiction with a good heart interest. Our policy, being to make each issue feature a special subject, requires articles to be prepared by writers experienced in the several lines selected; therefore, we have little space for general contributions. Aside from serial fiction, we shall not be in the market again before September. Some rejected manuscripts are returned at once, others are read and determined upon as soon as possible. Our rule is to pay the month following acceptance, and our minimum rate of payment is \$4.00 a thousand."

THE BOOKPLATE ANNUAL, 17 Board of Trade, Kansas City, Mo. Editor, Alfred Fowler. "Our present special needs are for articles on old and modern bookplates. We report on manuscripts promptly and pay on acceptance."

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A-6

THE BOOKMAN, 244 Madison Ave., New York City. Editor, John Farrar. "We are at present overstocked with manuscripts."

THE NEW PEN, 216 E. 14th St., New York City. Editor, J. Moses. "We use short stories (3,000-word limit), poems, and stage plays, of any nature. No articles. Manuscripts must be typewritten. Photographs of authors published when engravings are furnished." Manuscripts are reported on in about ten days. There is no remuneration.

BETTER TIMES, 100 Gold St., New York City. Editor, George J. Hecht. "Better Times publishes the news of the charitable and social welfare organizations in New York City. It also prints articles on the administrative and business problems of social agencies."

ASIA, The American Magazine on the Orient, 627 Lexington Ave., New York City. Editor, John Foord. "We are interested in articles dealing exclusively with the Orient and in fiction with oriental backgrounds and characters written by authors who have had first-hand contacts with the Orient and understand the peoples and customs thoroughly. We prefer to have good photographs accompany any articles sent to us. We are more interested in articles dealing with oriental countries off the beaten track of travel, such as Java, Sumatra, Borneo, Siam, Afghanistan, Tibet, Turkestan, the Celebes, and the less frequently visited provinces of India. We prefer articles not to be longer than 5,000 words. Regarding photographs, the glossy contact prints are preferred, showing unusual customs, crafts and methods of doing things." Manuscripts are reported on in three weeks, and payment is made shortly after acceptance usually.

SHORT STORIES, Garden City, New York City. Editor, Harry E. Maule. "We use serials, complete novels, novelettes, short stories—strong in plot and action, and of masculine appeal. Our editorial policy calls for material dealing with adventure, mystery, the out-of-doors, sport, business, humor, etc. We only use a very minor love interest, and no material having sex appeal." Manuscripts are reported on from ten days to two weeks, and payment is made on acceptance.

PEOPLE'S POPULAR MONTHLY, Des Moines, Iowa. Editor, Carl C. Proper; Managing Editor, Miss Elizabeth B. Canaday. "We accept only those short stories which will afford genuine recreation or wholesome inspiration to people in the small towns of the Middle West. These readers are, of course, quite like the rest of the world, in that they enjoy a swiftly moving mystery story, a tale of adventure, a big human sort of love story, and the narrative which portrays the victory of some individual over difficulties. We are especially eager to emphasize the opportunity for happiness and personal attainment in the smaller communities. We are interested in articles concerning the unusual in community activities and neighborhood enterprises. While we do not welcome the 'triangle' or 'cabaret' type of material, yet our readers are not old-fashioned, not 'hayseedy' and not morbid. Short stories

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SUCCESS MAGAZINE, 1133 Broadway, New York City. Howard Brubaker, Managing Editor. "We are in the market for short stories, personality articles, especially those dealing with men and women who have achieved or are now rising to success. Not in the market extensively for inspirational materials, such as essays or editorials, as those are supplied mostly by our own editorial staff." Manuscripts are reported on immediately, usually within two days, and payment is made on acceptance.

The name of **THE BORDER GATEWAY** has been changed to **THE INTERNATIONAL MONTHLY**, and all communications shall be sent to 3245 N. 27th St., Philadelphia, Pa.

CAPITAL MAGAZINE, Washington, D. C. The first appearance of this new magazine, which was announced in these columns some months ago, has been indefinitely postponed.

Scientific Publications

POPULAR SCIENCE MONTHLY, 225 West 39th St., New York City. Editor, Paul A. Jenkins. "We use material capable of striking pictorial treatment, and including description of new time and labor saving devices; human interest stories of science and industry. At this time, we are in the market particularly for physiological articles and personality stories." Manuscripts are reported on within three or four days of receipt, and payment is made on acceptance.

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THE AMERICAN BOTANIST, Joliet, Ill.; Editor, Willard N. Clute. "We use scientific but not technical, literary but not pedantic, popular but not frivolous material. We aim to use matter that one interested in flowers and gardens will like to have. It must be new stuff with the particular slant we favor. We do not pay for contributions except by extra copies. The magazine is a sort of repository for new discoveries, notes, etc., about plants, contributed for the benefit of others. It is largely made by its readers who value the careful presentation of their papers to a cash reward."

THE CANADIAN FARMER, 73 Richmond St., West, Toronto, Ont.; J. M. Elson, Editor. "We use very little material except what pertains directly to agriculture in Canada. I scarcely think it will be worth while for much to be sent forward to us, at the present time at least."

Educational Publications

AMERICAN SCHOOL BOARD JOURNAL, 129 Michigan St., Milwaukee, Wis. Editor, William George Bruce. "The School Board Journal is a periodical of school administration and is interested in any problem that effects the organization, management and supervision of city, town and county school systems. Its readers are made up of laymen, school board members, and professional schoolmen, superintendents, supervisors and principals of schools. It is interested particularly in the financial, physical and general administration phases of school work." Manuscripts are reported on within a week, and payment is made upon publication.

Juvenile Publications

THE BOYS' MONEY MAKER MAGAZINE, 3 Sherman, West, Hutchinson, Kans., is a new magazine, edited by Eugene Randles. They are in the market for real honest-to-goodness, thrilling, clean stories; which should run from 1,000 to 1,800 words, as well as three-part serial stories. Articles on things for the boy to make, on subjects of current interest and a story on Radio at this time, are especially desired. Good photographs of current interest to the boy will be used, and pen sketches or finished illustrations with stories or pencil drawing illustrating the idea to be conveyed by illustration, if any, are wanted.

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THE AMERICAN BOY, 550 Lafayette Blvd., Detroit, Mich. Managing Editor, W. P. McGuire. "THE AMERICAN BOY aims to interest and help boys between the ages of twelve and twenty, recognizing the fact that to be helpful to the boy it is necessary first to secure his interest and command his attention. Stories and articles should be of the quality that will inculcate the best literary standards, as well as carry interest and an effective message to boys. The atmosphere must be wholesome, alive and inspiring. Stories should be a force for good, not repelling the boy by too obvious moralizing, but implying moral truths by setting forth high ideals in the characters and the action. Facts should be carefully and accurately presented; stories and articles should teach truth. Fiction stories of course need not be true stories—stories of actual facts—but they should give accurate pictures of the phases of life they are representing; they should not misrepresent the facts of geography, natural science, history, business or human relationships. Fiction writers who get into THE AMERICAN BOY are those who have a point to make that is worth while; a story of daring which provides a hero with appeal for boys; a story of adventure that satisfies the boy's natural longing to roam; a story of an exciting game which, while entralling the boy, makes clear to him what is right and what is wrong; a story of service that will help the boy to adjust himself to social life; a story of business that will give the boy a true impression of the workaday world he is to enter. In every case the story should be strong in plot quality. Love stories or stories in which the feminine element predominates are not used; nor is material which is addressed to small children, the average AMERICAN BOY reader being fifteen or sixteen years old, interested in the doings of boys his own age or older, or of men. Stories may be from 1,000 to 50,000 words, 2,500 to 4,000 words being the preferred length for short stories. THE AMERICAN BOY is in the market for photographs with brief descriptions for its department of "Novel Inventions and Natural Wonders," which depicts the strikingly unusual in nature; and new, interesting mechanical devices. Brief accounts of unusual boy activities or accomplishments, especially of a kind that will be practically inspirational to other boys, are wanted for the department of "Notable Boys," or "Boys Who Do things." Photographs should accompany such articles. Timely, interesting articles written in a clear, lively style carrying entertainment and instruction for boys are used; short, novel items of a few hundred words in length, illustrated by good photographs, are desirable. Verse is used very rarely, but occasionally a verse contribution, serious or humorous, of excellent quality and boy appeal, might find a place. Material for the

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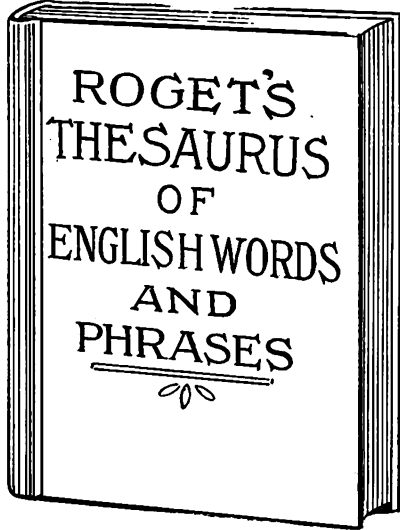
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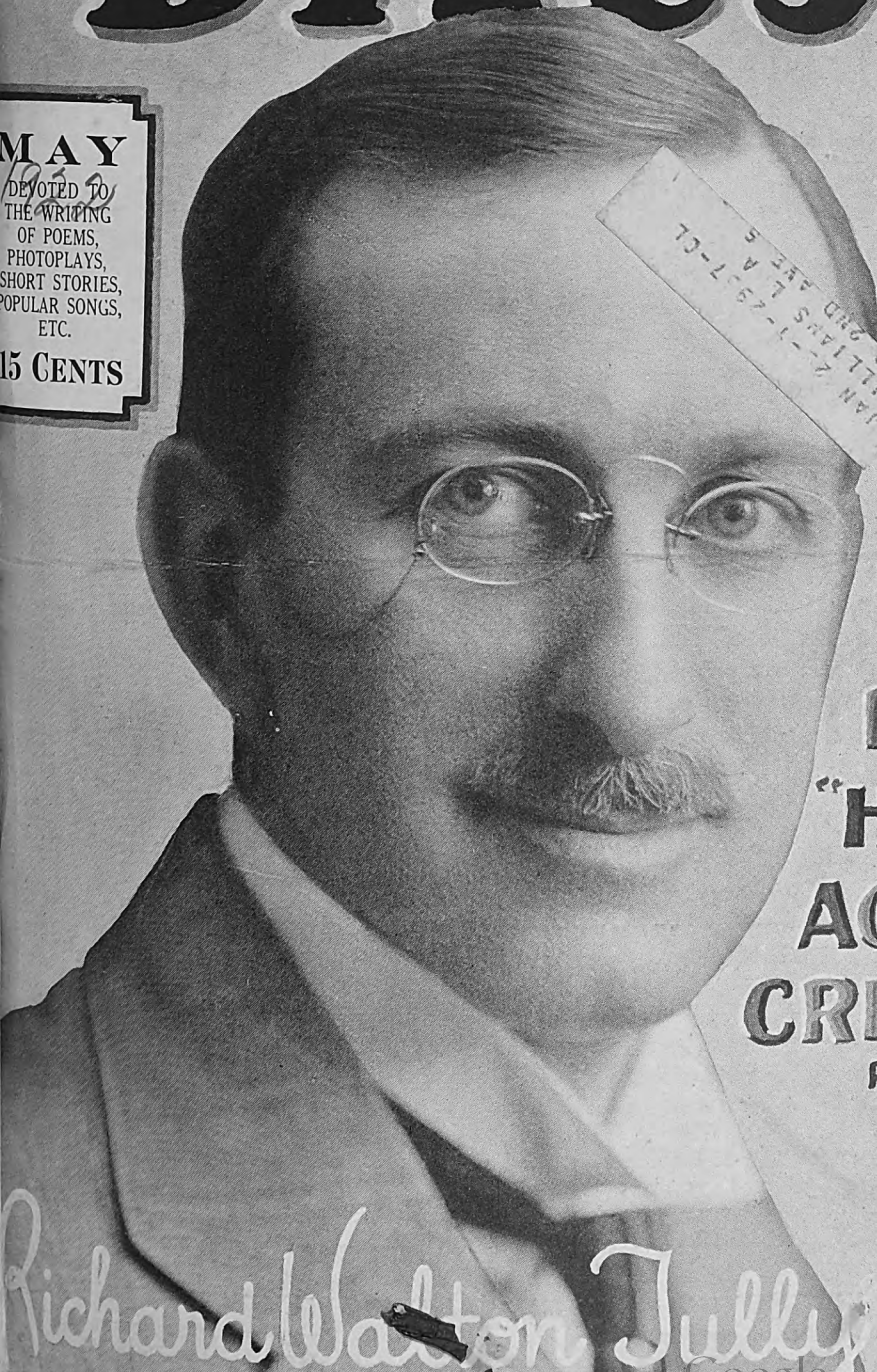
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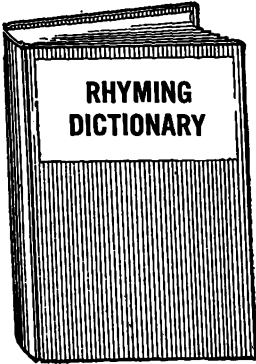


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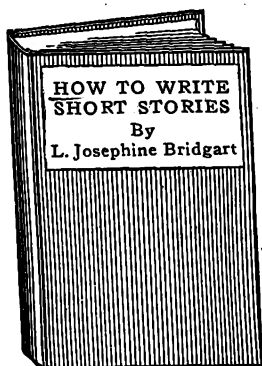
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LESLIE G. BARNARD, FICTION WRITER

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NO one should take up writing as a profession, I am convinced, with an eye only to the dollar sign; or who is without a real love for his work; or who fears to face disappointments a-plenty. But to one whose heart is in the writing, and who can stand a few knocks mixed in with the thrills, it is one of the most delightful opportunities and occupations in all the range of human endeavor."

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Leslie G. Barnard was born in Montreal in 1890. As he says practically all of his

life has been spent there in the shadow of Mount Royal. Practically all of his work has been done there and moreover he hopes that whatever he is to accomplish in the future will originate in that same locality.

Montreal is and will be his home, but love of home does not in any way preclude the desire for those journeyings from place to place which furnish that knowledge of life as it is, so necessary to the writer who would have his work widely recognized. Already he has seen something of the world. Army service carried him into foreign lands and taught him much of men as they are found under varying and trying conditions and in different environments. He has also learned, as all writers must, that many foreign lands can be visited by means of the printed page, and that broad and comprehensive reading will lay the foundation for those fictional ramblings that must sometimes be essayed in the interest of a story character.

As has been said, Mr. Barnard's life was filled with incidents that point toward his literary career. When he was but twelve years of age, he first "appeared in print" on the Boy's page of a weekly newspaper in Montreal. From that time on as he himself says: "My literary career resolved itself very much into the matter of harnessing one's hobby."

"My first short stories to appear in magazine form" he continues, "were published when I was sixteen or seventeen, in a Toronto monthly, which, in spite of this

handicap, has flourished even unto the present day. If I remember aright, this magazine published three of my yarns, including one in which my hero immortalized himself in print by crossing the timbers of a wrecked bridge with 'baited breath.'

Following these early successes, literary zeal was supplanted with a desire for a place in the realm of business. Literary endeavors were relegated to the background, and he set out in pursuit of a fortune. Stock and bond prospectuses, real estate folders, and insurance policies claimed his attention in turn. Finally he became a partner in an insurance brokerage concern.

With the beginning of the war in 1914, came a call from a friend in the publishing business to edit a "minor league" war publication — which with many others of its kind sprang into existence during those hectic days. Perhaps it was that this offer proved to be the spark that revived the literary ambitions which had lain dormant, but at any rate, to quote Mr. Barnard, "Joyfully I flew from the certainties of insurance to the uncertainties of this editing—of which art I knew nothing—and of writing, of which I knew but little more."

The war lasted longer than the magazine, as the long desired opportunity of getting a bit nearer the things about which he was attempting to write, was finally granted and Barnard became a member of the Canadian Expeditionary Forces.

Although rather mild as far as active participation in fighting goes, this overseas' experience has meant much to him since. Here he was given the chance to mingle with men of every type and class and to observe them under many and varied cir-

cumstances. He also saw something of England, France, Belgium, and a small part of Germany, and became acquainted with the characteristics of the inhabitants. But, and it is rather singular, the idea of making use of these experiences in writing did not occur while he was living through them. It remained for a little incident happening on Armistice Day to sow the germ that grew into this idea. This incident I am

going to give to you in Mr. Barnard's own words:

"Armistice night did it!—though, again, I was blissfully unconscious of any shaping of destiny! The good fortune to be in London on that great night of pandemonium, of bliss and tears, of mirth and madness; a simple, yet striking incident at Piccadilly Circus, emerging for but a moment, like a single bubble from the surging tide of humanity — out of these came an idea for a story, insistent, persistent. I simply had to write it.

"Next Sunday morning I showed it to a chum at the hotel where we were staying. He gave it back later.

"'Here's your yarn,' he said. 'It's so darned interesting I forgot you wrote it!'

That counted for a lot.

"Later, I showed it in turn to two other friends, one of them particularly interested in the subject of vocational guidance.

"One—the vocational man—said: 'I don't know much about the writing game, but I'd say you ought to follow it up as a life work.'

"I laughed at that; secretly I was immensely tickled. I had no thought of taking him seriously then.

"The other said—one day as we joggled in an ancient Ford a'long the road from St. Pol to Arras:

"'It's not bad in spots,'—meaning the



LESLIE G. BARNARD

story, not the road, though the remark might have equally applied to it—"but there's a lot wrong with it. I can't just tell you where."

"No, it didn't humble me; it only made me mad! I said to myself then: 'I'll show him yet!'"

"Looking back I allot him a definite place in that trio of friends who must share the responsibility for turning my thoughts to the writing game as a life work.

"Let no one be misled. The judgment of one's friends may be reversed by that higher court in which sit the brethren of the editorial permission. None of these, on being timidly approached via the mail box, seemed to share either the enthusiasm of the two friends or the near-pessimism of the third. They were, almost without exception, much interested, but the theme was not just in their line, and besides it concerned the war, and war stories were speedily becoming a drug on the market, and could I show them something more in line with their needs. That story landed finally in a returned soldiers' publication. The financial returns were not overwhelming, but 'The Edge of the Whirlpool' served its turn.

"But for it I should not be writing."

The war had for Barnard, as it had for many other men, proved to be an opportunity for trying something new.

Returning to Montreal, he found several offers of positions, none of which, however, were just to his fancy.

"While I am debating the matter and waiting," Mr. Barnard says, "I told myself why not try out what I have always wanted to try—the writing game.

"I started, I wrote, I rewrote. The weeks passed into months, and with the exception of a minor acceptance, the literary stream was unruffled by a single pebble of my casting. Three months, I think, of stagnation there were; then an acceptance, and another, and another—just before Christmas time, too. The third reached me in the form of a cheque from the *American Magazine* for \$125.00, in payment for a four thousand word story I had sent them eleven days before."

There in that brief paragraph is a remarkable picture of what every young writer must face. First there is the determination to write—to *thoroughly* try out the possibilities of the profession. Then there are the disappointments—the months when there is no encouragement and when the mail seems to be a continuous hail of rejec-

tions. And then the first few acceptances—a period which may prove dangerous should the writer become over confident and relax his efforts toward the betterment of his work.

But, you say Mr. Barnard won—won in three months. Did he? What about the years of preparation—of experience that had gone before and gone into his writings—and what about that ambition—dormant at times, I admit—that had been a part of him from early boyhood?

From the day the *American Magazine* check arrived, Barnard has had no other idea, than that of making writing—fiction writing—his profession.

"I have never regretted the decision," he says. "There have been lean months, and fat ones; big cheques and small ones; encouragements and disappointments—but my records show a continually expanding number of magazines on my list, in Canada, the United States, and England. They tell me also, that of the thirty-eight stories I wrote in my first year, I have placed thirty-five with reputable magazines. My second year of writing ended last September. The returns, I am satisfied, will show one hundred per cent. sales. The joys of the game are well worth all the energy it costs. However, I am naturally pleased that financially as well, the results show an advance over what I would have had in the positions offered me."

So far, Barnard has confined his efforts to short fiction—short stories and novellettes. He is beginning to consider and to plan longer work, however, and it will not be surprising to see a number of novels, bearing his signature, upon the book shelves in the near future.

That, Leslie G. Barnard, in the short period of two years, has penetrated the mass of disappointments and discouragements that lie in wait for those who seek to tread the highway of success; that he has found the true joy and pleasure to be had from work into which a man puts the best that he has; that he has learned the lesson that everyone who aspires to a literary career must learn, is most ably expressed in this closing paragraph:

"If it were not an uphill fight from the start, there would be no zest in the doing, and no thrill in occasionally stopping for breath on the way up, and looking back in pleasant retrospect upon the lower ground already covered. Nor does one travel the

way unaided. There is the generous comradeship of one's friends; and, not least of all, the delightful relationships with those genial, inexplicable, much-pestered and much-maligned folk, the editors. As a Canadian, I would add this word: that I

have found the American editors, almost without exception, courteous beyond the demands of ordinary politeness, kindly, and genial, inexplicable, much-pestered, and and works beyond the limits of their own land."

WHY I AM WRITING PHOTO-PLAYS

By Ralph Parker Anderson.

I HAVE never sold a photoplay. I have written them, yes, but, marvel of marvels, I have never submitted one to a producer!

I write photoplays because I like to write them, because that is my hobby, my recreation.

I do intend to write, in a year or two years, some photoplays which I will submit to producing companies, but meanwhile I am practising, studying, training, thinking, preparing myself. And I get almost as much enjoyment out of that as I'll get out of letters of acceptance when the time comes!

So many people do not realize that a period of study, of training, must come before the period of performance. I believe that applies particularly to photoplay writing, and that's why I'm writing but not trying to sell. Another point in this connection—the beginners' work is bound to be crude; if, by chance, it is accepted and produced, with its glaring faults, will it not be a blot on the author's record, will it not be an obstacle he will have to overcome? This does not apply, of course, if the writer has the advantage of competent teaching and correction of his faults.

True, I've written and sold stories, articles, biographies, jokes, and what not, but that too is all training for the greater objective—photoplay writing. For, to me, the field of the photoplay is the king of all in the domain of authorship, for it is so versatile, so expressive of the author's thoughts, so wide in its appeal.

Yes, I write photoplays because I like to write them. But also because the act adds to the value of my greatest asset—my brain, for I cannot write photoplays without analyzing human nature, without learning more of life. And because I have an object, a purpose, in view—to become a great photo-

play writer. A man without a purpose is like a boat without a rudder. And because the writing of photoplays teaches me how to express myself. And because it gives me a valuable faculty—to visualize in pictures. And because it adds to my enjoyment in seeing photoplays as produced on the screen. Because it makes me happier. And, last but not least, because I simply can't help it!

The writing of photoplays makes people—real people, my friends and neighbors—more interesting to me. I can more readily sympathize with them. To man, the most interesting of all studies is man, and the photoplay writer must be a careful student of all mankind.

The desire to write photoplays did not come suddenly like a bolt out of the sky. Rather, the desire seems part of my nature, and the desire has grown so that it has been translated into action. The desire has been augmented by a study of current productions, by the inspiring realization that the art is still in its infancy, and by seeing the success of several friends who studied photoplay writing.

As a business, photoplay writing pays splendid returns on small investment. And I might say right here that one of the first investments should be a good course, or book, for it is as essential to the photoplay writer as a saw is to the carpenter.

As a recreation—to the man who loves it, there is no better recreation. As an art, it is a rare combination of the two great arts, literature and the painter's art. As a means of doing a constructive work for the world—could any power be greater than the screen's power to mould character, to cheer the disheartened, to spur ambition, to educate the ignorant?

I'm going to be a GREAT photoplay writer! *Why don't you try, too?*

THOUGHTS ON ENTERING MOTION PICTURE PRODUCTION

By Richard Walton Tully.

WHEN the author conceives a story the impression is purely mental; but once the story takes hold of him he must find means of expressing himself to others, and so the story is born in some particular shape. In the case of the artist, he may decide to use either drawings, paintings, sculpture or bas-relief. In former days the author had only two means of expressing himself, by the written word in a tale, or by the spoken word accompanied by action in a drama.

The producer of a drama on the stage knows that two elements go to make up every play—dialogue and what is technically known as "business." It has long been a well-known fact that plays which abound in action and business have been the most successful and, if joined to this the scenic effects of the particular play are spectacular or interesting, the whole is helped.

It has been my particular field to write and produce plays of pictorial value, i.e., in which beauty of settings and abundance of action are predominant. Consequently, when I came to enter this, my first motion picture production, it occurred to me that I was entering not exactly a new field, but part of an old field.

Moving pictures present a story wholly through business thrown upon the screen, in which are inserted words on the form of sub-titles, when necessary, to carry the plot of the story.

It has been my fortune to do my first work for the screen in conjunction with James Young, the veteran director; and I have found that although the fundamentals of writing for the screen are as above stated, yet the art of scenario and continuity writing requires a technique of its own. This

is due primarily to the peculiar divisions into which the story falls, and the conventions used by the screen instead of the curtain. Still on the whole, the medium for the story is the same as that used upon the regular stage. However, the great advantage of the screen over the spoken stage lies in the annihilation of those two bugbears of the stage dramatist—time and distance. The whole world is thrown open to the screen writer and is at his disposal instantaneously—no "heavy sets," no "rushing stage hands," no "dark changes"—all the time in the world to visit scenes in different countries, to secure manners and customs of the world, to put them on a piece of celluloid and to present them one after another, continuously and without a moment's loss of time. From this standpoint alone the present form of screen story will never be excelled. A moving story of adventure or external reaches its highest phase here, since it combines all the fluidity of the novelist's art with the

graphic representation of the stage. But on the other hand, where the screen story lacks is in devices to show the drama of the inner lift or soul. On the stage, by means of words and tonal qualities, many effects of the psychological values of a story can be produced; this was more notable in the older dramas of the stage, which were written before modern realists insisted on cutting out the soliloquy. The screen has found one device which at present allows the equivalent of the old-time soliloquy; I mean a dissolving insert to show what is passing in the mind of the character affected. From this over-sufficient device alone, I think, some of the recent film stories have derived considerable punch in a subjective way. Let us hope that the eagle-

THE AUTHOR

Richard Walton Tully, the playwright-producer, who for several years has been one of the foremost figures in theatrical circles, has but recently entered the ranks of motion picture producers. Mr. Tully's first picture is the screen production of "The Masquerader," based on the play by John Hunter Booth, and the original novel by Katherine Cecil Thurston. As in the stage presentation, the star of the picture is Guy Bates Post.

Among the list of plays for which Mr. Tully has been responsible are "The Bird of Paradise," "Omar the Tentmaker," and others.

eyed censor will not set forth to suppress this device as unnatural.

One may ask: "Why show the subjective on an objective screen?" I can only answer that I feel that no great art has ever existed in the world except that it was founded on a subjective state which, in contemplating, the beholder immediately identified with his own soul-feeling and thereby got the proper enjoyment or thrill. The joy of the epigram and the verbal badinage so present in the plays of Wilde or Shaw cannot be shown with any relative value upon the screen, although recently I have noted in some of the larger theatres real laughs coming from purely verbal matter—i.e., a feed line and an apt reply—and this without any situation leading up to joke in point. It occurs to me that perhaps directors have been a little too reticent with their titles or screen witticisms in the past, perhaps because real witticism that carried the necessary punch for a laugh are very few and far between and very hard to get.

Recently a new system of obtaining sounds by light and reproducing them by aid of a selenium cell has been invented and from all reports will be practical for projecting real talking pictures. Just what effect this will have on the form of the screen story we cannot tell. It is easy, however, to conjecture the final form of the motion picture which will combine the ease of change of scene of the present film, the fluidity of a marvelous plot, the tenseness of a modern theatrical play's construction, with dialogue to match, all acted in stereoptic projection on a screen that will take the actors approximately in life-sized form. If this condition comes to pass, what a task it will be for the screen dramatists to combine all these different elements into a new form of dramatic expression!

The world is divided up into two classes of people! First, the positive people of action who do things and classify them afterwards, and secondly those scholasticists who classify everything from the past and then endeavor to build up achievements today by definition and pedagogy. For that reason I am inclined to believe that mere terms of screen writing have little to do with the actual making of a good story. The insertion of a close-up per se without regard to its value by any rule of thumb would, I am sure, ruin and not help a story. In other words, the so-called invention of the close-up by an eminent director was nothing but

the thought—here the intense tang of a spectator's interest is so great he should see his character's face more clearly; and so with the lens, a great director brought the face closer to the audience. This close-up was new and yet it was an adaptation of a very well established custom in the real theatre, that of placing opera glasses on the back of orchestra chairs within reach of the dime in the hands of an eager spectator who wished to see the actor's emotions more closely.

The elements of a good story, whether sung as an ode by Hawaiian natives to an accompaniment of calabashes and coconut rattles, or a story half-read, half-acted a-la-Russe, whether fastened on celluloid and shot upon the screen, or given upon the stage by living actors in the form of drama—their fundamental qualities are still the same: to make those who are watching the story, either through eye or ear, throb at its adventure, mourn with its catastrophe, sympathize with its hero or heroine to such an extent that they forget their place in the audience and live for a moment outside themselves in the land of make-believe which yet seems real. Some job at that!

As a newcomer to the arts of the screen I hope to work my way slowly. Whether I can achieve what I should like to do in this new field remains to be seen—but there are three rules of criticism that are fundamental to any artist's attempt in any field—first, what is the workman trying to do; second, has he done it; third, was it worth doing? Inasmuch as I am a tyro I hope I may be excused for stating what I feel may lie ahead of me in the land of the silver sleet even in this rather indefinite fashion. And you will please observe that numbers two and three of the above criticism still remain to be answered.

A FAMOUS ROUND TABLE

The other day an extraordinary group of men gathered about the round table in Macmillan's reception room. Edwin A. Robinson, America's greatest poet, was exchanging books with Vilhjalmur Stefansson, America's greatest explorer. Joseph G. Lomb, who had just delivered the manuscript for a new boys' book, was giving the latest news from d'Annunzio to Padraic Colum, that genius among story-tellers and true lyric poets. Meanwhile E. C. Caswell, the illustrator, was making mental notes for sketches of them all—truly a goodly company.

THE MAKING OF HUMOROUS VERSE

By Robert Lee Straus, M.A.,
Instructor in the University of Cincinnati.

SOME pathetically serious souls have taken pains to point out that we are headed straight for the devil because of our constant desire to be amused. At the expense of seeming sacrilegious, let me point out that this world-old depravity presents a capital opportunity for the writer who can call forth the coveted smile and resounding laughter. The literature of sorrow goes pleading and weeping from one publisher to another; but the literature of joy, of wit, of humor wins its way quickly and brings from the publisher a cheerful check and a cry for more.

Those mirth-killing puritans of today who would make art and letters a final resting-place for all that is bitter and gloomy, ought to be reminded of Hawthorne's statement that we should thank God for our Puritan ancestors,—and also thank Him for every day that removes us further from them. Seriously speaking, there is nothing more tragic than the spectacle of a man without a sense of humor. Such a person, I take it, lacks the stuff of completely-rounded development and can find no place in the sun of this vibrating world; he is irrevocably doomed to suffer self-inflicted tortures.

Humor itself is as broad as the universe. The sportive effusions of writers may be considered but a modern means of expressing the primordial play instinct. After man has attended to his necessary work, it is essential that he relax in order to enjoy the freedom of body and mind which play gives. On the other hand, if man, primitive or modern, does not work, it is obviously imperative that play furnish an outlet for his excess energy. This play instinct is manifest in all creation. Observe the playfulness of a favorite dog or cat, or the "monkey business" of the Simian species. Does not a baby want to be amused day and night? Will not a youngster miss his meals to play a game of ball, and will not many an overgrown youngster kill his grandmother to see the home team wallop a rival aggregation? What kind of art does the tired business man, or the one who isn't so tired, crave? What newspaper would dare omit the joke column as an antidote for the

murders, hold-ups, suicides, accidents, whiskey raids, and other pleasant news of the day? Does anyone ever refuse to hear a comic story or a rare bit of humor? It is related that Lincoln, just before signing the Emancipation Proclamation, told a side-splitting anecdote that made every member of his cabinet roar with laughter. That little piece of human diplomacy put them into a healthy state of mind to weigh and decide a nation's destiny. The greatest intellects have always used humor to relieve the stress and strain of "all this unintelligible world." Life is too serious to be taken seriously at all times. Even God must have a sense of humor, otherwise He would assuredly not have made some of us, or, promptly after finishing creation, made light of the universe.

There is certainly nothing more delightful than the fun of the genius or the poet. Thackeray observes that humor is charming and poetry is charming, but the blending of the two in the same composition is irresistible. Practically all the great poets have left delicious bits of humor in verse, and these evidences of a sense of the ludicrous but serve to convince us of their broad humanity. Indeed, the highest type of humor is the humor that laughs because it loves and loves because it laughs. Chaucer is called the "Father of English Humor" because he was the first to caricature, to burlesque, to ridicule, to laugh heartily at his characters—and yet to love them withal, not in spite of, but because of, their human failings and foibles, their weaknesses and follies. Humor has been characterized by Walter Pater as "the laughter which blends with tears, and even with the subtleties of the imagination, and which, in its most exquisite motives, is one with pity—the laughter of the comedies of Shakespeare, hardly less expressive than his moods of seriousness or solemnity of that deeply stirred soul of sympathy in him, as flowing from which both tears and laughter are alike genuine and contagious."

Many and various have been the attempts to explain humor, but no satisfactory all-inclusive definition has yet been forthcoming.

Perhaps the simplest way to obtain humorous effects is by means of a sudden mirth-provoking surprise:

ROMANCE

You were a lovely creature,
And I was rather bold;
The evening air was mystery,
The moon was growing old.

We met,—Well, who can tell
Just why a sudden fancy springs
From eye to eye, from touch to touch,
Into the heart of things?

We laughed a time and strolled a space,
And suddenly—we kissed;
The breath of lilac on your lips
Perfumed the strange romantic mist.

And I am glad that once we met,
For all was fair with no regret;
We pledged our love by the star-swept sky—
But you were lying, and so was I!

In this little experiment notice that the fun springs from the unexpected turn in the last line. An unlooked-for change of thought or quip occurring at the end therefore, seems to explain many instances of humor. Under this head comes the pun. Obviously, the surprise here consists in the unexpected application or change in meaning of a word.

A NATURE FAKER

The tadpole is a curious beast,
A paradox complete;
For he is but four inches long,
When he has grown four feet.
E. F. Moberly.

His death, which happened in his berth,
At forty-odd befell;
They went and told the sexton, and
The sexton tolled the bell.
Hood, *Faithless Sally Brown*.

Ben Battle was a soldier bold,
And used to war's alarms;
But a cannon-ball took off his legs,
So he laid down his arms!
But when he called on Nelly Gray,
She made him quite a scoff;
And when she saw his wooden legs,
Began to take them off!

"O Nelly Gray! O Nelly Gray!
Is this your love so warm?
The love that loves a scarlet coat,
Should be more uniform!"

Said she, "I loved a soldier once,
For he was blithe and brave;
But I will never have a man
With both legs in the grave!

"Before you had those timber toes,
Your love I did allow,
But then, you know, you stand upon
Another footing now!"

So round his melancholy neck
A rope he did entwine,
And, for his second time in life
Enlisted in the Line!

One end he tied around a beam,
And then removed his pegs,
And as his legs were off,—of course,
He soon was off his legs!

And there he hung till he was dead
As any nail in town,—
For though distress had cut him up,
It could not cut him down!
Hood, *Faithless Nelly Gray*.

Many there are who consider puns the lowest type of humor; but it is well to remember that Shakespeare himself often indulged in the most unrestrained kind of word-play and banter.

Another capital means for securing humor through surprises is the device of *anticlimax*. Any unanticipated transition from the important to the trivial, or from the high to the low, produces a sudden shock which moves to laughter. In this field Pope is the recognized master:

Not louder shrieks to pitying Heaven are cast,
When husbands, or when lapdogs breathe their
last.

The Rape of the Lock.

This day, black omens threat the brightest fair
That e'er deceived a watchful spirit's care;
Some dire disaster, or by force, or slight;
But what, or where, the fates have wrapped in
night.

Whether the nymph shall break Diana's law,
Or some frail china jar receives a flaw;
Or stain her honor, or her new brocade;
Forget her prayers, or miss a masquerade;
Or lose her heart, or necklace at a ball.

Ibid.

Most instances of humor, however, may be traced to a playful sense of the incongruous. Wherever there occurs a disparity between the normal and the abnormal, between the ideal and the real, or between the actual and the fanciful, we are apt to find some form of the humorous. An obvious example is that furnished by the comic section of newspapers. Here some human failing or foible presenting a deviation from the normal is hit upon and made the basis of humorous characterization. By consciously exaggerating this failing or foible, the incongruity is increased still further and the fun thereby enhanced. Exaggeration, indeed, with its inevitable grotesqueness and absurdity, is the only intellectual province in which the people of the United States may be said to be distinctly original. Mark Twain among the writers of prose, and James Russell Lowell, among the poets, are two of its chief exponents.

A REVOLUTIONARY HERO

Old Joe is gone, who saw hot Percy goad
 His slow artillery up the Concord road,
 A tale which grew in wonder year by year;
 As every time he told it, Joe drew near
 To the main fight, till faded and grown gray,
 The original scene to bolder tints gave way;
 Then Joe had heard the foe's scared double-quick
 Beat on stove drum with one uncaptured stick,
 And, ere death came the lengthening tale to lop,
 Himself had fired, and seen a red-coat drop;
 Had Joe lived long enough, that scrambling fight
 Had squared more nearly to his sense of right,
 And vanquished Percy, to complete the tale,
 Had hammered stove for life in Concord jail.

James Russell Lowell.

Incongruity, furthermore, is the basis of excellent humorous effects which result from taking an absurd or trivial idea and treating it with elaborate seriousness, or, conversely, taking a serious idea and treating it in a trivial or ridiculous fashion. One of the most famous pieces dealing with the profound in a ridiculous vein is Swinburne's parody on Tennyson's *Higher Pantheism*:

THE HIGHER PANTHEISM IN A NUTSHELL

One, who is not, we see; but one, whom we see not, is;
 Surely, this is not that; but that is assuredly this.
 What, and wherefore, and whence; for under is over and under;
 If thunder could be without lightning, lightning could be without thunder.
 Doubt is faith in the main; but faith, on the whole, is doubt;
 We cannot believe by proof; but could we believe without?
 Why, and whither, and how? for barley and rye are not clover;
 Neither are straight lines curves; yet over is under and over.
 One and two are not one; but one and nothing is two;
 Truth can hardly be false, if falsehood cannot be true.
 Parallels all things are; yet many of these are askew;
 You are certainly I; but I certainly am not you.
 One, whom we see not, is; and one, who is not, we see;
 Fiddle, we know, is diddle; and diddle, we take it, is dee.

Under this head may be placed the incongruity resulting from understatement:

LITTLE WILLIE

Little Willie hung his sister,
 She was dead before we missed her.
 "Willie's always up to tricks!
 Ain't he cute? He's only six!"

Anonymous.

MARY AMES

Pity now poor Mary Ames,
 Blinded by her brother James;
 Red-hot nails in her eyes he poked—
 I never saw Mary more provoked.

Anonymous.

TENDER-HEARTEDNESS

Little Willie, in best of sashes,
 Fell in the fire and was burned to ashes.
 By and by the room grew chilly,
 But no one liked to poke up Willie.

Col. D. Streamer.

Another type of ludicrous incongruity is found in verses that describe objects in terms the opposite of true:

'TIS MIDNIGHT

'Tis midnight and the setting sun
 Is slowly rising in the west;
 The rapid rivers slowly run,
 The frog is in his downy nest.
 The pensive goat and sportive cow,
 Hilarious, leap from bough to bough.

Anonymous.

'TIS SWEET TO ROAM

'Tis sweet to roam when morning's light
 Resounds across the deep;
 And the crystal song of the woodbine bright
 Hushes the rocks to sleep,
 And the blood-red moon in the blaze of noon
 Is bathed with a crumbling dew,
 And the wolf rings out with a glittering shout,
 To-whit, to-whit, to-whoo!

Anonymous.

W. S. Gilbert, in the *Bab Ballads*, creates his marvelous fun by taking stories of the most ludicrous impossibility and treating them as if they were the most natural proceedings in the world. Of these, *The Yarn of the "Nancy Bell"* has become a classic. Again, an incongruous figure of speech may reduce sentiment to the absurd:

THY HEART

Thy heart is like some icy lake,
 On whose cold brink I stand;
 Oh, buckle on my spirit's skate,
 And lead, thou living saint, the way
 To where the ice is thin—
 That it may break beneath my feet
 And let a lover in!

Anonymous.

Finally, delightful nonsense may be achieved by treating the obvious as a thing obscure:

THE PESSIMIST

Nothing to do but work,
 Nothing to eat but food,
 Nothing to wear but clothes
 To keep one from going nude.

Nothing to breathe but air,
 Quick as a flash 'tis gone;
 Nowhere to fall but off,
 Nowhere to stand but on.

Nothing to comb but hair,
 Nowhere to sleep but in bed,
 Nothing to weep but tears,
 Nothing to bury but dead.

(Continued on page 28)

PROMINENT
PHOTOPLAY
WRITERS



• TOP LEFT Gertrude Atherton GOLDWYN
• TOP RIGHT Samuel Merwin PARAMOUNT
• LOWER LEFT Leroy Scott GOLDWYN
• LOWER RIGHT Anzia Yezierska GOLDWYN

HOW TO ACCEPT CRITICISM

One of a series of Articles on the business side of writing especially prepared for the readers of the Writer's Digest.

By L. Josephine Bridgart,

Writer and Critic.

THERE are a great many writers who ask and even pay for criticism, but comparatively few, I have come to fear, who profit appreciably by it after it is given. I could devote a pretty large volume to anecdotes about writers who asked for an honest opinion and then were furiously angry or deeply hurt when such an opinion was forthcoming.

If you want sympathy seek out some friend who always thinks you right and show him your manuscript. If you want a sincere expression of opinion, go to some person, preferably not an intimate friend, who is known never to say what he does not mean or pay some professional critic with a reputation for honesty to tell you what he thinks of your work. Insincere or undeserved praise may give you pleasure but it will not help you to sell your manuscript. If you cannot bear the pain of having your faults pointed out to you or are so cocksure of yourself that nothing any man can say will alter your opinion of your work, don't waste money or your friends' time. If after all, you do not want criticism, don't ask for it and don't pay for it. Certainly it is not good business sense to pay a man for an opinion and then be very angry because he has been honest enough to risk losing your patronage by giving you just what you have paid him for. It is not good common sense to ask an acquaintance to tell you what he thinks of your story or article or poem and then treat his remarks with contempt or indifference because they are not all praise.

I believe that almost any expression of opinion is valuable, providing it is sincere. We are not writing for ourselves, and what any other person thinks of our work is perhaps of more importance than what we ourselves think of it. To see ourselves as others will see us is the important matter, whether it is a question of a costume or a manuscript. Can the average person follow me without effort? Does my theme stand

out as I hoped it would? Will the average reader be touched by my pathos or amused by my humor? These are questions which may be satisfactorily answered by showing your manuscript to any honest person, representative of the class of readers your story or article or poem is intended to please. Even though the chosen person is timid in expressing an opinion he will unconsciously tell you what you ought to know before you have talked with him many minutes.

I once showed a young girl from the country a specimen of my typewriting. I had just begun to use a typewriter and I rather hungered for approbation. The girl looked at my neat sheets, evidently trying to think of some appropriate and pleasing comment. Then she said enthusiastically: "How lovely and clear your periods are!"

Every graduate of a business college will appreciate the fact that she had unconsciously given me a bit of criticism which I did well to heed. If the young woman who reads your moral uplift story seems especially impressed with how well trained your heroine's butler was, see what you can do toward suppressing the butler.

I once criticised a dainty little sketch about a very feminine young person whom a young man was taking to his mother for inspection. The author wrote us later that our unconscious criticism had been of more value than that we had painstakingly made. He said we evidently thought the young man was taking home his *fiancé*, whereas he was really acting as escort to a beautiful Angora kitten!

If your friend says innocently, "Well, what became of your hero?" when you thought you had allowed the young man to die of fatigue on page 15, you'd better see if page 15 doesn't need rewriting. If he fails even to smile at your culmination of humor, ask yourself if the average reader would "see the point." Will your child's story hold your little brother or daughter? Or does your eager listener grow restless

near the middle or drop asleep against your knee just as you reach your climax? Does your friend's gardener smile over your article on the growing of plums which you had thought so interesting and practicable?

There are a hundred ways in which a writer may obtain a glimpse of his work without asking for a definite expression of opinion. Sooner or later, however, most of us want to hear in so many words what some other person thinks of our efforts. I want to give a word of warning to the writer who is sincerely anxious to know the truth: Don't ask an opinion unless you have some reason to think it will be worth something to you and don't look upon one person's opinion as equivalent to a consensus of opinion from all the intelligent readers in your country and don't reject an opinion after it has been conscientiously given until you have some definite proof that it is worthless. Always be open to suggestions for improving your work, but cling as to a life-preserver to the faith you have in yourself.

I went to college with the fixed belief that I had ability as a writer. I had chosen my profession farther back than I could remember, and all the teachers I had had in primary, grammar and high school had praised my compositions. But when I entered college I encountered an instructor who thought my themes very poor indeed. No matter what the subject, my carefully written papers elicited only adverse comments and poor marks. I tried hard to correct the defects pointed out to me but apparently I made no progress in my instructor's favor. I grew confused and discouraged. Then I began to look into my own case with impartial eyes. I remembered that teachers older and with apparently quite as wide a knowledge of English as my new instructor had praised my work and that I had even sold some articles. I resolved to try one of my themes with that critic before whom my work, if I was to write for publication, must all pass, the editor. To my keen delight the theme sold. My faith in myself was restored.

Later I came into contact with Dr. Krapp, of Columbia University, and his criticisms put new life as well as ideas into me. Every adverse comment he made seemed just, and every word of praise seemed sincere. But suppose I'd allowed myself to be discouraged by the first man, undoubtedly quite as conscientious as Dr. Krapp? I'd have given

up my one great ambition and today I should be working at some uncongenial task instead of happily laying down the law to those whose aspirations and tastes run side by side with my own.

Let your faith in yourself be built upon a common-sense foundation and then consider each criticism dispassionately. Have you in your manuscript, so considered the mistakes pointed out to you? Was your critic right in declaring that you had never studied the principles of style? Is it true that your manuscript cost you only an hour's hasty effort, though you had hoped to sell it to the *Atlantic Monthly* or the *Century*? Was his guess that you had just been reading *Les Miserables* correct? What should concern you is the truth. If you have faults you want to know them. If your work has merit you want to understand where it lies. Listen to each criticism offered you with a mind free from prejudice, always yearning to reach your highest possibilities as a writer and not at all concerned with small jealousies and wounds to your pride. If your critic's adverse comments are well-founded, be grateful for them, make them a part of your working knowledge and attack your next manuscript better equipped than you were before. Test your criticism, not to argue with your critic or to prove to yourself that you know more than he does, but to determine whether or not his comments are justified by the defects and merits in your manuscript.

Let me illustrate what I mean by testing a criticism. A fellow-critic showed me a letter he had received from a courteous patron, asking for an explanation. The patron enclosed a very correct and attractive manuscript and said it was representative of his work in general; yet he had just received a criticism from my colleague, stating that one of his manuscripts was *not correct and inviting*. I pondered the letter for a moment and then it flashed across my mind that in short-hand *not* and *neat* look very much alike. What the critic had said was: "Your manuscript is neat, correct and inviting." The error was the stenographer's.

I once examined a very carefully written and readable manuscript and was disappointed to find that the ending was wholly lacking in point. Apparently the author had the ability to write entertainingly but did not know how to reach a climax. I wrote as helpful a criticism as I could,

wondering a little that so intelligent a man as the writer seemed to be should have tried to write a story with such poor material. In a few days I received an apologetic letter, thanking me for having taken so much pains with so unsatisfactory a manuscript and explaining that the author had neglected to enclose all of the pages. As it happened that the last page I examined formed a sort of conclusion to the narrative I had not guessed that some of the manuscript was missing.

Both of the writers I have just discussed were not only gentlemen but they were sensible. Instead of becoming very indignant at what was manifestly unwarranted criticism they compared their manuscripts with the letters concerning them and so had little difficulty in finding the cause of the discrepancy.

In writing a manuscript that involves knowledge of some special sort of which you have only a limited amount, a word of criticism is often invaluable. A man who has been dean of technology in one of our well-known colleges told me that frequently a sermon was spoiled for him because of some unscientific illustration or statement on the part of the preacher. A doctor told me that some of the stories he read struck him as positively absurd when it came to a scene involving an accident or an illness.

An Episcopalian sister once wrote me, asking that I consult her if I wished to describe anything involving an intimate knowledge of her church. "Recently," she wrote, "a Boston newspaper described a great Episcopalian service, in which 'the acolytes were suspended from the ceiling.' I am sure you would never put an acolyte in so painful a position, but nevertheless you may make a mistake which would spoil your story for an Episcopalian reader if you do not first show it to one of us."

The writer who has a friend willing to glance over a paragraph or a scene or a whole article or story involving knowledge of some special subject will do well to avail himself of this friend's counsel. If we have the spirit of the true artist we want our work to be perfect, even though the matter we are considering involves nothing more vital to our main idea than the setting of a bird's leg or the placing of a candle.

I believe the youngest writer should depend upon himself for all the actual work involved in producing a manuscript for publication. Planning, punctuating, para-

graphing, revising and even the copying may all well be done by the young writer eager to reach his highest possibilities in the realm of authorship. But the most experienced author may profit by criticism. It takes a man with a pretty long neck to get a view of himself from all four sides. Criticism shows us our work as others see it, and if we receive it with open minds, it will free us "frae monie a blunder and foolish notion."

CHICAGO DAILY NEWS CONTEST

In answer to the many queries received at this office, we are pleased to publish at this time, the winners in the \$30,000 Scenario Contest conducted by the *Chicago Daily News*.

The awards as announced by the *Daily News* recently, follow:

FIRST PRIZE, \$10,000

Miss Winifred Kimball, of Apalachicola, Fla.

SECOND PRIZES, \$1,000 EACH

Albert D. Barker, Prospect St., West Bridgewater, Mass.

Kent Curtis, Captiva, Fla.

Anna Blake Mezquida, 969 Pine St., San Francisco, Cal.

P. H. Limberg, Fairmont, Minn.

Elmer J. Allman, 950 N. Laramie Ave., Chicago, Ill.

Brianna Barrett, 9 Dresser St., Newport, R. I.

Rose Cour, 827 Montrose Ave., Chicago, Ill.

Jennie R. Maby, 823 S. 4th St., Pocatello, Idaho.

Joseph F. Hook, Granger, Wash.

Dorothy Bronson, 233 Long Ave., Chicago, Ill.

THIRD PRIZES, \$500 EACH.

Edwin M. Stahle, 230 E. Ohio St., Chicago, Ill.

Florence Drake, Tecumseh, Okla.

Mrs. Larry Byrne, Union Wholesale Library Co.,

Raleigh, N. C.

Mrs. K. C. McIntosh, care Navy Department,

Washington, D. C.

Berton B. Bales, 1314 Starks Bldg., Louisville, Ky.

Harry P. Smith, 333 Greenwich Ave., Green-

wich, Conn.

Marion H. Krebs, 5510 Gates Ave., St. Louis, Mo.

Ada Jack Carver Snell, Minden, La.

Elizabeth Redfield, 150 E. 35th St., New York City.

Wm. Wallace Cook, 603 N. Kalamazoo Ave.,

Marshall, Mich.

Herbert J. Spence, 318 North 10th Ave., East,

Duluth, Minn.

Harry Stahl, 50 W. 4th Ave., Denver, Colo.

Mrs. N. M. Kessler, 3504 N. Lincoln St., Chi-

cago, Ill.

Celeste H. Barman (Mrs. Maurice Strauss), 16

N. South Market St., Chicago, Ill.

Nina Almond, 4 Lasner St., Stanford Univer-

sity, Cal.

Mrs. Cora Jones Davis and Mrs. Maxine Myers,

Alexandria, Va. (Writing under the pen names

of John Marshall and Katherine Harrington.)

W. D. Hoffman, 2034 Lincoln St., Berkeley, Cal.

Mabel A. Coan, 60 Vine St., Wyandotte, Mich.

Helen K. Perry, 3426 Calumet Ave., Chicago, Ill.

Lila E. Dean, Tucson, Ariz.

THE VAUDEVILLE SONG MARKET

By George Elwyn.

PART II.

IN the preceding article, dealing with the opportunities the young song writer of today has to break away from the almost impossible conditions imposed upon him by the legitimate music publisher, it was pointed out that the vaudeville theatre and vaudeville artist beckons with welcoming hand the song and lyric writers who show possibilities, "signs of life," or the vaudeville "sense."

Acquiring this so-called vaudeville "sense" is nothing to become alarmed over, and only means the acquisition of the "mechanics" by which a song for the stage is constructed. If, heretofore, while attending your local vaudeville theatre, you sat back in your seat and merely listened to the singers of songs for pleasure, without bothering yourself to "dope out" the whys and wherefores, the following suggestions may from now on permit you to attend these performances and see things through different eyes, for I will try to bring to your attention a few of the elementary laws governing the sale of vaudeville songs and material.

The young writer will do well to "lay off" the hackneyed "love stuff," unless a truly beautiful or a newer idea is set forth in an exceptional manner. We have had the moon and croon, and arms and charms served to us over and over until we're weary and uninterested. The lyrics with good, clean laughs are the first demand, and writers with an attitude for expressing comedy situations with a "punch" in their verses and choruses will find a warm welcome for their efforts.

Last month I mentioned that before writing, a writer must possess a *real idea* to build on. Here I want to take you behind the footlights for a few moments and whisper to you a little "inside dope" on some of the famous songs of famous headliners who have made vaudeville history. If you will trouble to look these songs up, you will discover that all of them had corking *ideas* propelling them to recognition.

A short time ago, Miss Belle Baker, nationally famous, retired temporarily from vaudeville. In due time Miss Baker (a married woman, using her maiden name for stage purposes) became the mother of a chubby little baby boy. Shortly after, Miss Baker was again booked into the Palace Theatre, New York, for a return showing. Most every one wondered—some being quite skeptical—if Miss Baker, now being a mother, could "come back." At the opening performance Miss Baker sang a song, prepared for the occasion, named "Welcome Stranger!" The lyric told of the little stranger who had come into her life, how she cherished it, and would watch over and pray for it night and day! The theme, greatest of all—mother love—swayed and gripped that audience! At the conclusion the house rocked! The *idea* was a master-stroke. Presented as it was, it hit between the eyes, and "tied the show in a knot," completely stopping proceedings until the artist finally had to beg off with a thankful, pleading speech. From then on she was "solid," with her future never in doubt. Supposing she had chosen to sing instead "Twinkle, Twinkle, Little Star," or some other such twaddle? But no; someone had used his brains, and here an old theme was capitalized in a striking, startling, heart-gripping manner.

Miss Grace La Rue, Miss Rae Samuels, Miss Irene Franklin, Eva Tanguay, Venita Gould, Nora Bayes, and others I might mention are what we term as our "big-time" women "singles." Each of them depends almost entirely for the success of her act on the numbers she can get to sing which possess that "something" about them which grips an audience. These artists, having "arrived" at the top, can reasonably be credited with extraordinary ability. But, with all their natural genius for putting numbers over the footlights, they are helpless with a poor song. Each has her own original style of "delivery," and the daily and principal worry of each is to secure "hit" numbers as good or surpass-

ing the songs about ready for the discard.

Miss Eva Tanguay, I venture to say, has spent thousands of dollars on songs, trying to secure a sure-fire successor to her world-famous "I Don't Care!" A fortune awaits the writer who can supply it. The dynamic Eva is perhaps the only woman in the world who can put this sort of a number over, but it is that very fact which should assist writers in creating other such sensational lyric-ideas especially for her. She is at present playing the "Pantages Circuit." Anyone can see her for the purpose of submitting songs.

Some professional writers of songs for the stage allow vaudeville artists to examine a song, whether submitted or written to order. Others demand one-half of the price-down. In either case, the artist must pay fully for same before singing on the stage, unless installment payments are arranged for, which is the case generally with lesser grade acts.

It is a perplexing fact, but often a song that sounds "great" on the piano in a demonstrating room "goes flat" when finally sung on the stage before an audience. By the same token, there have been songs memorized half-heartedly, or "sandwiched in the act" by an artist because of friendship for some writer—and for countless other reasons—that have at once turned out to be immense hits. Here is a striking instance of this fact. It has since turned out to be too much of a strike for the author of this overnight, sensational song hit!

No doubt, you have all seen or heard the famous comedian—not overlooking his seven little ones—Eddie Foy. Well, Mr. Foy's eldest son, Bryan Foy, by reason of his twenty-one year's "bringing up" in the atmosphere of the theatre, has turned out to be rather a clever writer of stage songs and material. A short time ago, Bryan worked on the bill with two men, friends of his, who called their act "Mr. Gallagher and Mr. Shean." One morning, after watching the men work, Bryan "doped out" a little idea for the two men that developed into a "topical" song, which was also named "Mr. Gallagher and Mr. Shean." Bryan, thinking his efforts merely a pleasing little thing, gave it outright to his two friends, thereby making his big mistake. For, the very first time the men sang it, the song not only made a "big splash"—it was a positive riot! Overnight, this num-

ber brought the men into the recognition they sought. And by the time you read these lines, the song itself, under the title given, will have been published and on the market. Bryan should have retained the publication rights. This song will furnish the new writer with the finest kind of an example of what is really wanted in the way of vaudeville comedy songs.

As in all things, the new writer must use judgment, and his observations must give him a "bead" on what kind of songs vaudeville artists demand. One would not try to sell a comedy cross-fire song suitable for two men to a high-class women singer specializing in ballads. Just as a writer must read a certain magazine he intends writing for in order to get a line on what it wants, just so must a writer of songs acquire by observation his knowledge of what vaudeville singers need.

The writer will find the folks of the theatre the easiest people in the world to approach. They will gladly listen to what he has to offer, will make appointments to meet him at their hotel, or, in the larger cities, will accompany the writer to a music publisher's branch office where a sound-proof demonstrating room and a piano will be found at the artist's disposal. Or, in the case of no music with the lyrics, they will read and examine and consider the possibilities of the lyric separately. The hotel probably affords the best place to catch an artist. All cities have their "theatrical" hotels" where artists usually stop, and here you find many acts gathered in the lobby before or after the show. Upon acquaintance, one act will gladly "tip off" the writer as to just who they think is looking for new songs and material. Any writer offering comedy stuff will not be allowed to escape! Comedy in any form is the hardest thing for an artist to procure. Any good, clean comedy song or dialogue or situation will find almost an instant purchaser among the folks of the stage.

If you wish to offer a song with music in manuscript form, there usually is a pianist around who will play it for you. If you can play it yourself, best of all. Or if you have a friend who will learn your number well and do it for you, well and good. But the wily automobile salesman wouldn't try to demonstrate a machine that was too full of oil and smoked, sputtered or back-fired. No more should a new song

be demonstrated by an incompetent pianist who "murders" or "butchers" the melody, or plays in any but a smooth and flowing manner. Singers have special vocal "ranges" of their own, therefore a pianist who can transpose—who can raise or lower the pitch of the melody—is often of very great assistance.

A tune, or the music to lyrics, while adding considerably, *if properly done*, is not absolutely necessary if the idea and words are good. Unless a writer is acquainted with a composer in whom he has great faith—someone whom he knows has previously composed specially good music of a similar kind—he had better not kill the chances of good lyrics by burdening them with indifferent accompaniment. Not one so-called composer in fifty has the slightest intimation of the kind of melody that should be thought out for a comedy lyric. The music and lyrics are—or, let us say, should be—affinities! Each should be incomplete without the other, and each should support the other. A composer, merely hired to "set" a tune to words, generally has no other interest than to collect as quickly as possible. He may hit it right, but more often it will be just a tune, and no more.

The melody and words, then, traveling hand in hand, should reinforce each other. If the words be humorous, the melody should assume the same identical "mood" and thereby "humor" the lyrics, making for an impressionable whole. The composer to whom you would pay good money for the music might recognize and possess ability to "get" this idea exactly—but again, the chances are he would miss. Here a trusted collaborator is invaluable.

Take the song, for example, "I Love a Lassie," made famous by Harry Lauder. The whimsical, captivating little melody and the words are mated to each other perfectly, and each seems inseparable from the other. Had these words, by any chance, had other than the present melody set to them, I greatly doubt if this gem of a song would have reached its present world-wide popularity.

Therefore, the writer of lyrics might do better by selling his product *sans* music, allowing the performer to take care of the music part of it. Nine times out of ten, the artist, upon taking a strong liking to the lyrics, and upon memorizing them, will soon evolve a tune of his or her own

to fit the words. These original melodies, coming naturally and smoothly, lend themselves to the artist's individuality and personality, and incidentally please the artist to a greater degree, putting him or her in better "sympathy" with the creation, and thereby enabling the artist to "sell" it across the footlights with more assurance and certainty. Remembering also that the artist lives among and is constantly surrounded with clever professional musicians, who fully understand vaudeville's needs, the artist is in a position to obtain one who can instantly jot down the artist's own melody, set an accompaniment and orchestrate it in short order.

Ballads are more or less a drug on the vaudeville market, but, like everything else, you never can tell. Yours may be the long delayed and sought for "sob" number, and there's always the fact that—well, someone might like it!

As there are over one hundred thousand people in the show business, with the season drawing to a close, and the majority of them already thinking about new material for next season, the present moment is the time to brush up some of those pet ideas you have been nursing. The big buyers of songs and material next season will be the men and women "singles" and the singing, talking, and dancing teams on the smaller circuits which I mentioned in the previous article. The three and four people acts will all need special songs and talk. For instance, if they are doing a "rural" skit, with songs and music, a clever "rube" or "hick" song with comedy catch-lines or laughable situations will be almost certain of selling to an act of this kind. Then there are the quartettes, who buy exclusive songs.

The bigger your ideas, and the bigger the fish you go after, the greater your compensation. Also, be a salesman! Especially so as you have the easiest people in the world to talk to and become acquainted with. They will all assist you. I don't mean literally that they are "easy" and gullible—but they are "regulars" and will not devour you on sight. If they can't use your stuff, at least they will point out to you exactly why they can't, what the remedy is, in their opinion, and send you on your way glowing, thankful that you have had the pleasure of meeting them! And how many editors have time to do this for you? (I wonder if that last will pass the

ensor?) The beginning writer must not overlook the opportunities to have his stuff "put on" at his home city local amateur shows, either given by school, church, fraternal, or other organizations. This is all sound practical experience, for there is no teacher—and also pleasure—in the world like that of creating something in your imagination and then seeing and hearing it produced in the reality.

As an afterthought, let me conclude by suggesting that a writer, once having acquired the knack of creating songs for the stage, can follow up this advantage by learning to connect two or more songs with snappy dialogue, clever talk, or pertinent situations, which would be a complete vaudeville act, or "vehicle." Twelve to fifteen minutes running time is sufficient for an act.

I know of one prolific writer who has

written and "produced" many acts. At present over a dozen of them are on the road, working steadily, bringing him in a steady royalty income of not less than fifty dollars a week *each*, the larger of them more.

Therefore, again I repeat, attend the theater with new purpose, listen to the seemingly impromptu nifties and patter with new understanding, knowing that someone has "sweat blood" to create them, analyze, criticise, render to shreds the songs and ideas—and then try your hand. Who knows but what some day we will be surprised to note that you have stuck out your shingle on little old Broadway—the heart and source of nearly all things theatrical—on which, in bright gold letters, under your enlightening cognomen, will appear the following: "Vaudeville Author and Producer."

THE OPEN DOOR AND THE TYRO

By Michael De Musis,

Staff writer for Screenart Pictures.

IN recent years, the producers of motion pictures have been hobnobbing after novels, plays, and short stories; even poems, to picturize. The screen versions of these literary forms were at first a decided success. The people delighted to see in shadows across the silver sheet what they read in books or heard spoken on the stage. Then their interest began to lag; they were disappointed; what they saw in pictures was not what they read or heard spoken in words. Half the magnanimity, the power that drew and held them spell-bound was lost in the transversion. The story, to fit screen requirements, had to be altered. These alterations affected the story such that it lost its former attractiveness, and so disgusted the people.

Eventually, these same producers have come to the conclusion that if they want their industry to thrive, they must give the public what it wants. It is true that at times the merits of a photoplay were secondary compared to an eminent author's name as a box-office advertisement. But the picture fans will no longer tolerate being fooled by such haberdashery. They do

not care a piffle whether John Jones, the trolly conductor, or James Oliver Curwood, the great novelist, writes their screen stories, if the stories themselves are of exceptional entertainment value. Gradually the big men behind the guns have come to realize these things: that to receive big returns they must please the people; that to please the people they must present good stories; to present good stories they must procure good writers; and to get good writers they must pay big—which they do. Their prices are a temptation.

All of which goes to show that the writer has come into his own. He is now recognized as an important factor, in fact, *the* most important. The entire success of the photodrama centers on him. The door of opportunity has swung wide open for him, and the threshold of success is waiting to be treaded upon by his feet.

It cannot be over-emphasized that the story is what counts; more so the "original" because it is written exclusively for the screen. The photoplay differs greatly from the spoken drama in that its medium of expression is action; of the stage-play,

words. In changing a stage-play to a picture, much of the beauty is destroyed because both are two separate, distinct forms of art. Therefore, it can easily be seen why the "original" is given the preference; that it conforms more closely with the requisites of the photodrama.

The door, as I have said, is open to all. But few there are who are privileged to enter. Those who are familiar with the technique of writing screen drama comprise the chosen few. The scenarist's profession is like all other professions. It has to be learned. And he who aspires to write picturizable stories will never make a success unless he is acquainted with "the tricks of his trade."

My message is to the misled tyro who finds it an impossibility to have his efforts accepted. First of all, my dear beginner, I would caution you against following the lines of least resistance—as most amateurs are apt to do—and write up on all the taboo stuff, that upon which producers and the board of censors have put a ban, some of it for moral reasons, and much of it because it has been worked over and over again that it has begun to become a bore to public taste. Avoid all hackneyed plots. By this I do not mean that you cannot take an old theme, and by working it out in a novel way or by inserting a new twist make it a different story altogether. Some of the best stories have been written in this way.

Work honestly and earnestly. Do not be carried away by illusive day-dreams. Back of them may lie the germ of some plot you have seen or heard and you will be writing the same old stuff all over again. Write life as it is, and get all your ideas from it. You can do it! Nothing like the word "can't" must be a barrier to your aspirations. Whenever you come across a plot-germ do not be impatient to dash it off. Do not sit down and scribble an unintelligible jumble of ideas. Wait awhile, ponder and think hard enough, and you will be surprised how your idea will materialize and shape itself into the form of a worth-while story.

Another great fault, which I think you can improve on, my dear young friend the novice, is the way in which you write out your plots. You have a great tendency to disguise your ideas under the mask of flowery language. If you could only be

made to realize that simplicity of style would improve a hundredfold your chances of success in your field of endeavor, ah!—then maybe you would take my advice. The editors who read your stories are only human. Think what miserable lives they would lead if they had to swim day after day thru scripts covered with eye-straining words, which have to be looked at twice and delved on a little before one could catch their meanings! I do not wish to give the mistaken impression that editors are low-brows; I am merely emphasizing the fact that jaw-breaking words are of little value in conveying the merits of a movie plot. If ever you will have to make a choice between floweriness and simplicity, choose the later. You will find it reaches out to the masses—that the former is intelligible only in exclusive circles.

Remember! Action is the opus of a moving picture. Action and suspense, these are the essentials. Action may be mental as well as physical. And, as much as you wish to succeed, do not neglect conflict, a struggle of some kind between your characters which persists to the very ending. Keep your audience guessing, make them laugh, weep, hate, love, and sympathize; move in them as much of their emotions as you can. But one final precaution: do not neglect the happy ending. The laborer and the tired business man comprise the majority of your audiences. After a hard day's work they go to the movies to be enjoyed, not to be reminded of their troubles or to see the tragic. A bitter taste after they leave the theatre is the last thing they would tolerate. They are willing to love, fight, weep, and sympathize with your characters, but in the finis, a triumph they would most relinquish in their hearts is to see the hero and heroine in each others arms, with a live-happily-forever-after future before them. And another thing: never let evil triumph over virtue. You will be making the greatest mistake of your life.

Above all things, work hard, never say "quit," for you're bound to get there if you've got the grit.

Carey Wilson, recently made associate editor of the Goldwyn scenario department, has been writing for the screen only a year and a half; but in that time he has sold eleven stories. His latest is "This Way Out," which Goldwyn will film.

A FREE LANCE ON THE WING

II. PLOTTING IN PARIS

By Henry Albert Phillips.

TRAVELING is a constant inspiration to some writers. They go about with a note-book in hand and employ every leisure minute like the busy bee and sit up late of night scratching off reams of "copy!" These people always carry me back to my school days and those paragons who always had their tasks correct and improved each shining hour in well-doing and were unaffectionately known as "teacher's pets." I hated teacher's pets! I suppose it was because I was lazy and mischievous and contrary. And so it is now in the school of life, I dislike model people and model writers because they wear those shining virtues I do not possess.

Despite all I promised myself and my family that I was going to do, I find myself relapsing into balmy dreams when my foot touches European terra firma. I sit down to my typewriter with a disturbing consciousness that Europe is just outside my window, *waiting* for me to come out and woo her, and desert my wife and family and principles! I get to thinking and dreaming, and writing appears such a silly thing in the face of this other passion. Why, one can write anywhere—except here. Nine times out of ten I sigh and sneak out!

What would you do under the circumstances?

* * * * *

But is all this stuff our more industrious writers scribble down good "story" material? What we are looking for as writers of *fiction* is something with a story to it, a thrill in it!! A photographic description of the St. Gothard Pass or an essay on a trip up the Rhine on a day in June nicely written down in one's diary or a letter home is all right enough, but it is quite outside our province. We want to know what hap-

pened on the Rhine that day in June or what thrilling co-incident came to pass—meaning innocently, St. Gothard Pass? There are finer descriptions written of all the earth's beauty spots than we can hope to equal, and like the flowers that bloom in the spring tra-la, they have nothing to do with the case of fiction.

Then a story flew into my brain that might have been suggested by the facts, but its component parts were fiction. It might be interesting to the student to note just

how this story was suggested, inspired, evolved and completely plotted. It is also another reply to the question, "How is the Free Lance going to make his salt and buy his sugar?"

Well, as usual we begin plotting by a little *thought*, we ruminate on the psychology of the situation and its characters. Aboard ship there were several people of a romantic turn of mind who had never been abroad, but who had so idealized foreign

lands that they must become nothing short of a sublimated Elysium Field. These yearning souls craved Romance—but not at home, that was a bit too commonplace. You know, the kind who go about blowing bubbles and vainly grasping at the shining castles they see reflected therein. Thus the opportunities about them are trod under foot or discarded. There was the *theme* of my story, the something-to-think-about in it that every story should contain.

There was no such one romantic person aboard, but several. I made a composite character as the hero of my plot. I shall call my romanticist Claude which seems in the mood and key of my proposed story. I shall have him hail from Flatbush—which with Hoboken, Yonkers, Hohokus, and other

Mr. Phillips, who is spending several months in the various capitals of Europe, gathering inspiration and material to add to his already well-filled storehouse, is giving us in this series some of the impressions that a writer finds while traveling. The next article will be "How I Wrote a Photoplay in London." Later we will hear of his experiences in Vienna, Berlin, Hamburg, and other cities.

Upon Mr. Phillips' return home we hope to persuade him to write another series of articles similar to that on Photodrama, which appeared in these columns. For the benefit of those who were unable to secure this entire Photodrama series, we are glad to announce that it will soon be published in book form.

THE EDITOR.

suburbs of the Metropolis enjoy a dash of sophisticated city contempt. It is popularly supposed that Romance may die there but can scarcely be expected to be born there. Claude lived there but his eyes had always been fixed steadily upon Paris! At last he was on his way. France is sighted. Paris the Golden is just beyond!

We delve among the passengers aboard ship for our other characters. We must find a villain and his accomplice and a heroine. Here is the Brute in the person of the man of huge proportions who looked to Claude as though he might have escaped from Sing-Sing for the purpose of taking this trip abroad. His accomplice will be his blonde wife with whom he was seen drinking cocktails and smoking cigarettes. Our heroine is none other than a shrinking little Missionary from the suburbs of Akron, Ohio, on her way to persuade the brutal Turks in Armenia to desist in their depredations.

Now here's the point to be remembered. Our story is going to be serio-comic. We are going to see and feel things, not as they are but as they *appear to be* through the eyes, emotions and imagination of Claude. For Claude takes things at their external value only. The man *looks* the Brute, the woman with him looks like his accomplice and the little Missionary looks the good, sweet maid in distress.

Aboard the train from Havre to Paris, the Brute reveals a monster revolver strapped about his body. Mrs. Brute reveals laughingly a double-barreled Derringer secreted in her handbag! The Missionary likes these people and the Brute fancies the Missionary. What is more natural than that the Brute should entice the Missionary to stop at his hotel?

Claude, now glowing with a Sir Galahad spirit, resolves to save her! He has his taxi follow theirs from the Gare du Nord and they fetch up at a small pension hotel way in the depths of the crooked Boissy d'Anglais. It was well that he had come—but it was self-evident that he was not welcome, except to the Missionary in a small degree. He hears the Brute arranging for a sightseeing tour that night. Claude will follow them of course. The Madeleine Church is near and they enter. Claude sees a disreputable man approach them inside. Mrs. Brute hands him something. Aha—the plot thickens! This is a French crook and accomplice! What is more evident than

when the French crook is invited to dine with them at the little hotel?

Claude goes to his room to ruminat. When he comes downstairs he learns that the Brutes, the crook and his Missionary have gone out. He wanders the streets in despair. Then he sits up half the night waiting for the return of one whom he suspects he will never see again. True enough, the Brutes come in *without* her! He knows where she probably is—yes, in the morgue!

In Paris they exhibit the suicides and murdered ones in iced chambers sitting grotesquely in chairs like dummies who do not know how to act. Here Claude did not find his Missionary, but none other than the French crook with a double hole through his body that palpably came from a double-barreled Derringer. Claude communicated his suspicions to the police who accompanied him to the little hotel in Boissy d'Anglais. He will wring the horrid truth from their mocking lips! And what do they find but the police already in possession of the hotel!

But what is it all about? Here is the key to the enigma, dear Reader. The Brutes are not brutes at all, nor from the East Side of New York City, but rather simple folk from Indiana. The husband has made a pile of money and they are returning to the small hotel where they had once honeymooned. The Missionary was an international crook who preyed on ocean voyagers, gaining their sympathy and an inside view of their available treasure. When the Indianians had gone out that night she had plundered their room. The Indianians suspected Claude, whose actions had been to them suspicious from the first. The Frenchman they had met in the Madeleine had been a poor starving devil to whom they had given a square meal, after which he had stolen the little woman's gun and gone to the Seine and shot himself!

Claude is somewhat disillusioned and his conversion to American Romance is complete when he meets on his return voyage the same young woman he had fancied on the way over but thought married and hopelessly French and proposes to her, only to learn that she lived just around the corner from him—in Flatbush! . . . Next—"How I Wrote a Photoplay in London."

Henry Albert Phillips.

THE more interest you put into your submitted story, the larger will be the interest borne by the publisher's cheque.—J. L. P.

INTERVIEWS—AND HOW TO GET THEM

By William John Shannon.

ALL that is written consists of observation or experience which may be that of yourself or another. If your own experience has not given you a mint of valuable information or feature material, go get an interesting man by the coat lapel and make him answer certain questions. That is the best and surest way of getting the desired information for a feature article.

THE NEWS INTERVIEW.

There are three types of interviews—the news interview, the personal interview and the ghost interview. The most common of the three, of course, is the straight news interview. We have evidence of it daily in the press. News just happens and reporters gather the facts from those with whom it is concerned. In a straight news interview, the personal pronoun "I" never appears. The interview depends rather upon the gist of facts and statistics. What the man has to say, not how he says it, is the center of interest in this type of interview. In other words, it is merely a recital of cold facts, unemotionally told. Description or fine writing has no place in the straight news interview. People want to know facts. What, who, how, when, where and why are the questions that must be answered. The human interest element does not enter into it at all. That is left for the feature story, the basis of which is its emotional structure, or, in newspaper parlance, "sob stuff."

THE PERSONAL INTERVIEW.

The second form of interview is the personal interview, in which the subject gives his opinions on certain topics of interest to certain classes of readers. When election time comes around a reporter goes to John Jones and asks him what kind of an alderman he will make. Description of the subject's personal appearance, his good qualities and the opinions of his friends about his character, are all embodied in the personal interview.

When there is an eclipse coming, all the newspapers send reporters to a college that boasts an astronomer and ask for his views

on the subject. As the public will naturally be interested in astronomy for the moment, newspapers take advantage of this fact and send their men to interview an authority on astral phenomena.

If you yourself have not traveled in far Cathay, perhaps you can find someone who has. You do not have to write romance all the time. An interview with a prominent business man who has just returned from Brazil, ought to furnish you with plenty of material for a good article on the export business with the South American republics. You can obtain reams of feature material from a man who has just come from a labor conference in Geneva. A banker back from Russia ought to have some interesting views on what the Soviet Government is doing for the country. Newspapers simply devour stuff on conditions there.

But, you protest, how can you know when big men arrive in town? Through the passenger lists in the shipping offices, through the columns of the daily papers, which publish the arrival of passengers from foreign shores, from apparently insignificant items in the newspapers. There are any number of clues for you just waiting to be followed up and developed into timely, salable articles. These are merely suggestions for your guidance. Constant perusal of the daily papers will furnish you with a mint of ideas for feature articles.

THE GHOST INTERVIEW.

The third form, and one that is having great vogue with the newspapers and magazines of national circulation, is the ghost interview. In order to secure a ghost story, it is necessary to go to a man just returned from Germany, and interview him on financial conditions in that country. You get the facts and write the article, for he is a business man and not a professional writer. After the article is written, take or send it to him for reading and his signature. The article is then printed in a magazine over his name.

This form of anonymous writing, which is not very conducive to fame for the

writer, is widely practiced by the leading newspapers and magazines. The staff, or "hack," writers do the real interviewing and writing, but to the person interviewed goes the literary credit and no pay. Of late, though, many staff writers are coming into their own and having their articles and interviews published over their own names. Some of them have actually gained fame along with the monetary consideration for their efforts. Less than a century ago the best literature of the time appeared anonymously in the pages of the *Edinburgh Review*. Now authors' names, provided they are established, have a certain commercial value and the articles published over them are considered authoritative. But many magazines persist in sticking to the ghost story, prepared by the professional writer, and published over the name of some big man of affairs. They believe that the advertising and news-stand value of a big name must always be taken into consideration. But to the poor hack remains the trying dissemination of the big man's material and the proper organization of it into at least a plausible semblance of a story. It is trying, but the experience is well worth the effort.

CHOICE OF TOPIC.

Most people, contrary to the general opinion, like to be interviewed. It sort of gratifies their sense of vanity. They like to see their names in the paper and to be quoted. Every man possesses certain opinions or beliefs which he wishes to spread. His pet hobbies and fads are absorbingly interesting to him and it is not difficult to get him to talk for publication. But the interviewer must naturally choose his theme with care. A painful domestic tragedy or a personal scandal will naturally be a cold proposition for a reporter to get any information on. People like to keep their innermost secrets and domestic difficulties from the notoriety of the press. It is evident that a man, who has been found to be married and living with two wives under the same roof, will be reluctant to discuss his own opinions about his domestic affairs. So choose your topic with care.

ABOLISH THE NOTEBOOK.

The person interviewed will often speak very rapidly and will wander from his subject. Do not make the mistake of "pulling" a notebook. Most people are more self-conscious when talking for publication and

will purposely conceal some highly interesting information that they would otherwise bring out if not reminded of the fact that what they are saying is to be printed. A successful interviewer must cultivate his memory so that he can recall a person's exact words without taking notes.

In obtaining an interview story, a writer should bear in mind a number of points regarding interviewing in general. In advance of meeting your subject it is usually good practice to prepare a set of questions by which you hope to elicit the desired information. It is unwise to "trust to luck" for questions to ask when in the presence of the subject. The interviewer, in order to get material that will be of interest to his readers, must first ask himself: "What would my readers ask this man if they had a chance to talk to him about this particular topic?" Your questions should be those that the reader would like to have answered. And if you prepare and ask intelligent questions, you will raise yourself that much more in the esteem of the subject. To be able to ask sensible and practical questions is half the difficulty of getting the knowledge you seek.

USES OF THE QUESTIONNAIRE.

Another way of getting information, if the subject or subjects are too far away to permit a personal interview, is to prepare a questionnaire and mail it to them with a request that they fill it out and return to you. When all of the questions are in, it is not a difficult matter to compile and compare your material and write your article accordingly.

It is certainly good etiquette to make an appointment with the person to be interviewed, either by telephone or by letter, before calling. Do not drop in unexpectedly on the subject. Give him a chance to prepare for your coming. That is a small courtesy he will appreciate.

ANECDOTES ILLUSTRATE IDEAS.

The information contained in an article obtained through an interview is the result of the questions you ask. Get the subject to tell a story, to explain or illustrate a point. Stories and anecdotes help to make clear the most intricate thoughts. Lincoln always had an anecdote or story to illustrate his point, and no interviewer ever left that great statesman and misquoted him. Lincoln's yarns always brought out his point most forcibly.

And another important thing to remember: The more you know about the subject on which you are seeking an interview, the better the questions you will ask. The person interviewed naturally thinks the reporter has a little knowledge of his favorite subject and possesses the average

amount of intelligence. Do not arouse his contempt by asking foolish and impractical questions. It gratifies a man's vanity to think that he knows a little more than others about a certain subject, but even his patience can be taxed to the limit with nonsensical questions.

SANCTUM TALKS

A series of articles on Short Story Writing, intended as a guide for those who want to know more about this interesting and profitable phase of the writing profession.

By James Knapp Reeve.

Founder and Former Editor of The Editor Magazine.

I AM writing in the effort to make clear to the readers of the WRITER'S DIGEST the essential facts in regard to copyrights and the method of copyrighting in the United States. Many requests for such information come to the Query Department of this magazine and others directly to myself. A large portion of these show a peculiar misunderstanding on the part of writers as to what may be copyrighted.

I sometimes receive manuscripts upon which the word "Copyrighted," with the date, is typed. Other manuscripts come with the query as to whether they should be copyrighted before being offered for publication. Some writers even state that they desire the copyright before sending their manuscripts out for acceptance so that they will not be robbed of their ideas by dishonest publishers.

Now let me take up this last point first: Any writer who is so suspicious of the honesty of publishers that he cannot trust his manuscript to them without hedging himself about with such protection, would be wise to abandon the writing game at once. My own experience has taught me that editors and publishers are not only honest but generous in their dealings with writers, and one who starts in with a groundwork of suspicion and lack of confidence will not get very far.

Both the writers who put the word "copyright" on their manuscripts, and those who ask to have their work copyrighted before it is offered for publication, are ignorant of the fact that ordinary literary material, intended for publication, cannot be copyrighted until such publication actually has been made.

The first step necessary in securing copyright is to publish the work, with the copyright notice. Then immediately upon publication, two copies of the work must be sent to the Register of Copyrights, at Washington (with the fee of \$1.00) and an application for registration, form for which will be furnished on application to the copyright office.

In the case of books, the affidavit must show that the type-setting, printing, and binding have been performed within the United States. This is commonly attended to by the publisher, and unless there is some specific agreement to the contrary, the copyright is entered in the name of the publisher.

But it is in respect to contributions to periodicals that the readers of the WRITER'S DIGEST are mainly interested: When a manuscript is sold to a periodical, the sale usually carries all rights. The magazine will obtain copyright under the general copyright of the publication. It is then the complete owner. It may syndicate the composition, resell it, use it in book form, as a photoplay, in fact do anything that an owner may do with his own literary property. But the author cannot copyright a magazine contribution until it has been published, and then not under his own name unless there is a specific agreement to that end.

But since the development of the photoplay it has been quite common for an author to reserve his picture rights. Most publishers in buying material will permit this, and it may be accomplished by merely typing at the head of the first page, "Motion picture rights reserved." But even if this were not done, the majority of publishers

will permit an author to resell his picture rights for his own interest after the story is published.

Other rights, such as book rights and serial rights may be reserved by the author in the same manner. But I do not consider it well, especially for a new writer, to encumber his work with these restrictions. He may pretty safely leave all these matters in the hands of his publisher.

There are certain classes of work that may be copyrighted by the author: These include lectures, sermons, etc., which are to be delivered orally and not published; dramatic or musical compositions, and copyright may be obtained upon such by sending one complete manuscript or typewritten copy of the work to the copyright office as above, with fee.

Motion picture photoplays may also be copyrighted by the author: With these a title and description, with one print taken from each scene or act, must be sent. But should any of the above subsequently be published, a second deposit of printed copies must be made for registration and a second fee paid.

In the bulletin sent out by the copyright office, which may be obtained without charge upon application, it is expressly stated that "Manuscripts of novels or other prose works, poems, words of a song, etc., or any works legally designated a 'book', should not be sent to this office before they have been printed and published, as the law does not permit registration of such unpublished work. Such manuscripts are protected under the common law and nobody has a right to use them without the consent of the owner."

Writers who wish complete information regarding copyright laws should address the Register of Copyrights, Library of Congress, Washington, D. C., asking for Bulletin No. 14.

It is reported that Henry Kitchell Webster has discovered a new Chicago writer, a novelist with a hundred thousand word manuscript ready to offer for publication. Mr. Webster's endorsement ought to go a long way, for he is an exacting critic and knows a story when he sees it.

His own novel on which he has been at work for a year or more will not appear until late next fall.

THE MAKING OF HUMOROUS VERSE

(Continued from page 13)

Nothing to sing but songs,
Ah, well, alas! alack!
Nowhere to go but out,
Nowhere to come but back.

Nothing to see but sights,
Nothing to quench but thirst,
Nothing to have but what we've got;
Thus thro' life we are cursed.

Nothing to strike but a gait;
Everything moves that goes.
Nothing at all but common sense
Can ever withstand these woes.
Ben King.

Many are the varieties of humor. The following catalogue devised by W. S. Lilly will serve to show how rich is the field and how various the types:

- | | |
|----------------|----------------------|
| 1. Humor | 11. Buffoonery |
| 2. Wit | 12. Mimicry |
| 3. Irony | 13. The Comical |
| 4. Satire | 14. The Farcical |
| 5. Sarcasm | 15. The Burlesque |
| 6. Parody | 16. The Grotesque |
| 7. Bulls | 17. Alliteration |
| 8. Puns | 18. Conundrums |
| 9. Banter | 19. Charades |
| 10. Caricature | 20. Practical Joking |

To these may be added the diverting creations of nonsense verse, society verse, and whimsical verse, each with its several oddities of conception, of form, or of sense. A brief study of the nature and application in verse of the more important forms of humor, furnishes one of the most fascinating chapters in poetic criticism and reveals many unexpected possibilities for the creation of delightful fun and nonsense.

There can be no question that one of the surest indications of genuine common-sense is a sense of nonsense. It is hardly possible that a person laugh at the abnormal without first knowing the normal, or that he comprehend the illogical without first understanding the logical. It is the keenest intellects that have the finest sense of humor, and no poet, old or young, famous or unknown, need be ashamed to create a hearty laugh that makes the whole world kin.

DISCOURAGED writer, paste this anonymous slogan on your scribbling-desk: "A hen doesn't quit scratching just because the worms are scarce!"—J. L. P.

SYNDICATING TO THE SUNDAY SUPPLEMENTS

A series of articles taking up every phase of securing, writing, and marketing stories for the Sunday Newspaper Supplement—a most interesting and profitable phase of the writing profession—and one that offers unlimited opportunity.

By Felix J. Koch

Contributor to the Leading Papers of the Country.

ADDITIONAL MECHANICS OF THE SYNDICATE ARTICLE

OTHER matters concerning the actual mechanics of one's manuscript warrant the beginner's close attention.

Naturally, the author's name and postal address must be placed in the upper right hand corner of the manuscript. You can type this, but by and by you will get a seal, similar to a notary's punch seal, whereby, with a simple press of the hand, you can emboss this at that point of the page. Thus there can be no confusing it with the actual reading matter, and embossing adds a certain richness to your page.

A seal of this sort, of nicked metal and lasting for life, can be had in almost any big city, within twenty-four hours of the time of leaving the inscription wished for it, for not to exceed five dollars at most.

Beyond this point, the story of the mechanics of the manuscripts for syndicating resolves itself to an aggregation of suggestions as to details.

Thus, for one—and we come to this point again, later on—an author, while preparing his manuscript, should recall that it is infinitely easier to sell a six-page article than a seven-page one; that editors rebel at long, heavy articles before they as much as read the titles to these. Five-page articles—fifteen hundred words, or a trifle less, as a result of space given on the first page to the title, subhead and name of the author, and, on the last page, through bringing the article to its conclusion some distance from the base of that page, seems to be THE preferred size.

When these articles have been finished, they must be re-read, for typographical errors, particularly, of course.

Where too many slips occur in a page; where—with some of us—three corrections stand out visibly, prominently, on any one page, that page must be copied and the new

form inserted, before the article may go out.

Duly ship-shape along these lines, the article is folded in three, as described, the third with the title—the “top third” men call it—on the outside, the bottom third folded over and facing it upon the middle third. With such folding, the editor, drawing the manuscript from its envelope, is greeted with its title and sub-title, pleasingly grouped at page top-tenter at once.

First appearances count very much indeed in winning an editor to even consider a manuscript.

Bookkeeping on the manuscripts issued necessitates, next, that the manuscript be given its file name—a condensation of the title used on the opening page.

PUTTIN' UP TURKEY WATTLES AND ROOSTER COMBS

the story of the unique industry thriving in certain sections where many turkeys are killed for the Thanksgiving board, will resolve itself the TURKEY-WATTLE INDUS, when marked on the rear of each manuscript on this theme, and at the top of the proper filing cards kept at home.

Keeping the records of the manuscripts, as they're issued—in fact the very matter of issuing them, their pictures and return postage and return envelopes along, are matters of such vital importance as to warrant pages to themselves in good turn, and so can be but lightly touched upon here.

It should, in fact, suffice for the moment to state that the set of twelve, or whatever other number of copies the author may have had made in this way, is now ready to have the illustrations, postage for return, and return envelopes added, and the budget be considered ready to mail.

That then completes, for the time being, the story of syndicating type-scripts, as such.

Some men deviate from this procedure by writing but one copy of the article at the outset, and then mimeographing as many copies of this as they may desire to place in the mails.

Where they do this form of syndicating, it isn't very long before they prefer investing in their own mimeographing machine, or equivalent device, to having the work done by so-called addressing concerns, who also deviate from their more familiar lines to provide such service, where desired.

A good duplicating device, of the simpler sort—fitted with a rubber band, coated with a composition arranged to draw the ink from the original typescript—sells, in Cincinnati, just now at twenty-five dollars. Additional sheets of the rubber, where these are desired, come at five dollars.

With these devices, the author or his aide take, say page one of the original manuscript, as written on the ordinary typewriter, just as before, and place it, face down, on the coated band. The preparation draws the ink off the letters and into itself.

In two minutes one is ready to withdraw that mother-sheet and make the copies. You lay your sheet of blank paper onto the inked area, press it down for two seconds, raise it, and the copy is yours!

Seventy-five copies can be made of an impression, according to experts with the machine.

Wash off the band, and in a few minutes you may repeat work with page two; so on, to the end of the manuscript.

Only, a mimeographed copy is a mimeographed copy, just as a printed imitation of typewriting is PRINT, and is recognized as such every time.

Editors who should know have often told us that the effect on opening an envelope and meeting such a manuscript is very much the same as produced by meeting a ware with which the market is being flooded, and which is being produced in the largest practicable quantities, at a minimum price.

Personally, we taboo the mimeographed manuscript.

Saving time—when copies come quickly and clearly, which we've never found them to *always* do in any instrument we have tested—is about all that can be said in its defense.

If we should resort to it at all, which is very doubtful—the remote possibility be-

ing the need of filling the mails with many copies of an article in less time than having these reduced to printer's proofs would require—we would very much prefer to have the professional multi-letter folk do the work involved, to attempting it in the study ourselves.

In every big city, the country over, there are concerns who will make copies of type-written material for who-so-ever will pay their rates, and this within twenty-four to forty-eight hours of the time of receipt of the copy, according to the work which may be ahead.

For a five-page article of the sort indicated—you then supplying the stationery—one Cincinnati concern charges \$12.50 for a hundred copies, delivered at your door.

We hold no brief for concerns of the sort, but it is our experience, and that of many editors who confess to turning down "mimeo." copy on sight, that the work of such professionals stands many hundred times the chance of *perusal*, at least, over copies drawn in the office or, more often, the author's home.

Where we must syndicate broadcast, where we wish to put out many scores, sometimes hundreds of copies of one and the same article in record time, we—and all other men engaged in this kind of work—resort to printer's proofs.

Printer's proofs, it will be recalled, are the long strips of cheap white paper on which printed matter, set in type, is "proofed," or tested out, for such errors as may have escaped the linotyper's or the printer's eye before.

To lay eyes a strip of printer's proof is just a sheet of rough white paper, on which a part of a column, or, at the most, a column, of such newly-set material has been allowed to make its imprint. The printing of the proof is rarely done in the press. Instead, an ink-roller is run across a pad of printer's ink, to wet it well; then the roller is run down the face of the type, and then a strip of the proof paper—often moistened a little, to insure good impressions—is placed on this and then smoothed over the letter-tips, either with a hand-mallet, or, quite as often, with another printer's roller.

Making a proof takes longer to tell of than perform, once the type has been prepared.

You run the roller across the ink-pad and down the face of the type; you lay the

dampened paper on this; you pass the roller over once more, and the finished proof is ready to lift, or be "pulled."

Errors stand out, in these proofs, as they do not in the type. Corrections are made as they are discovered there. Then the corrected galley goes into the form, in the press, and, by and by, the printed work that is to be the finished product of the stated print-room emerges, ready for the reading world.

With the syndicate writer, needing at most a hundred, sometimes two hundred copies of his manuscripts, for there are geographical bounds which limit the syndicate article field, as will be shown—things do not go quite so far.

The writer arranges with the nearest printer to deliver to him the required number of proofs. The printer "sets up" the material, makes the first proof, sends it to the author for correction, or, to save time, corrects it himself—with cheaper work.

Then, according to these corrections, changes in the type are made.

That work done, a boy about the shop is set to "pulling" proofs. He lays a sheet of the paper on the type, having first run the ink-roller across it. He smoothes over and presses down the sheet with a big wooden mallet or roller. Then he withdraws the paper, lays it aside, and repeats the process, on and on, until holding whatever number of proofs may be desired.

Proofs are mailed the client, be he anywhere in the United States, at a rate of two ounces for a cent. Five cents, at most ten, will carry almost the largest lot of proofs any one article will require.

The cost to the author for this work varies with printers, of course. In Cincinnati, one leading concern, will furnish an author with one hundred printer's proofs of his script, within two days of receiving the work, for \$3.00. Additional proofs represent almost only the time of the boy pulling these—the paper used is so cheap as to mean next to nothing at all—and so every additional hundred proofs come to about \$1.00, mailed to any address in the country.

Where a beginner cannot afford having printer's proofs made—where he hardly cares to risk an expenditure of the sort at just this time, another method of obtaining printer's proofs of one's articles is frequently employed.

This is to arrange with some newspaper which has used enough of the man's special work to be willing to bind itself in this way, to "give proofs, free of charge," it is called.

The man then prepares his article on the typewriter, as in every other case. He probably makes the carbons for extra-good customers, too.

He then takes one copy of the article to the editor agreeing to the arrangement, placing, however, a "release date"—or date of publication—at its head. This date is usually set two weeks after the time of printing, so that copies of the proofs will reach the most distant client in abundant time to receive space in the issue of the date assigned.

The editor sends the article to his press-room.

It is set up in type—the work is called—exactly as though to be used next day.

Only, instead of going into the form for the big presses just then, it is taken to one side, and proofs are "pulled," as with the material in the job printshop before described.

A time is set, a day or so after the time material has been left with the editor, when the author may call for the proofs.

Usually he leaves a small *honorarium* for the boy who pulls the proofs—outside the regular line of his work; ever so often, if he is wise, he will leave a substantial gift for the editor, or some trinket for his "kiddies" at home, besides.

The proofs are folded three times over, when they, too, fit a manuscript or legal envelope, and are ready for the mails.

On the given release date—never before, for all papers respect these "releases" now—newspapers wishing to use the article are likely to publish it in their columns. Heedless of the fact that it appeared elsewhere before, other papers may publish it even many weeks after.

The home newspaper, the one printing the proofs in exchange for the article, given it without cost whatever, publishes on that release date as well.

Where an author can arrange with some newspaper to "pull proofs" for him, on this basis, the contract possesses a great many advantages for him, of course.

For little more than the price of the paper and the carbon used to make the

(Continued on page 39)

The Writer's Digest

A Monthly Journal on Writing Photoplays,
Short Stories, Poems, Popular Songs, Etc.

J. P. GARLOUGH Editor

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VOLUME II. MAY, 1922. NUMBER 6.

The big photoplay contest is over and what is in all probability the largest prize paid for a scenario in a competition of this kind has been awarded.

It is most interesting to note that this prize, the \$10,000 check offered by the *Chicago Daily News* has **Opportunity.** been won by an amateur writer living in a village of less than 3,000 inhabitants.

Only one of the thirty-one prize winners has ever sold a scenario, and all of them are truly amateur writers. There is much encouragement for the beginner in that statement, for this was not a purely amateur contest. Many professional writers submitted stories, and as the judges were not permitted to learn the identity of the authors of any of the stories, it was impossible for them to discriminate against the professional.

The prize-winning scenario was for several of the contestants the first story that they have completed. Their success has caused them to resolve to finish other stories soon. In the case of one young woman, the announcement a week previous that she was within the first forty, proved

to be a sufficient incentive for the writing of a second scenario.

To the beginner who has a tendency toward being easily discouraged, we suggest that when rejection slips are thickest, he remember the *Chicago Daily News* Contest. Yes, there is opportunity (and big opportunity it is indeed) for the beginning writer.

BOOKS FOR EDITORS

The *Louisville Times* has come out with an editorial condemnation for the post-war fictionist—at least for such fictionists as write with “slimy pens.”—In contrast to these seamy-side specialists, the editor fairly revels in the happy atmosphere of Sabatini’s “Scaramouche.” In conclusion, he says: “Lit by the gloomy fires of the French Revolution, enriched with a thrilling story and a master touch it is a book *what is a book*, the sort of novel that was intended.”

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of the WRITER'S DIGEST, published monthly at Cincinnati, Ohio, for April 1, 1922.

STATE OF OHIO,
COUNTY OF HAMILTON } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Jay P. Garlough, who, having been duly sworn according to law, deposes and says that he is the Editor of the WRITER'S DIGEST, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher—EDWARD ROSENTHAL.....Cincinnati, O.
Editor—JAY P. GARLOUGH.....Cincinnati, O.
Managing Editor—W. L. GORDON.....Cincinnati, O.
Business Manager—G. J. WEBER.....Cincinnati, O.

2. That the owners are: Edward Rosenthal, Cincinnati, Ohio.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders, who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Sworn to and subscribed before me this 16th day of March, 1922.

[SEAL]

JAY P. GARLOUGH, Editor.
SAMUEL ROTTER.
My commission expires November 16, 1923.

BETTER ENGLISH

This department is intended as an aid to the writer who is striving to improve his English. From month to month it will include correct synonyms—rhyming words—correct spelling—rules on correct usage, etc., etc. Communications to this department will be welcome.

CHOOSING YOUR WORDS

By ROBERT C. SCHIMMEL.

IF you would be a word-mason, one who captivates through the combination of words that he creates, then you must have at your command not a few hackneyed expressions but hundreds of words that lend life and vigor to what you say and write. Your power to speak intelligently and to write with vividness depends without doubt on your vocabulary. If you have but a few words at your command—and words at that which others, careless in speech, are constantly using—you cannot hope to express yourself in the best possible way. Self-cultivation enters in at this point.

On examination you will find yourself possessed of two vocabularies, one a reading vocabulary, the other a working vocabulary. The first consists of words that your reading has acquainted you with, words that you know the meaning of just well enough not to have your train of thought interrupted when you encounter them. These words, unlike those of your working vocabulary of everyday words, you seldom use because they are a bit new to you. Resolve the next time you come to one of these that you will write it down, along with the definition that you have obtained from the Dictionary, in a little note-book kept for the purpose. The first chance you get USE that word. In such a manner the words that have belonged to your reading vocabulary will be transferred to your working vocabulary and you will soon come to know the satisfaction that arises from an ability to speak and write exactly what you mean. Three new words mastered every day will mean a fine total addition to your vocabulary.

Unfortunately we have in English no supreme court to which questions concern-

ing our language can be referred. There is, then, no book that the tyro can turn to, no book to which he can refer that settles all questions concerning Good Usage (the practice of the better writers of the present day). The source of authority is, of course, the Dictionary and the writings of the master stylists, but it is well to bear in mind that the Dictionary settles no questions. Usually a word is pointed out to be a vulgarism, a colloquialism, a provincialism, or an archaism, but no stand is taken that makes it possible for the reader to decide whether a word is really in Good Usage or not. The neophyte, then, who wishes to enlarge his vocabulary and to find words worthy of being added to that vocabulary must turn to the better writers of the present day for enlightenment. Association with educated people is the first step to a fuller, broader, purer vocabulary, and these authors are for the most part educated, at least in word-masonry. They are capable of instructing.

By studying these masters one soon comes to the conclusion that there are many words in the language that, even though they are worth while in themselves, are so often used that their force has long since been spent. Such words as *large-small*, *fast-slow*, *light-dark*, and *good*, and *bad* are used only with discretion and care by master word-masons. Why? Because the sin in these words and their like lies not in their vagueness but in the fact that they apply equally well to many other words. Thus we speak of a large house, a large dog, a large engine, or a good boy, a good automobile, or a good pen. Words like *case*, *animal*, *affair*, and *building* belong in the same category. Building covers house, bungalow, garage, tenement, shack,

NEXT MONTH

IMPROPRIETIES.

What is acceptable in language and what is not. Vulgarisms — Provincialisms — Colloquialisms.

edifice, mansion, and hovel. Animal can mean any beast from a fox to an hippopotamus. Verbs like *walk, go, look, think,* and *work* are also vague. How did he go? Did he hasten, amble, slouch, hobble, saunter, or loiter? Close scrutiny will disclose the fact that masters will avoid the one vague word that covers a multitude of variations in meaning. To improve your vocabulary strive patiently to use that word and that word only that describes your impressions or emotions. Avoid vagueness.

As Americans we love exaggeration and this quality of bravado often creeps without our realization into our everyday speech and writing. Superlatives seem to be the only words capable of expressing our simplest feelings. Other words too, capable of strong emphasis, we use out of their proper places. Without reason we speak of articles as being *gorgeous* or call people *marvelous* or tack on the adjectives *lovely, elegant, fine,* and *grand* to objects little deserving such praise. The danger of using words of this kind inopportunistly and too often is at once apparent to the experienced writer; the result of their too frequent use is to rob them of any force whatever when they are used to express true emphasis. For you know and I know that anything to which we are accustomed seems always commonplace. In order to make your word-masonry tell, use only those expressions that are without bluster and pretension when objects requiring such descriptions are in the foreground. Your hearer or reader will then, when he finds a powerful word or a superlative in your speech or pages, realize that you wish to create emphasis and will recognize the power of the word. Professor Greenough, of Harvard, has said: "A cinder in the eye may be annoying, certainly; but it is not hideous, awful, terrible, horrid, abominable, excruciating, ghastly, or infernal. We must learn to like without loving, adoring, or worshipping, and to dislike without hating, detesting, loathing, or abominating."

Most amateurs make the mistake of infusing into their compositions, narrative or otherwise, an element that is best described by the epithet "flowery." These misguided ones believe that they are not really doing well unless they describe all things human with words and phrases that bring up memories of Laura Jean Libbey. Thus ordinary men and women have to be called "ladies and gentlemen," and instead of

merely going to bed they have to "retire." An ordinary dusty traveling man becomes with them "a knight of the grip" who instead of eating a hearty meal "partakes of a bountiful repast" and instead of being worn out with his labors is "fatigued." The ridiculous side of such a diction is at once apparent. There is no reason why we should write in a manner different from the way in which we talk. If you have the glorious habit of rugged speech then write that way. No writer ever suffered because he described homely, everyday events in a homely, everyday manner. An author is a master word-mason when he realizes that certain words are in harmony with certain word structures. How strange a southern mansion would appear with Gothic windows!

By all means avoid trite and hackneyed expressions, words and phrases that have been so long in certain combinations that the very sight of them reminds of past generations. When you are endeavoring to be critical in speech or narrative guide away from "grips the hearer" and "cannot fail to impress." In letters find some other ending than "Thanking you in advance" and "Hoping you are the same." In description rule out "not a sound broke the stillness" and "stretched away in the distance." Forget these stale phrases ever existed when you come to writing narrative, "poor, but honest," "sadder, but wiser," and "suiting action to words." These few illustrations will serve to point out what is meant by triteness. Avoid, then, the commonplace in writing and in speech, bearing in mind that stilted expressions used to avoid a trite phrase are quite as bad as the fault you are endeavoring to rule out. Try to strike a happy medium. Be natural. Make use of your own mentality and SAY WHAT YOU MEAN. This is possible if you have sufficient words at your control.

Strive to increase your vocabulary and to use well those words you already possess, and after a time the ideas that once remained sealed in your mind because you could not give them expression through the medium of speech and writing, will come forth so well dressed that you yourself will be surprised. Patience in the art of word-masonry will have accomplished what seemed to you at first impossible.

The most telling climax to your story is the ability to read later: "We are pleased to accept for publication, etc."—J. L. P.

THE SONGWRITER'S DEN

A Department Devoted to Song Writing and Song Writers

Conducted by C. S. Millspaugh

*If you have a question for the Song Editor please observe the following rules:
Address all inquiries to The Song Editor, care The Writer's Digest, Buller Building, Cincinnati, Ohio.
All questions will be answered through these columns. Songs or manuscripts will not be returned
unless a self-addressed stamped envelope is enclosed.*

SONG WRITING IN GENERAL

By Fred Keats.

A PHASE of the song writing game today is the growing frequency with which vaudeville singers write songs and win acceptances. A good song written by a clever vaudeville artist is preferred by publishers to a song of equal, or even superior, merit written by an unknown private citizen. This is natural. The publisher is taking as few chances as possible, and the more free advertising he can secure, the greater his willingness to issue a promising song. The private citizen can offer little or no free advertising, while the vaudeville singer will sing his own song with zest before many thousands weekly—a valuable form of advertising much coveted by publishers.

Fortunately for our "private citizen," the number of vaudeville singing song-writers is as yet comparatively small, for most vaudevillians have neither the time nor facilities for song writing, to say nothing of the natural aptitude required if a really acceptable song is to be turned out—and here let it be said that publishers are more particular and critical than they were in the days of "Down Went McGinty."

We often read remarks by disgruntled and disappointed song writers that the songs of today are a "bunch of junk." This is far too sweeping an assertion, for very creditable songs have been appearing week after week, and in the aggregate the quality of today's popular offerings is equal, and sometimes superior, to that of the larger part of yesterday's output. Anyone not satisfied with "Whispering," "Bye Lo," "Dear Heart," "Love Nest," "Hold Me," "Broadway Rose," "Japanese Sandman," and "Oh, What A Pal Was Mary," will never be satisfied with anything but the imaginary charms of "Those good old days." It is true that not so many popular romantic ballads are in evidence today. Music with

more "zip" and movement for dancing purposes is in demand. People have not settled back on their heels yet from their wartime restiveness. But we are gradually—very gradually—getting back to less jazzy stuff. The waltz has taken on a new lease of life, and there is no knowing what we'll find ourselves singing as time rolls on.

Some aspiring composers find it difficult to produce satisfactory, up-to-the-minute fox trot songs. It seems to be beyond their musical temperament, therefore it might be wise for them to confine themselves to less baffling forms. To do otherwise is perhaps a waste of time. The natural fox trot writer can put it all over them and leave them tied to the post. It probably never occurs to them to find out what their particular bent is and make a specialty of it. We all do one thing better than anything else—and that is precisely the thing that many misguided ones fail to cultivate, but go flitting instead from garden to garden, looking for the elusive golden apple. The song game is not an easy game, and it does not pay to indulge in lost motion.

Speaking of lost motion, another thing that does not pay is the sending of your songs to the big New York publishers unless they are very meritorious, with a crackerjack lyric and music that grips and holds on like a bulldog. Smaller publishers may take a chance with songs a trifle less distinctive, but even they will demand standard stuff, well arranged, although when it comes to publishing their own efforts it will be frequently noted that they are not quite so particular—which is, of course, perfectly natural and no business of yours or mine.

Another example of lost motion is the mailing of manuscript to what I must class as "a mere name and address"—or, in other words, to some person unknown, who is

down on somebody's printed list as a music publisher, when as a matter of fact he should not be dignified by that title, his publishing having consisted of one, perhaps two, songs of his own, and his desires being far removed from the expensive joy of publishing the music of somebody else.

The mailing of manuscripts is worth much preliminary thought and investigation. Not one in one thousand does it properly. First, it must be borne in mind that the publisher must be relieved of all annoyance. He must not be required to address a return wrapper or envelope for your rejected music, even though you have enclosed the return postage. He must not even be required to lick the postage stamps. Of course, he has a clerk to do all this, but that makes no difference. Do the right thing.

If you respect your own manuscript, don't mail it rolled. Don't send it folded across the middle of the page so as to fit a square envelope, for after three trips that fold will act like a well-oiled hinge, and the music will refuse to stand upright on the piano, with the natural result that the "tryer out" will swear as it falls over on him—and your chance may be gone. If you can't mail the manuscript flat, in a large, full music size envelope, then let the fold be *down* the centre of the page, from top to bottom (not across); and use an oblong envelope. The music will then at least not flop over on the player. All folding, however, soon produces a crack in the paper, and then one must go through the wearisome job of recopying the song. If full-size music paper is too long for the envelopes you are able to secure, use orchestra size paper (9 x 12) and reduce its size still further by trimming half an inch off bottom and side. Some writers rule their own paper, and use a size about 9 x 11. This is a better size for mailing flat, and as they use a good quality of twenty-four-pound paper, they rarely have to recopy their music on account of wear. Ordinary, commercial ruled music paper is poor stuff for the songwriter's business. It soils easily, tears easily, and is out of commission before it has been to six publishers.

It is good business to have a rubber stamp made of your name and address, and of a size suitable for all purposes. This can go on the upper left-hand corner of all envelopes you send out, and in the center of all envelopes you enclose for return. This is a great labor-saver, and anyone who knows what a lot of time is consumed pre-

paring envelopes will appreciate it. Some writers have as many as twelve songs in the mails all the time. The one-song-man stands a slim chance of getting anywhere. He will be old and grey before many publishers know he is on the map, for an average of two weeks must be allowed for the return of a song. Some publishers return in a week or less, some take a whole month, and in this last case it is advisable to send a polite note of inquiry after three weeks have elapsed, for songs do sometimes have a way of getting mislaid if not gone after in good time.

Always keep a neat record of your song submittals and date of mailing—also a record of how much postage used, if you like to keep statistics. One certainly blows in quite a little "jack" on those postage stamps! The Postmaster General ought to be very grateful to song writers for helping him the way they do!

The most business-like song writers keep a record by name of song, listing underneath the names of the publishers it has gone to, and another record by name of publisher, listing underneath the name of all the songs sent to him. This is done on a 3 x 5 file card, which is filed in an alphabetical index. Many writers also store away all the current song hits they can get, for very often the perusal of an old song of merit will set a writer off with an idea that will bear no resemblance whatever to the song that gave him the inspiration. This is a perfectly legitimate way of stirring up one's thoughts and imagination, and it is freely resorted to by all kinds and conditions of men who have to make a living with the children of their brain.

If you've got the goods and can keep at it patiently, you will stumble on an opening in the fence sometime and go through with a whoop. What you may find when you've got through the Lord only knows—maybe \$10,000 royalty, or \$35 cash—or \$1.98 and a law suit.

Just a gamble—that's all. And sport? The late lamented "Teddy" never had better.

The Song Editor's Answers

F. B., *Richfield*.—Permit me to compliment you upon your excellent poems. They are superb, possessing splendid lines, a combination of pathos and humor that is appealing, absolutely fresh ideas, and excellent construction and development. Apparently you possess unusual

(Continued on page 60)

THE WRITER'S FORUM

NEWS FROM OUR READERS

Conducted by John Patten.

In writing to the forum, kindly address all letters to the Forum Editor, care THE WRITER'S DIGEST, Butler Building, Cincinnati, Ohio. And remember, the Forum wants to hear from you on any subject of interest to writers.

CORRECT: Quite correct. We agree emphatically! These writer folk are busy people. They don't seem to stop for wind or weather. How pleasant it would be, this beautiful April morning, to go for a stroll along the bluffs, that overlook the Ohio, where it winds its way down to Dixie, and there to lose one's self in those reveries induced by a perfect day in spring!

But instead, we are in duty bound to chronicle, in a small fashion, the activities of the aforementioned writer folk. This being the case, we find ourselves entered in a game of "where they lead, we needs must follow."

The sunshine isn't all without however, for we at least have the consolation of knowing that a surprise is in store for the Editor. In fact, we are already chuckling (inwardly) at the expression bound to appear when he learns that he is to be deprived of the excuse for his monthly lecture on promptness. So much, however, for the editors. We have promised to give them a respite this month, for, from the appearance of the entries arriving in the contest announced last month, we would say that they will occupy the spotlight next month.

At last we have stirred up an answer to our challenge. Montgomery, Alabama, has come forward and stated a few reasons why; here is the letter:

"Montgomery, Alabama, has a character whom they dub a 'genius,' this person is John Proctor Mills, a modest, retiring young fellow, who plays, sings, writes verse, and music, is very deft with the brush and colors, raises flowers, and is considered one of the foremost teachers of piano and singing in the state; but to see him on the street you would never suspect him of anything even ordinary, for eccentricities are foreign to his makeup. He's just one bunch of kindness for everyone in all walks of life. Just last week he was appointed as a representative and cor-

respondent for the *Musical Courier* of New York, having served *Musical America*, of New York, for ten years, and *Music News*, of Chicago, for two years. Amongst his recent songs are 'Sing, Joyous Heart,' words and music are both his work, written for and accepted by Mme. Frieda Hempel, and published by Gamble Hinged Music Co., of Chicago; 'Love Smiled' was written for Mlles. Rosa Ponsells and Lucrezia Bori, and 'Mem'ries Divine' written by request of Mme. Marie Kern Mullen, of Chicago, these two songs being published by Meritoire Musique Maison, 120 Clay St., this city. Very complimentary letters have been received from some of the greatest singers, among them Sig. Giovanni Martinelli, who says: 'I received your two new songs and while I thank you for your kindness, I am very pleased to tell you that I like them immensely. I shall sing them in some of my concerts.' And still he wears the same size hat, gloves, overcoat, and shoes, and best of all, the same kindly greetings for all he meets. What ails him?

Very cordially,

Jean Moulins."

Good for Montgomery. And now, what about some of the rest of you. Surely you will not sit back, cloaked in modesty, while Montgomery thus, easily walks off with the prize.

* * *

Michael V. Simko, an old friend of the DIGEST, has written us an interesting letter. In it he gives a number of market tips that may be of value to other readers. Here is the letter:

BRIDGEPORT, CONN., 3-4-22.

Dear Forum Editor:

It seems that the industrial depression has diverted every idler to plodding the trail that leads to Olympus. For every editor pleads "full up." *St. Nicholas*, *Boy's Life*, *Boy's Magazine*, *Boy's World*, *Young People's Paper*, *Boy's Comrade* have all

complained that they were too over-supplied to consider a serial story.

Child Life, Chicago, write that they are over-stocked with stories and verse, but would consider some children's plays and material for their "Outdoor Sports" department. The editors are very courteous.

Screenland, Hollywood, Cal., is using fiction now that does not have to be of the movie type. They write that stories should not exceed 3,500 words, and serials 15,000 words.

New Fiction Publishing Corporation is now located at 9 East 40th St., New York.

Baptist Boys and Girls, Nashville, Tenn., comes out now in two issues: "*The Boy's Weekly*" and "*The Girl's Weekly*."

The New England Homestead, Springfield, Mass., is very prompt in dealing with manuscripts. They pay about \$4.00 per thousand words a little after publication. A marked copy is sent.

The Target, 420 Plum St., Cincinnati, Ohio, recently paid me \$3.00 for a three-hundred word article and two photographs.

Boy's World, Elgin, Ill., *Baptist Boys and Girls*, Nashville, Tenn., *Boy's Comrade*, St. Louis, Mo., *Young People's Paper*, Philadelphia, Pa., *Young People's Weekly*, Elgin, Ill., *The Junior World*, Philadelphia, Pa., all pay about the same, \$4.00 per thousand words. I find that they prefer photographs with gloss finish.

Permit me to add that I have had the following stories published: a golf story, "The Miracle Slice" in the August *Boy's Comrade*, St. Louis, Mo.; "The Muskrat Venture," in the February *Young People's Paper*, Philadelphia; "The Fiaming Freight," a six chapter serial story, began in the March 5th issue of *Young People's Paper*, also; "The Unfinished Race," a bicycle story, in the January 14th number of *The New England Homestead*, Springfield, Mass.; "Roy's Gas Attack," in the February *Junior Joys*, Kansas City, Mo.; "The Shark and the Shingle," in the March 19th *Baptist Boys and Girls*, Nashville, Tenn.; a bicycle story, "The Mysterious Rider," formerly published in *The Boy's Magazine*, Smethport, Pa., is now among the contents of the *Physical Fitness* volume of the Father and Son Library, just off the press. *The Target*, Cincinnati, Ohio, for February 18th, has two of my brief articles: "Noah's Pet" and "An Unusual Clock."

Pardon me for taking up so much of your space, but in closing I would like to say

that we are considering organizing a writer's club and I would be pleased to hear from any of your readers who chance to make Bridgeport, Conn., their native city.

Wishing the DIGEST continued prosperity, I remain,

Sincerely yours,

MICHAEL V. SIMKO.

99 Grant St., Bridgeport, Conn.

* * *

And while on the subject of letters here is another in answer to a suggestion which appeared in the March issue:

The National League of Literary Clubs

Mr. Sidney suggested an interesting subject in the March WRITER'S DIGEST; a subject that interests most writers, no matter in what branch of the craft they are working.

Taking nothing for granted except the exact words of the article, it has one drawback—A National League of Literary Clubs—why not a League of Writers?

We will take for an example a writer, John Smith, to be more exact, who lives in the country or in some little town or even city that has not enough members of the writing craft to form a club. Very little the league of clubs would interest him. He is probably as anxious to get on a good footing with other writers as the next person.

It may be that he is a beginner who has not enough to travel to travel to a city that boasts of a writer's club, or it may be other things that hold him away from the city.

A Universal Writer's Club would not only serve the writer in the small towns, but would serve as a connecting link between writers known and unknown, regardless of whether they are members of clubs or not.

Through some form of magazine it could keep the writers informed of much that is taking place that would not otherwise come to their attention. It would serve better, I believe, the writers, than the clubs which are, for the most part, mostly concerned with what is taking place in their vicinity than they would in forgotten John Smith down on the farm.

Above are my ideas, I have written them, not to contradict any statement of Mr. Sidney, but to add to what he has suggested.

W. IRVING RINDA.

321 Hughitt Ave., Superior, Wis.

* * *

We have just learned that The Manuscript Club of Boston is conducting a news-

paper at its monthly meetings. Frederick H. Sidney is the managing editor. Certain members are given assignments, and at the club meetings they read their stories covering the assignments. These stories are filed with the secretary's records, and are to be published in the history of the club, which is now being written.

* * *

Erving Winslow, of Boston, author of many scientific books and contributor to a number of scientific publications, died at his home in Boston. His son is Prof. Charles E. A. Winslow, of Yale University.

* * *

The Hub Journalist Society, of Boston, celebrated its 32nd anniversary with a banquet. J. Bernard Lynch, treasurer of the society, acted as toastmaster.

* * *

Screenart Pictures are announcing the purchase of a photoplay synopsis entitled, "On the Alert," from Anthony Otto. The sum of \$1,000 was paid to Mr. Otto for this story.

* * *

Duttons are sending out, from time to time, interesting sketches of prominent writers. Here is what they have to say of Lee Wilson Dodd:

"A confirmed countryman is what Lee Wilson Dodd calls himself, and adds that the only sport he can claim is fussing around in the garden. He lives just outside New Haven on the Hartford turnpike in a colonial home surrounded by several acres. He was born in Pennsylvania of a family whose forbears were a part of the original colony of Branford, Connecticut, but he was brought up and received his early education in New York City. He graduated from Yale, Sheffield, in 1899, in the same class with Henry Seidel Canby (now editor of the *Literary Review*) whose sister he married. Mr. Dodd's sister, by the way, married Henry Noble MacCracken, now president of Vassar College.

After Yale he graduated from the New York Law School, and practiced law in New York for about five years. Then the drama, poetry, and fiction occupied him in turn, though now he says he intends to stick to fiction. It was he who dramatized Harry Leon Wilson's 'His Majesty Bunker Bean.' He also wrote several plays independently, of which 'Speed' was his favorite. He lectured at Smith College on the drama for two years. For six months, in

1918, he was secretary of the Yale Bureau of the American University Union in Paris. 'The Book of Susan,' published in 1920, was his first novel, and met with prompt and unusual success. 'Lilia Chenoworth,' his new book, is also concerned with a girl of magnetic personality but unfortunate heredity. The story, though, is very different from that of his other book and even more fascinating. There is one episode, viewed from behind the scenes in a Paris theatre, which it would be hard to match in modern fiction for the 'thrill' of it."

SYNDICATING TO THE SUNDAY SUPPLEMENTS

(Continued from page 31)

copy sent the editor of the publication, he is saved the equivalent printer's bill.

On the other hand, most newspapers willing to make such an arrangement will not give the time of their printer's boys to pull any more than twenty-five or, at most, fifty proofs.

Again, should a boy be lax at pulling proofs here, or should other things crowd the paper and proofs be not printed anywhere nearly on time, there is very little which the author can, or perhaps dare, say, unless he should wish to conclude the arrangement for all time to come.

Thanks to this, contracting with a printer at the point most convenient, on the basis of say a column and a half article at least weekly, for at least a quarter, or a six-month, is generally conceded by those who would issue even twenty-five proofs at one mailing—to say nothing of fifty, a hundred, two hundred—to be the safest and all-round most satisfactory way out!

WEATHER BREEDERS

By IDA M. THOMAS.

What though the day
Be chill and gray,
Such weather I don't mind;
My gloom I quell,
All still seems well,
If editors are kind.

But be it fair
Beyond compare,
I'm buried in dejection
And quite forlorn
And slip me a rejection.
If editors scorn

THE NEWSWRITER'S CORNER

A Department for Those Interested in All Phases of Newspaper Work.

STYLE IN NEWSWRITING

TIME and again we hear discussions as to the proper style for the news story. Advice galore has been given for the cub reporter and should he listen to all of it his story would, we fear, soon be lost in the enmeshing strands of language.

Frequently we have noted a writer suggest that the young writer secure the style book of a recognized paper, and that he make this his guide. This we believe is the soundest advice that can be given.

The style book of the *New York Evening Post* is one that can readily and easily be followed. For the benefit of readers who have not access to this book, we quote a few of the most helpful paragraphs:

"Ancient Greek rhetoricians may have had 1,000 ways of stating a proposition, but the modern newspaper reporter, should more than one method occur to him, had best confine himself to that form of expression which is susceptible of but one meaning. Use simple language, avoiding Latin, French, or other foreign words or phrases in an effort at embellishment and do not enlarge upon or distort facts in striving for an effect. In other words, avoid 'fine writing.'

"The really big news story tells itself with a recital of the facts in orderly sequence. It is the cumulative effect, not the shock produced by one or two forceful sentences, that counts. And this holds true even if shock or, in City Room slang, 'punch' be deemed desirable. When President Garfield was shot the most telling statement for the opening of the story was the simple sentence, 'President James A. Garfield was shot at Washington,' etc. No number of qualifying adjectives could impart greater shock to the news. Big news of a tragic character carries its own shock and is not to be enhanced by reportorial trimmings. After your opening statement in plain, clear English, take up the details, giving them in their proper order. The greater the number of details you are able to present to the reader, the better will be your story. Don't

labor at your task with the idea that mere words will gloss over the lack of facts. Facts, and facts only, are the essentials of a news story.

"While simplicity of language is desirable, euphony is not to be disregarded. Of several forms of expression which may convey the same meaning, that is to be preferred which falls most agreeably on the ear. Sentences should not be jerky or disconnected, but should lead naturally one to the other, carrying along clearly, logically, the thought of the writer.

* * *

"The opening paragraph of a story or article should set forth concisely, unmistakably the main features of the news, the succeeding paragraphs giving the details, not necessarily in the order in which the reporter collected them, but in their correct place with relation to the whole article as a finished product of the reporter's art. The first paragraph gives the pitch or tone to the entire story, and for this reason is its most important part. Competent copy readers have been known to write acceptable headlines on the first 'take' or two of an experienced reporter's copy. This applies more particularly to news stories; special articles are a rule to themselves, the individual style of the writer often being of major importance.

"The writer of news should not be handicapped by the knowledge that the reader will first glance through the headlines and be apprised in advance of what to expect in the report. This should not lessen his interest in his own part of the story. True, his choicest morsel will be filched by the headline writer, but this morsel must get into the story proper before is it available for headline use, and the reader is merely lured by the headline into looking for it, with additional details, in the story itself.

"The headline is an advertisement of the context and should not hold out false hopes. Copy readers not infrequently are tempted to give a headline an engaging touch that is



He sold two scenarios the first year

THIS sentence from J. Leo Meehan's letter to the Palmer Photoplay Corporation, tells the whole story:

"Within one year I have been able to abandon a routine life that provided me with a meagre ticket and a few other incidentals for the infinitely more fascinating creative work of the photoplaywright."

But it would not be fair to you to end the story there. It is interesting to know that a young man in an underpaid job was able to sell two scenarios and attach himself to a big producer's studio in one year; that a few months ago he was retained by Gene Stratton Porter to dramatize her novels for the screen. But if you have ever felt as you left a theatre, "Why, I could write a better story than that," you want to know just how Mr. Meehan went about it to become a successful photoplaywright in one short year.

He was doubtful when he enrolled, but he wrote that he was "willing to be shown." And with complete confidence in Mr. Meehan's ability, the Palmer Photoplay Corporation, whose test he had to pass before he was acceptable, undertook to convince him:

The rest was a simple matter of training. The Course and Service merely taught him how to use, for screen purposes, the natural story-telling ability which we discovered in him.

You Too, May Doubt Your Ability

What the industry needs is *good stories*—stories that spring from creative imagination and a sense of the dramatic. *Any person who has that gift can be trained to write for the screen.*

But, you say—just as Mr. Meehan said—how can I know whether I have that ability?

To answer that question is the purpose of this advertisement. The Palmer Photoplay Corporation will gladly apply to you a scientific test of creative imagination—the test Mr. Meehan passed—provided you are an adult and in earnest. And,

notice this particularly, we shall do it free.

Send for the Van Loan Questionnaire

The test is in the form of a questionnaire prepared for the Palmer Photoplay Corporation by H. H. Van Loan, the celebrated photoplaywright, and Prof. Malcolm MacLean, former teacher of short story writing at Northwestern University. If you have any story-telling instinct, send for this questionnaire and find out for yourself just how much talent you have.

We shall be frank with you; have no fear. The Palmer Photoplay Corporation exists first of all to *sell*

photoplays. It trains photoplay writers in order that it may have more photoplays to sell. It is not in business to hold out false promise to those who can never succeed.

With the active aid and encouragement of leading producers, the Corporation is literally combing the country for new screen writers. Its Department of Education was organized for one purpose and one only—to develop and produce the writers who can produce the stories. The Palmer institution is the industry's accredited agent for getting the stories without which production of motion pictures cannot go on.

The Palmer Photoplay Corporation cannot endow you with the gift of story-telling. But we can discover it, if it exists, through our questionnaire. And we can train you to employ it for your lasting enjoyment and profit.

We Invite You to Apply this Free Test

Clip the coupon below, and we will send you the Van Loan questionnaire. You assume no obligation, but you will be asked to be prompt in returning the completed test for examination. If you pass the test, we shall send you interesting material descriptive of the Palmer Course and Service, and admit you to enrollment, should you choose to develop your talent. If you cannot pass this test, we will frankly advise you to give up the idea of writing for the screen.

This questionnaire will take only a little of your time. It may mean fame and fortune to you. It may even tell you whether or not you should attempt to enter this fascinating and highly profitable field. Just use the coupon below—and do it now before you forget.

THESE are the leaders behind the search for screen writing talent. They form the Advisory Council of the Palmer Photoplay Corporation.

- Thomas H. Ince
- Thomas H. Ince Studios
- Frank E. Woods
- Chief Supervising Director
- Famous Players-Lasky Corp.
- Rex Ingram.
- Director of "The Four Horsemen of the Apocalypse."
- C. Gardner Sullivan
- Author and Producer
- Allan Dwan
- Allan Dwan Productions
- Lois Weber
- Lois Weber Productions, Inc.
- Rob Wagner
- Author and Screen Authority
- James R. Quirk
- Editor and Publisher, *Photoplay Magazine*

PALMER PHOTOPLAY Corporation, Dept. of Education, W. D. 5



PLEASE SEND ME, without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test, I am to receive further information about your Course and Service.

124 West 4th St., Los Angeles, Cal.

Name.....

Address.....

missing from the report which follows the headline. This practice should be guarded against.

* * *

"It is not to be inferred from suggestions made here or elsewhere in this book that suppression of individual style in writing is recommended. The stories in a newspaper should not be cut to the same pattern. Good taste, clearness of statement, and a rigid regard for the truth are the requisites of good newspaper writing. Don't, as Mark Twain said of the German, dive into an Atlantic of a sentence at Hamburg with a subject noun and fetch up at New York with the verb in your mouth. Write short, clear sentences, avoiding, so far as is consistent with clarity of meaning, the use of entangling, interior, qualifying clauses. Find out, if you don't know, just what a paragraph is, and make as many of them as you can.

"Do not let your professional zeal warp your judgment. Remember that at all times you are doubly responsible for what you print—responsible as a reporter and as a

man. Do not regard men and women about whom you write as lay figures. They are as sensitive to criticism as you are; their feelings can be hurt just as easily as yours can; they are human beings, not subjects for the reportorial scalpel.

"Be sure of your facts. Reject any information which cannot be proved in a court of law. Don't hide behind 'John Smith said:' or 'A prominent banker said.' Should the information be incorrect, the fact that 'John Smith' or 'a prominent banker' gave it to you would not excuse you of responsibility.

"Having obtained your facts—knowing them to be facts—write the story for its full news value, but do not value it too highly. Do not become discouraged if the head of the copy desk orders "two sticks" when you believe the story to be worth a column. He knows the mechanical condition of the newspaper every minute in the day and, had he the time, could give you excellent reasons why a story of which he would like a column in at 10 a.m., is cut to two sticks at 3 p.m.

THE WRITER'S MARKET

All up-to-date and accurate information regarding suspended or discontinued publications, the needs of various publications and publishing houses as stated in communications from editors and announcements of prize contests in any way involving the literary profession will be found in this column.

WITH THE QUERY MAN

A department answering queries from our subscribers pertaining directly to matters of interest to writers. No manuscripts will be read or criticised, nor can definite markets be suggested. Information as far as is possible concerning publications will be given, and market possibilities on special topics will be suggested. Questions concerning any of the many perplexing problems faced by every writer will be gladly received. PLEASE ADDRESS all Queries to The Query Man, c/o The Writer's Digest. Answers as far as possible will be made through these columns.

E. F. Z., Harlowton, Mont. What can you say as to The Literary Bureau, Hannibal, Mo., and The Howard Co., San Francisco, Cal., being reliable concerns for marketing manuscripts. Can you suggest possible markets for the following: Two comical poems of about 20 lines each, dealing with the Ford car. A serial photoplay involving a clever girl crook and a master Chinese criminal, one working against the other. Events built around the possession of an old Chinese coin supposed to contain the hiding place of a magnificent ruby.

Answer. We know nothing of either of the concerns you name. If you have good material and will study some good market guide, you can

do as good, or better, in selling your work yourself. Try your two poems with the *Fordowner*. We can, of course, tell nothing about the photoplay without reading the manuscript. Your subject seems good, but everything depends on the skill with which handled. Better take a list of the good producers and go the rounds until you come to proper anchorage.

F. O., Rock, Mich. I want information on where to place the following manuscripts: A boy story, "Muskrat, Ahoy!" tells in first person (by one of the boys) of two boys disregarding parents' orders. Have exciting adventure with a lone muskrat when they look after their "traps." Point lies in how narrative is told. Refused by *Boys' Magazine*, *Home Friend Magazine*, *Youth's Companion*. But considered salable if magazine wanting the type of material is found. A myth: "How we got first Cat-tails," tells of wild cat adopted by a man of long ago. He drives cat away. Cat steals food from man. Revenge of man: ties to stake at edge of shallow lake. Cat changes to a green stem; whiskers become roots; ears green blades, tail becomes top of cat-tail plant. *Farm Journal* with rejection says: "Interesting, but not quite suited to *Farm Journal*."

An Important Book for Every Writer

THE NEW

1001 Places to Sell Manuscripts

(1922 EDITION) NOW READY

PRICE, \$2.50

Compiled by James Knapp Reeve and Agnes M. Reeve.

The one great desk book for every writer who would keep fully informed regarding the market for manuscripts of every description. For twenty years recognized as the standard guide to the market for all classes of literary material. No writer who is offering manuscripts for publication can afford to do without it. A single new market opened to you—a single sale of your least important manuscript—will more than repay its cost. It will help writers to sell more manuscripts. It brings to the writer's finger tips the pertinent, exact information about markets for short stories, articles, essays, photoplays, post-card sentiments and mottoes, vaudeville sketches, plays, photographs, ideas, songs, humor—anything that is good prose or verse—that will enable him to market his material to advantage. "1001 Places to Sell Manuscripts" is the great How to Sell, What to Sell, and Where to Sell guide for all writers. Many changes in the publishing world have occurred in the past year—some periodicals have departed this life—many more have been born. This new edition tells you of these changes.

Special attention has been given to listing markets for verse. More than 100 publications are named, that use poetry. More than 200 markets for short fiction are named, and their requirements specifically shown. Special articles upon Verse writing, and Trade Press work. A very full list of Trade Journals and their needs is given. Departments explaining Juvenile, Religious, and Agricultural markets. Book Publishers. House organs. Photoplay Producers.

Order today, while the lists are new.

Catalogue of 25 other helpful books for writers sent on request.

*JAMES KNAPP REEVE, Publisher, Franklin, Ohio.

THE EDITOR LITERARY BUREAU

Criticism and Revision of Manuscripts

For more than twenty years this organization has been helping writers to perfect and to make salable their work. It was begun by Mr. James Knapp Reeve, who for more than half this period had it under his direct control. Mr. Reeve has now resumed this work and will give it his exclusive attention, and all manuscripts submitted will be read and advised upon by himself personally.

Mr. Reeve has for many years been engaged in various branches of literary work—as writer of fiction and miscellaneous articles for magazines which have had cumulative effect in giving a very full understanding of editorial needs and requirements. This experience can be applied to your own needs.

The charge for Reading, Criticism and Advice regarding sale is as follows:

1000 words or less.....	\$.75	Words over 5000, in one manuscript, 50 cents for each additional 1000. Special rates for book manuscripts of more than 20,000 words, and for verse. Send for full explanatory circular.
1000 to 2000 words.....	1.25	
2000 to 3000 words.....	2.00	
3000 to 4000 words.....	2.60	
4000 to 5000 words.....	3.20	

Address: *JAMES KNAPP REEVE, Franklin, Ohio.

*Founder and former editor of The Editor.

Answer. As you justly say, in regard to your stories, the point lies in how the narrative is told, you will readily understand that we cannot determine that without reading the manuscripts. From what you say, it would seem that you have offered them in the right directions, but we could not give an opinion upon this or upon what other publications they might suit without knowing the length of the stories, their qualities, the skill with which handled, etc. The only think we can suggest is that you get a list of juvenile publications, and go the rounds until you come to the proper anchorage.

L. N. D., Fort Kent, Me. Would you please give me the names of companies who would be in the market for short poems, four lines and more, relating to photoplay writing, acting, and all the industry in general?

Answer. Try your photoplay poems with any of the photoplay journals, There also might be a market for such work among other publications, but we could not say with any definiteness until we had seen the work and so were able to judge its character and quality.

L. S. H., West Paris, Me. Could you advise a market for Rebus, part illustrated, rest words?

Answer. There is not much market now for the Rebus. They have pretty well gone out of style. You might try some of the household journals, such as *Home Friend*, Kansas City; *Comfort*, Augusta, Me.; *Grit*, Williamsport, Pa.; or the houses which publish juvenile stories for various ages, such as the David Cook Co., Elgin, Ill.; the Presbyterian Board of Publication, Philadelphia, or the Baptist Board of Publication, Nashville, Tenn.

R. M. S., Logansport, Ind. Where might an amateur artist sell magazine covers and the like?

Answer. Every magazine in the country that uses picture covers buys same direct from artists. So you may offer your work to any publication to which you think it is adapted. But if you are merely an amateur, and have had no professional training, there is not much chance that you could do acceptable work.

E. B., Merced, Cal. Please mention publications, western preferred, using poetry. Poems are not trashy, but mostly on the narrative order, though some have deeper themes such as "When Hope Is Gone," and "Not Wanted," the last a tale of two outcasts, a man and a dog, who found each other and became pals.

Answer. There are not many western publications that pay for verse, and it is impossible for us to give any very definite information regarding markets for work that we have not seen, as acceptance depends on quality, theme, length, treatment, etc. You might try *Los Angeles Times*, and *Sunset*.

M. L., Ridgway, Pa. I have written a short story of about 1,500 words, and am writing to you for some suggestions as to a possible market for it. A brief summary of my story is as follows: An old couple live in a cottage in Vermont. They have a son in the city, who is striving to succeed in business. There is a terrible storm, and the train on which their son's wife and child was, is wrecked. The son is led to believe that both are killed. Three years later, upon visiting

his parents, he finds that a child who had been brought to his parents on the night of the wreck is his own son.

Answer. It is quite useless to ask me, or anyone, to name a market for a story from a mere five-line description. You have the elements of a story, but its acceptance would depend wholly upon the manner in which it is worked out, the literary quality, length, etc. All that we can say is that there is an immense demand for good short stories. But it is quite impossible to say where any certain story should be sent unless we have seen the story in its completed form.

L. F. L., Pittsburgh, Pa. Can you suggest a probable market for a satirical article on an absurd motion picture, actually witnessed. Article about 1,000 words. One of the leading motion picture magazine, to which it was sent, said they did not use articles of any kind, but added a written comment that the article was unusually well written and, Alas! too true.

Answer. It is merely guesswork for us to suggest a market for a story we have not seen. Everything depends upon the literary quality, method of handling, etc. The best thing we can do is to suggest that you try *Life* or *Judge*, New York, or *Wayside Tales*, Chicago.

C. V. P., St. Albans, W. Va. Where can I sell a story, a recount of my adventures when a boy? A goat in a lone cemetery, put there by a miser, caused me many thrills. This is a ghost story. Also, a mystery story in which figure a detective, a Chinaman, and a trained rat.

Answer. There is absolutely no place for ghost stories in modern literature. Editors class them with dream stories and fairy stories. A detective story, if well done, may be offered to the *Black Mask*, *Mystery Magazine*, *Detective Stories*, *Brief Stories*, *Ace High*, *Action Stories*, *Wayside Tales*.

J. B. L., Adairville, Ky. I have a photoplay synopsis of a western type, with a setting in northern California. What motion picture company would be liable to accept it?

Answer. Most of the standard producing companies will consider plays along this line. You might particularly try the Metro Picture Corporation, 1476 Broadway, New York; Triangle Film Corporation, 402 Courier Bldg., Los Angeles; Universal Film Co., 1600 Broadway, New York; Goldwyn Film Corporation, 469 Fifth Ave., New York.

C. V. P., St. Albans, W. Va. Is there any film company willing to examine a photoplay synopsis from writers outside the studio? Would the best way to learn continuity writing be to go to a studio? Will film companies permit beginners to come to the studios to watch the filming of a few plays? I have fourteen synopsis for two-reel dramas. Where would you suggest a market for them?

Answer. Practically all the film companies state that they will examine work from outside writers. To go to a studio and observe the filming of a play undoubtedly would be the best method of studying continuity. But it is very doubtful if you could get permission to do this. The studios are busy places and outsiders distinctly are not wanted. We can hardly give you information re-

"Should Be Most Helpful to Those Ambitious to Become Photoplay Writers"

THESE are the words of Hamilton Thompson in a letter recently received. As Editor for the Fox Film Corporation, Mr. Thompson is in a position to know just what will help and what will not help the ambitious writer. This candid statement concerning the "Ideal" Course in Photoplaywriting is proof that this Course contains those suggestions that are so necessary to every writer who would be successful.

A BROAD FIELD

Photoplaywriting today offers a broad field to the ambitious writer. Here the beginner has an equal chance with the seasoned writer, for writing for the screen is a new art. It has requirements peculiar unto itself, and the new writer can master these just as quickly, if not more so, than those who have adapted themselves to other forms of expression.

The demand for good photoplay stories is tremendous. Producers are ever in search of stories that will make the great "hits of the screen." They employ large staffs to search for exceptional stories among the stacks of manuscripts that reach their offices.

WHAT IS A GOOD STORY?

What is the difference between a good story and the mediocre, the one that is returned time after time? It isn't in theme. Thos. H. Ince tells us in a recent editorial to "Stick to Human Nature." We can all do that, finding our themes right at home. No, it isn't in theme. It isn't in plot either, for the plots of many of the stories accepted and those rejected are much the same. It is, however, in that finish which the writer who has made a study of photoplay writing is able to give to his work.

There are two ways to gain this finish. One is through work, through trying time after time, revising and rewriting, sending out manuscripts and receiving them back until at last the writer discovers for himself the secrets of success. This method requires years of hard work, and the average individual gives up long before the struggle is completed.

THE "IDEAL" WAY

The second way is the "Ideal" way. By means of The "Ideal" Course in Photoplaywriting, you may take advantage of the experience of successful writers without going through the long period of struggle. The "Ideal" Course consists of twenty complete lessons, taking up and discussing in a clear, concise manner every feature of photoplaywriting. In its make-up it is free from all technicalities, simple and yet effective; brief and yet omitting nothing necessary to the student's success.

That The "Ideal" Course does all that is claimed for it, is being proved every day by hundreds of students. Letters are received, every day, which bear out Mr. Thompson's judgment of The "Ideal" Course in Photoplaywriting in every way.

MR. THOMPSON'S LETTER

"I have examined the 'Ideal' Course in Photoplay Writing, compiled by the editorial staff of THE WRITER'S DIGEST, and it seems to me that this Course should be most helpful to those ambitious to become photoplay writers."

HAMILTON THOMPSON,
Editor.
Fox Film Corporation,
New York City.

READ WHAT OUR STUDENTS SAY

"I have examined your 'Ideal' Photoplay Course. It's worth the money, as good as others that I have seen priced at several times yours. Enclosed find \$5.00 in payment."

Greenfield, Ind. L. C.

"I was certainly glad to see The 'Ideal' Course in Photoplay Writing which came by this morning's mail. Of course, I have had no time for a thorough examination, but from a quick but not careless survey of it, I think you have beaten them all. I have four or five other courses, but this seems to be the most sensible and careful statement I have seen."

Washington, D. C. S. M. N.

"I have just received your 'Ideal' Course in Photoplay Writing, and find it to be one of the best Courses along this line that I have found on the market. The Course is worth many times the price."

Plymouth, Texas. J. L. P.

"The editorial staff of The Writer's Digest have turned out a very excellent book on the subject of Photoplay Writing. In fact, I think it is the best and most up-to-date book that has been written so far. It hits the nail on the head, and should be of great help to anyone interested in writing for pictures."

New York City. John C. Brownell,
Scenario Editor,
Universal Film Manufacturing Company.

OUR SPECIAL OFFER

At this time we are making a special offer to introduce The "Ideal" Course in Photoplaywriting. The regular price of this Course is \$5.00. However, for the present we are offering to send you this Course and to enter your name as a subscriber to The Writer's Digest for one year for only \$5.00.

SEND NO MONEY

If you wish, it is unnecessary for you to send any money with your order. Simply fill out the coupon below and mail it to us. When the postman delivers the Course to you, pay him \$5.00, the Course is yours and you will receive the next twelve big, illustrated issues of The Writer's Digest.

This is a special offer, so send your order at once. The handy coupon below will suit your purpose. Fill it in and mail it to us today.

The Writer's Digest, 909 Butler Bldg., Cincinnati, O.

Please send me The "Ideal" Course in Photoplaywriting and enter my name to receive The Writer's Digest for one year.

I agree to pay the postman \$5.00 when he delivers the Course.

I enclose \$5.00 herewith.

Name

Street

City..... State.....

garding producers who might examine your fourteen synopses of varied sorts. Better take the addresses of the producers which appear in the WRITER'S DIGEST from time to time, consider their needs yourself, as explained, and then start your work on the rounds.

While we are always glad to help our subscribers to the best of our ability, we wonder if you understand that to study the possible markets for your fourteen synopses and give you information regarding same would require time which would cost us much more than we receive for your year's subscription.

E. J. G., Freeman, S. D. What magazines would be apt to purchase short, one-act playlets or sketches, about twenty minutes in length?

Answer. Try your one-act plays with *Smart Set*, *Follies*, *Snappy Stories*, *Telling Tales*, New York; and *Wayside Tales*, Chicago.

G. S., St. Joseph, La. Can you suggest a market for a humorous story of plantation life among the negroes? The title of the story is "Being Good"; the length, 2,000 words. The story illustrates plantation life among the negroes, by one of the race.

Answer. It is quite impossible to say where any short story may properly be offered unless one has seen the manuscript and so is able to determine the character and quality of the work. All that we can say is that if yours is a fiction story, and well done, giving a true portrayal of plantation life, it may properly be offered to almost any of the fiction publications, such as *Wayside Tales*, Chicago; *Comfort*, Augusta, Me.; *Telling Tales*, *Leslie's Weekly*, New York; *Home Friend*, Kansas City, etc.

E. A. S., Lewistown, Mont. Should typewritten manuscripts be single spaced, or double spaced? Should detailed synopsis for motion picture plays be written in the present tense, or in past tense, in regular short story form?

Answer. Typewritten manuscript should always be double spaced, as it is more easily read, and thus prepared, give room for editorial markings before being sent to the printers. A motion picture synopsis should be written in the past tense, in condensed short story form.

E. C., Chambersburg, Pa. Where could I sell a story that is wholesome, natural, and with a distinctly religious tone? Title, "The Child Who Had Faith In Her Saviour"; approximately 20,000 words.

Answer. I think you will recognize that it is quite impossible to name with any definiteness markets for any literary work without first reading the same to determine its character and quality: A title tells nothing whatever. Yours does not inform us whether this is a juvenile or adult story and so we cannot tell to which class of religious journals it should be sent. A story of 20,000 words, of course, is too long for a single number story. Is your so written that it can properly be divided into chapters, and if so of what length? These are all important considerations. So you see we are very much in the dark, but would suggest that if it is an adult story, you try *The Christian Herald*, New York; *Continent*, Chicago; or any of the leading church papers of the various denominations. If a juvenile, try

the David C. Cook Co., Elgin, Ill.; Presbyterian Board of Publication, Philadelphia; *Christian Endeavor World*, Boston; Baptist Board of Publication, Nashville, Tenn.

V. H., Long Creek, Oregon. Please tell me where I could sell a manuscript in book form called "Pin Money Plans For Women," telling new and unique methods of making pin money at home with a small outlay of money and with plans suitable to all parts of the country. Or would they sell more readily in article form to the various publications interested in them? If so, please give list of papers that buy such articles. Do you know of any market for clippings on the following subjects? Entertainment hints; child training; labor saving devices; pin money plans; home decorating and all the many subjects one would find in the various periodicals? I know, of course, that they can't be sold for publication in their present form, but thought someone might want them to change, in compiling a book or the like. Is there a good market for pin money plans, and where would they sell more readily?

Answer. The selling of a book manuscript is rather an important matter and we would not be warranted in telling you to send yours to any certain publisher without knowing more of the material and quality of workmanship than can possibly be told by mere statement of title. Nor can we say whether it would be better to sell the articles to periodicals. Perhaps they might be sold in that manner first, and then published in book form. Such articles, if new and well done should appeal to most of the women's and household publications. Would suggest that you try *Home Friend*, Kansas City; *Farmer's Wife*, St. Paul; *Comfort*, Augusta, Me.; *Today's Housewife*, Cooperstown, N. Y.; *New England Homestead*, Springfield, Mass. The same publications would be in line for such other articles as you name. The best way to proceed with your book manuscript is to have it read by someone familiar with the needs of various publishers, and who can judge whether your work is of a character and quality that will be acceptable. Anything that we might say about it, based upon a mere statement of title, would be only guess-work.

A. K., Louisville, Ky. I have a nine-page photoplay written in pencil. Kindly tell me how it should be sent in.

Answer. No manuscript whatever written in pencil should be offered to either publishers or producers. It will either be thrown into the wastebasket or returned unread. Have your work prepared in good, clear, correct typed copy if you wish it to have consideration.

T. R. S., Newton, N. C. Can you supply me with the names and addresses of several publishing companies that are demanding short poems?

Answer. No, because we know of no publishers who are "demanding" poems or any other literary offerings. There are a great many publications that accept and pay for poems when same are offered in the usual routine. But we can hardly make a list of these for you as it would probably fill a couple of pages of this magazine. If you have any verse that is worth while, prepare it properly (typewritten) and send it to those publications to which it seems best adapted.

T. R. M., Russellville, Ala. Please let me know where I might sell a few articles on Successful Business Women?

Answer. We can hardly tell you that. It depends upon the editor of each individual publication as to whether you can sell any certain article to that certain journal. We would suggest, however, that if you have good, bright, informative articles on women who have attained success in business, you might try the *American Magazine*, *Success*, or any of the women's journals such as *McCalls*, *Woman's World*, or *Pictorial Review*.

J. B. L., Adairville, Ky. I have a poem of about five hundred words entitled "The Career of a High School Professor." It is treated in a satirical manner and at the same time is highly spiced with humor. Where could such a poem be sold?

Answer. This would be too long to meet with ready acceptance even if it were very good indeed. It is usually difficult to place poems that run over forty lines. But we can tell absolutely nothing about the possibilities of a poem merely from having its title and a two-line description of the work. Everything depends upon the character and quality. It would be mere guess work to suggest avenues for publication without first reading the poem.

I. H. McC., Pennville, Ind. Please tell me how to get a readable article into the Associated Press. It is of an educational nature, about 3,500 words in length.

Answer. The Associated Press is a news organization. It gathers the news from every corner of the globe and distributes same to its newspaper members. It does not use educational or other articles.

Prize Contests

For the best story of 1,600 words or less, published each quarter, *The Black Cat*, Book Hill, Highland Falls, N. Y., will pay \$25.00; this award to be in addition to the amount originally paid for the story.

With the April issue, the *Hay Rake Magazine*, Garland, Pa., a pocket size, humorous and philosophical monthly, begins a \$100.00 prize contest which will run twelve months. Stories should be of a humorous or philosophical nature, with a rural atmosphere and should not exceed seven hundred words. A year's subscription to the magazine at \$2.00 must accompany manuscript. No manuscript will be returned.

Forbes Magazine, 120 Fifth Ave., New York, offers a prize of \$5.00 every two weeks for the best funny story, and \$1.00 for each story used. Very short stories or anecdotes with a business flavor preferred.

The Student Writer, 1835 Champa St., Denver, Colo., offers monthly prizes of \$5.00, \$3.00 and \$2.00 for the best developments of an uncompleted plot outline. A new problem or "wit sharpener" is published in each issue. Although the *Student Writer* is a writer's magazine, contestants who are not writers may win some of the thirty-six prizes awarded within the year. Details furnished upon request.

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Arguments advanced may be original, or they may be gleaned from articles about the Lesson Discussion Plan which have appeared in our Lesson Helps, or are suggested in special leaflets which we furnish free. Where not original, points should be restated in such a striking manner as to seem new.

Give reasons that will appeal to the usual teacher. Present these in a forceful way. Make use of striking illustrations and examples if you choose. Win confidence and trust by recognizing the teacher's difficulties, and by adopting a helpful instead of dictatorial form. Use a popular non-technical style, remembering that the usual teacher is not a student of pedagogy or psychology.

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The Home Workshop, *Popular Science Monthly*, 225 West 39th St., New York, is offering two prizes for the best new ideas sent to the Home Workshop Department each month. Seventy-five dollars will be awarded every month to the authors of the two best articles appearing in this department. The first prize is \$50.00, the second \$25.00. Every article submitted will be considered as a possible prize-winner. Those which do not win prizes may be purchased at space rates. The prizes will be awarded upon publication, and the check will be mailed to the winner the same month.

The prize-winning articles may be long—but not over 1,000 words—or they may be very short. The idea, device, or machine described must be practical and ingenious; it must fill an actual need in the home, office or shop.

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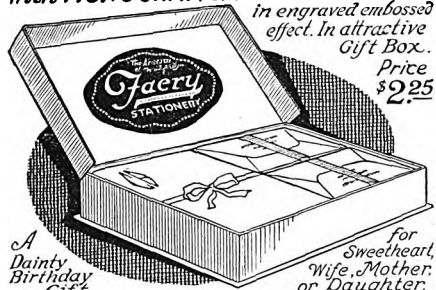
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The Song Editor's Answers

(Continued from page 36)

ability in this direction. If, as you say, these poems are first attempts, and you have never received rudimentary training, you surely are a gifted person. Stick at it; you write the sort of poetry the public appreciates. Unfortunately, however, your efforts are not particularly good song poems. They lack proper construction. They are more suitable for magazine publication and without a doubt there is a magazine somewhere that will readily disgorge actual cash for them. Your poems are not particularly suited for song purposes largely because your "subjects" are spread out over a range of five, six and eight verses. A song usually contains two verses and a chorus with the "punch" of the idea concentrated in the chorus. No, don't have these poems set to music unless you reconstruct them, and by no means entertain any "pay for publishing" proposition.

O. P., Toledo.—Note reply above. Your poems are also good, but like F. B. your efforts are better magazine material than song. Your ideas are spread all over like a charge of shot from a muzzle loader. When writing song poems emulate the rifle. Concentrate your "fire" on the chorus.

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G. L. K., Sumter.—No, I cannot aid you in disposing of your song. It is worthless, and would not be considered by any publisher. Neither do I feel particularly sorry for you in view of the facts of the case. I distinctly recall advising against entertaining the proposition, and now that my prophecy has proven correct I feel that you have learned a lesson that will benefit you. No, you can't compel the concern to return your money. You have no basis for suit. They have "done you" but they have also done exactly as they agreed to do. They contracted to set your words to music and find a publisher. They have.

O. C., Painesdale.—Something is wrong somewhere. A copyright costs but one dollar, hence the concern's request that you remit three dollars to "secure the copyright" is unusual. Why the expenditure, anyway? You don't need a "copyright." In the first place the really responsible publisher rather dislikes previously copyrighted numbers, hence you secure no advantage in this direction, and secondly, a copyright does not exactly "protect" quite so much as it provides a basis for court action if you so desire. Unfortunately, a dishonest person would "steal" the

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Yes, leave it to Mr. "Come-on," Mr. "Come-on" is personally interested in this particular poem, and with the music he will set, the song may easily make a fortune for its lucky owner.

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Everything is jake. The world moves along. Also the days. Soon your allotment of printed copies arrive. You note that the song is not printed on a particularly good grade of paper, and that there is an aspect of cheapness about the copies, but nevertheless it seems but a trifling matter. Possibly the publisher couldn't obtain a better grade of paper at the time being. Besides, this is an immaterial matter compared to the rapidly arriving day when the royalty statement will be forwarded. This is the day of all days, the day you anticipate with delectable relish. Just for the fun of it you write "your publishers" relative to the song and its acceptance by the public. A week passes, a month, still "your publishers" do not answer. This is another trifling matter; they are probably too busy to write, you decide.

The day arrives. You haunt the Postoffice. Sure enough, there is a letter from "your publishers." Eagerly you tear it open; yes, there is a distinctly blue content, it must be a check; it is, yeah, eagerly you scan it, it reads "pay to bearer twenty-five cents."

As Stephen Foster placed in an immortal song, "All the world is sad and lonely." You evidently agree.

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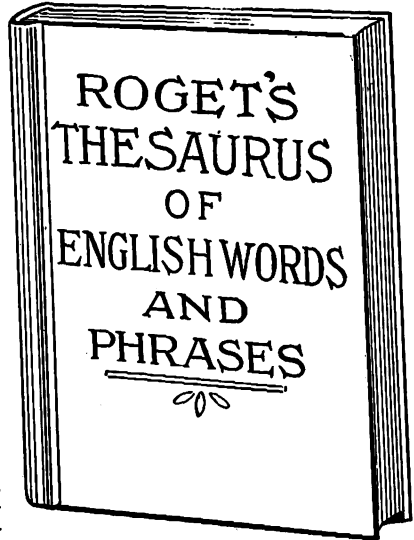
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VOLUME II.

JUNE, 1922.

NUMBER 7.

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By L. Josephine Bridgart

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VOLUME II.

JUNE, 1922.

NUMBER 7.

WRITERS OF THE "BEST SHORT STORIES"

Giving a brief sketch of the writers, whose stories have been chosen for Edward J. O'Brien's latest volume, "The Best Short Stories of 1921"

By John Patten.

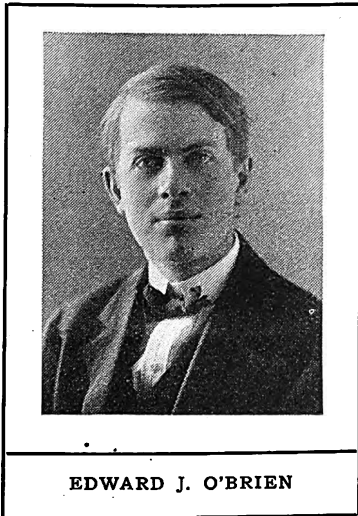
"WHO are the writers this year?"

I had been leisurely thumbing over the pages of Edward J. O'Brien's volume, *The Best Short Stories of 1921*, stopping here and there to glance at a title or to read a passage. As the question flashed into mind, however, I stopped. "Yes, who are the writers? Here are the names: Anderson, Bercovici, Frank, and the rest, but who are they and what have they done? Why should their stories be picked for this volume, which in the few years that it has been published has come to be looked upon as a standard by which the American short story may be judged?"

Here was the opportunity for an interesting investigation, and my decision to learn what I could, in a brief time, of these writers was immediately made. So generous have the writers, the editors who first published their stories, and their respective publishers been, that I am indeed glad of this chance to pass the information on to the readers of *THE WRITER'S DIGEST*.

Each year, since 1915, Mr. O'Brien has issued his volume of *Best Short Stories* for the year. A tremendous task it is indeed when one stops to consider the amount of

reading that must be done to examine even a fair proportion of the stories appearing in our American periodicals. And yet, Mr. O'Brien has made his selection in a manner that has left no doubt as to the quality that may be expected in his volume.



EDWARD J. O'BRIEN

To give you an idea of the standard that has been set by Mr. O'Brien, I quote the following from his introduction: "To repeat what I have said in these pages in previous years, for the benefit of the reader as yet unacquainted with my standards and principles of selection, I shall point out that I have set myself the task of disengaging the essential human qualities in our contemporary fiction which, when chronicled conscientiously by our literary artists, may fairly be called a criticism of life. I am not at all interested in formulae, and organized

criticism at its best would be nothing more than dead criticism, as all dogmatic interpretation of life is always dead. What has interested me, to the exclusion of other things, is the fresh, living current which flows through the best American work, and the psychological and imaginative reality which American writers have conferred upon it.

"No substance is of importance in fiction, unless it is organic substance, that is to say, substance in which the pulse of life is beating. Inorganic fiction has been our curse in the past, and bids fair to remain so, unless we exercise much greater artistic discrimination than we display at present.

"The present record covers the period from October, 1920, to September, 1921, inclusive. During this period, I have sought to select from the stories published in American magazines those which have rendered life imaginatively in organic substance and artistic form. Substance is something achieved by the artist in every act of creation, rather than something already present, and accordingly a fact or group of facts in a story only attain substantial embodiment when the artist's power of compelling imaginative persuasion transforms them into a living truth. The first test of a short story, therefore, in any qualitative analysis is to report upon how vitally compelling the writer makes his selected facts or incidents. This test may be conveniently called the test of substance.

"But a second test is necessary if the story is to take rank above other stories. The true artist will seek to shape this living substance into the most beautiful and satisfying form, by skilful selection and arrangement of his materials, and by the most direct and appealing presentation of it in portrayal and characterization."

Thus it may be seen that the stories are chosen, because of their conformation to a definite set of principles.

Concerning this year's work in particular, in a recent letter Mr. O'Brien has the following to say:

"During the past five years, the best American short stories have been more remarkable for their technical excellence than for their creative presentation and interpretation of American life. But now I seem to detect the first signs of a new spirit—a spirit which faces and wrestles with life cheerfully and honestly, without prejudice or sentiment, and which sets down in more or less permanent literary form what is

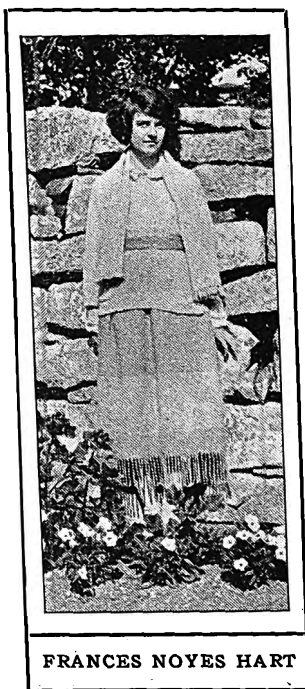
after all the substance of American dreams and struggles. Sherwood Anderson and his followers are thus the heralds of a new and hopeful movement which the European public has been quick to recognize. Collected editions of Sherwood Anderson's work are now in course of publication in England and France. It is to this man and his school and what they represent that American writers would do well to turn, and along these lines only, so far as I can see, is there real hope for literary development."

It is not my intention to enter into a critical analysis of all or any of these stories, and so having established a gauge, as it were, by which the work has been measured it is time to pass on to the answering of our question, as to who the writers are.

Some I find are new to the field of letters, and have as yet to be introduced to a large portion of the reading public. Others are well known and their names will be familiar in every household. Whoever they may be, I trust that the information that we have concerning them may be so presented as to give a better knowledge of the writers and their work.

To give a sense of order to this article, we will discuss these writers in the alphabetical order of their names. And first on the list appears the name of Sherwood Anderson.

Born in the little town of Camden, down in southwestern Ohio, Anderson grew up as does the average small boy in our country towns. At twelve he went out to earn his sustenance as a timekeeper for a construction company. The Spanish War called him to the service of his country, and he was on duty in Cuba. Following this came a course in Wittenberg College, Springfield, Ohio, and afterwards a venture into the advertising profession. It is not to the classroom, however, that Mr. Anderson accredits his real education, but rather as he himself says: "to the barrooms, the stores, the streets, and by the grace of certain lovable characters in our place who took me in hand, loaned me books, and



FRANCES NOYES HART



talked me through the evening with old poets and story tellers."

His first novel, "Windy McPherson's Son," called forth much attention. Restless, however, and anxious to more speedily express the spirit welling up within him, he turned to painting. An exhibition of his work in Chicago and New York aroused serious discussion. He has, however, returned to writing as his chosen mode of expression. Some question was made at the time of his recent visit abroad, as to the possible effect of European influences. He has returned, however, unaffected, and still in love with Chicago, where he makes his residence in the suburb of Palos Park. The story chosen by Mr. O'Brien is "Brothers," which originally was published in *The Bookman*. Mr. Anderson was chosen this year by the *Dial* as the recipient of the \$2,000 prize which is awarded annually to the American writer deemed most worthy, so that he may have a twelvemonth unhampered, for the development of his literary talents.

* * *

Konrad Bercovici, whom we find next upon our list, is an American by choice, his

birthplace being Dobrudgea, in far away Rumania. Bercovici was born on June 23d, in the year 1882. His education which began in his native city was finished in Paris. By profession he is an organist, although he has devoted much time to story writing. His first effort to appear in print was published in a Rumanian magazine, when the author was but twelve years of age.

"Fanutz", which first appeared in the *Dial*, is the story chosen for the "Best Short Stories of 1921." Among other of his short stories are "Crimes of Charity," "Dust of New York," "Ghitza and other Romances of Gypsy Blood." Mr. Bercovici lives in New York City.

* * *

For the next story, Mr. O'Brien turned to *The Pictorial Review*, and picked "Experiment" from the pen of Maxwell Struthers Burt.

Mr. Burt is a native of Philadelphia and a graduate of Princeton University. His literary career began when he was engaged as a reporter on the staff of the *Philadelphia Times*. Later he became an instructor in English at his alma mater, and still later a ranchman in Wyoming, finally becoming a

1909. Colcord began writing short stories in this year. At the outbreak of the world war he quit fiction and published a book of radical verse under the title of "Vision of War." Later he entered the journalistic field and went to Washington as correspondent for *The Philadelphia Public Ledger*. In 1919, he became one of the editors of *The Nation*, holding the position for a short period.

His time is now fully devoted to fiction. Many of his short stories appear in the *American Magazine*, and it was "An Instrument of the Gods" from this magazine that Mr. O'Brien used in his year book.

Colcord is now writing a novel of the China Seas and a volume of his short stories is being published by MacMillans.

There's an interesting little magazine published out at Fayetteville, Arkansas, and it was to this that Mr. O'Brien turned for the next story. The magazine is *All's Well*, which although but little over a year old, is well known to lovers of good literature and has been classed as ninth in order of literary merit by Mr. O'Brien.

The publisher and editor of *All's Well*, Chas. J. Finger, is also the author of the story in question, which bears the title of "The Lizard God." Mr. Finger is also one of seven writers to have more than one story mentioned in the O'Brien roll of honor.

Concerning himself, Mr. Finger has said that there is but little to tell. "I am inclined to believe otherwise and sometime I hope to be able to present the story of his adventures. He has traveled widely and often wandered far from the beaten paths. Twice he has encircled the globe. Three years were spent in polking around Patagonia, Tierra del Fuego, and the Gold Coast, while months have been spent in other strange lands.

He has engaged in business and some years ago was managing a group of railroads with headquarters in Cincinnati. He is now settled down to literary pursuits with his magazine and his writing.

* * *

Speaking of "Under the Dome," the story which appeared in *The Dial*, and which was chosen for the "Best Short Stories," Waldo Frank, the author, says that it is a fragment of a novel to be published in the fall.

Waldo Frank is a native of New Jersey and a product of Yale and other institutions of learning. He is thirty-two years of age, and for several years has devoted his time

to writing. He was one of the founders and editors of *The Seven Arts*, but today holds no editorial connections except that of correspondent to *La Nouvelle Revue Francaise*.

Mr. Frank is the author of two critical volumes: *Our America*, and *The Art of the Vieux Colombier*. He also has published three novels: "The Unwelcome Man" (1917); "The Dark Mother" (1920); and "Rahab" (March, 1922). Much of his work has been translated into French and German.

Speaking again of the novel to be published

in the fall, Frank says: "It is a novel in a form which, so far as I know is new. But please don't think, because I say that it is new, that that has much importance to me. I am convinced that the artist who wills consciously to do a new thing is lost. If he is forced into new forms because the old ones somehow cannot express what he has to say, there is some hope for him."

* * *

Mrs. Katherine Fullerton Gerould is the wife of Professor Gordon Hall Gerould, of the department of English at Princeton University. Mrs. Gerould was born in Brockton, Mass. A part of her early education was obtained in France. It was completed, however, in this country and in



ELLEN GLASGOW

1900 she graduated at Radcliffe, remaining to take her M. A. degree in 1901. From the time of graduation until 1910, when she married Professor Gerould, she was a reader in English at Bryn Mawr College.

Her literary career started early, for in 1900, Mrs. Gerould won the prize offered by the *Century* for the best short story by college graduates. Since that time she has contributed many stories, essays, and poems to our leading magazines. Among her published books are: "Vain Oblations," 1914; "The Great Tradition," 1915; "Hawaii, Scenes and Impressions," 1916; "A Change of Air," 1917; "Modes and Morals" (essays), 1919.

Mrs. Gerould is one of those writers who never allows her career to interfere with her home obligations. All of her writing is done quietly in her study at Princeton. She never makes addresses or goes to authors' gatherings. She is the mother of a boy and a girl of eleven and three respectively.

Mr. O'Brien chose her story "French Eva," which originally appeared in *Scribner's Magazine* for his group this year.

* * *

Ellen Glasgow, as interpreter of southern life after the Civil War, the South of the reconstruction and the generation after, has no peer. Perhaps much of her success is due to the fact that she writes fearlessly and discerningly of life which she has lived and seen.

Born and reared in Richmond, Virginia, the heart of the old confederacy, Miss Glasgow comes of a long line of professional men, lawyers, judges and educators. As a child she was delicate, so she received a private and informal education. Her first introduction to literature was in her cradle, for an affectionate elderly aunt crooned over and over to the little one Scott's stories. At thirteen she read Robert Browning and he has always been her favorite poet.

Success did not come to Miss Glasgow easily, but was the result of long sustained effort. In 1897, "The Descendant," the study of an intellectual hybrid, caused much comment and was greeted as a novel of strength and character. "The Voice of the People" followed with its amazing description of the working of party machinery.

As early as 1897, when the plot of this book was first beginning to take shape in her mind, she drove more than twenty miles over the mountains, in the hottest August weather, in order to sit through two days of a Democratic convention which had been called together to nominate a governor. She was smuggled in at the stage door of the

Opera House, through friendly influences, and sat upon the stage surrounded by delegates from all parts of the state. She and her companion were the only women in the building. By close observation she was thus able to picture an inside view of political life, the truth and consistency of which could be vouched for by actual facts.

In the ten novels that stand to her credit, with two exceptions, all are stories of Southern life. She is, in a way, more modern than most of her fellow-novelists of the South, for she

writes of the South of the transformation, the South of today.

Miss Glasgow's home is in Richmond, Virginia; she spends a portion of each year in New York City, mainly to get a sense of contrast with the quiet conditions of her Virginia home. She has traveled abroad extensively, but the most of her literary work is done in the old square house on Main street, in Richmond. It is hemmed in by trees that cast their shade over the soldiers of the Confederacy. Behind it is a garden where its mistress walks and composes her stories.

She writes every morning and always behind a locked door. An unlocked door has always given her a hint of possible in-



WALDO FRANK

trusion. The only animate thing that has ever shared the comradeship of her working hours is her dog. She writes rapidly and in a large, masculine hand. In fact, her penmanship is no more effeminate than her work. Yet she has never lacked for sweetness of charm and lightness of touch where they were needed.

Miss Glasgow has completed a new novel, "Stranger Things Have Happened," which her publishers, Doubleday, Page & Company, promise for this spring.

Her short story, "The Past," which is found on the chosen list, appeared originally in *Good Housekeeping*.

* * *

Susan Glaspell, or rather Mrs. George Cram Cook, won her place on Mr. O'Brien's list this year with "His Smile," which appeared originally in *The Pictorial Review*.

Mrs. Cook is another writer who has graduated from newspaper ranks, having been on the staff of *The News and The Capital*, at Des Moines, Iowa. She served here as State House and Legislative reporter. She has been closely identified with The Little Theatre movement and The Provincetown Players and has written a number of one-act plays. Among her published works are "The Glory of the Conquered," "Lifted Mask," "Fidelity," "Trifles," and others.

* * *

Frances Noyes Hart, whose story, "Green Gardens," was chosen from the pages of *Scribner's Magazine*, is one of the new writers referred to in the introduction. Mrs. Hart, for she is Mrs. Edward Hart, began writing short stories in 1920. Her first published story, "Contact," won the prize of the Society of Arts and Sciences as the second best story published in 1920. In the past year, Mrs. Hart has sold stories to *Scribner's*, *Pictorial Review*, *Ladies' Home Journal*, *Saturday Evening Post*, *McCalls*, and others.

Speaking of herself, Mrs. Hart says that she is not nearly as famous as her father or husband, the former being President of the Associated Press, and the latter Vice-President of the United States Rubber Company.

Mrs. Hart was born at Silver Spring, Maryland. She was educated at Chicago Latin School, privately in Connecticut, and abroad, at the Sorbonne in the College de France.

* * *

Richard Matthews Hallet has been known for several years as a contributor to *The Saturday Evening Post*, and other maga-

zines. He is a native of Maine and claims Boothbay Harbor as his home. Among the books that he has published are "The Lady Aft," 1915, and "Trial By Fire," 1916.

His story, "The Harbor Master," which appeared in *Harper's Magazine*, was chosen as one of the twenty "Best Short Stories."

* * *

The name of Fannie Hurst is another that is familiar to every one who reads. Perhaps though her success is of such degree that the average reader has never heard of or has forgotten the years

through which Miss Hurst struggled to attain her present position.

Indeed the story of Fannie Hurst reads like one of those adventurous tales in which we all delight although we may be somewhat hesitant about admitting the fact.

Miss Hurst readily admits that she was never broke, that she never slept on a park bench, that she has never gone hungry; that she had an excellent education, and that from earliest childhood, she had the urge to write. This, however, did not make the road to fame an easy one.

At the age of eighteen, she had submitted twenty-one stories to a certain national weekly, and all twenty-one had returned to her. They were subsequently published,



LINCOLN COLCORD

however, in her college paper, of which she was the editor.

At nineteen, in spite of parental objections, Miss Hurst went to New York, determined to succeed as a writer. For six months she went from editorial office to editorial office seeking to place the manuscripts already prepared. She soon became known to all the editorial office boys in the metropolis, but past these firm guardians she failed to go. When not making the rounds she continued to write. Hours at a stretch she wrote, revised, and rewrote. At the end of six months, hoping to force her to return home, her parents cut off her monthly allowance. Just at this time a friend unexpectedly loaned her three hundred dollars and her mother, unable to maintain the firm stand determined upon, secretly forwarded two hundred dollars.

For twenty-six months she continued her fight. During this time, in order to gain atmosphere for her stories, she became in turn a waitress, a sweat shop worker, nursemaid, sales-girl, and crossed the Atlantic as a steerage passenger. She took a post graduate course in Anglo-Saxon at Columbia University and in basket making at Wanamakers, and during all of the time she continued to write and to besiege the editors.

And finally, as Miss Hurst says: "One blessed day, just as the fatal drowsiness induced by editorial ice fields was about to overtake me, I came face to face with one (an editor) who did not share the belief that I was obsessed."

The editor in question was "Bob" Davis, of *Munsey's*, who has befriended more aspiring writers than any other occupant of an editorial chair.

After reading a story that Miss Hurst presented, he said to her:

"Fannie Hurst, you can write."

"And then," Miss Hurst says, "came the deluge."

I need not tell you how great that deluge has been. Her stories are sought by editors of innumerable magazines. Her novels are listed as "best sellers" and millions flock to the theatres to see her photoplays.

With all of this behind her, Miss Hurst is still hoping, still striving if you please, to write the great American story.

"She Walks in Beauty," which appeared originally in *Cosmopolitan*, was chosen by Mr. O'Brien, and holds a place in his volume for this year.

Mr. O'Brien recognized another of the younger school of writers when he turned to *The Dial* to pick Manuel Komroff's story, "The Little Master of the Sky."

Komroff is a native of New York City, was educated in the public schools and at Yale, and is by profession a journalist. He has devoted but little time to fiction writing, but the work that he has completed has been recognized by our foremost editors. His first story appeared some two years ago in *Reedy's Mirror*, and to Reedy, Komroff credits a great deal of his success. Three of his stories during the past two years have appeared in *The Dial*, and this fact is a mark of distinction for it is of interest to note that *The Dial* has been twice graded at 100 per cent in point of literary merit of its stories.

Travel in Russia and Japan has given Komroff a background for his fiction in the past. He now declares, however, that he intends to devote himself fully to his own country. He believes that there is to be a new American literature which will break away from present standards and will attempt more accurately to record national traits.

Komroff, no doubt, will again be heard from and his work will become familiar to many more readers as the months roll by.

* * *

Vincent O'Sullivan, whose story, "Master of Fallen Years" was chosen from *The Smart Set*, is another writer whose work has long been known to the reading public. His first work, "A Book of Bargains," appeared in 1896, and in the years that have passed this has been followed by many others. Among these the "The Green Window," 1899; "A Dissertation Upon Second Fiddles," 1902; "Human Affairs," 1905; "The Good Girl," 1912; "Sentiment," 1913. He has also written several plays.

Mr. O'Sullivan is a native of New York, but was sent to England for schooling and later to France. Practically all of his time has been spent in Paris where he makes his home.

* * *

Wilbur Daniel Steele, contributor of short stories to *Harper's*, *Scribner's*, *Atlantic Century*, and other magazines, is a native of North Carolina. He was born at Greensboro in 1886. He attended the University of Denver, graduating in 1907. The following year he studied at the Academie Julien in Paris and the year after that at the Art

Students League in New York. In addition to his many short stories, he published: "Storm," 1914, and "Land's End," 1915. His stories have been chosen to appear in several different editions of Mr. O'Brien's volume. The one for this edition is "The Shame Dance," which made its appearance through *Harper's magazine*.

Harriett Maxon Thayer is the wife of Gilbert Thayer. She was born in Wauwatosa, Wisconsin, and was educated in the State University (School of Journalism) and at Columbia. During the war she served with the American Red Cross Canteen in France. Her story which was chosen for this year's volume is "Kindred," and first appeared in *The Midland*.

Charles Hanson Towne, who wrote "Shelby," has written very few short stories, but a novel from his pen, on which he has been working for a year, will be issued in September by Messrs. G. P. Putnam's Sons, New York.

Mr. Towne tells an interesting story as to how "Shelby" came to be written. He was still editing *McClure's*, and when the idea came to him, he invited James Hopper to luncheon and gave him the plot, asking him to do it for his magazine. He told it so feelingly that Hopper generously said to him: "Say, old man, you understand that character so well, why don't you write the yarn yourself?" But Towne protested that Hopper could do it better than he; moreover, he had little time to indulge in the luxury of fiction. But when he went back to the office, he thought over what Hopper had said, and came to the conclusion that he would try to put "Shelby" on paper. He did so, and *The Smart Set* immediately accepted it by telephone, and George Jean Nathan told Towne that he had done a brilliant piece of work. Mr. O'Brien confirmed the editor's opinion when he included "Shelby" in his 1921 collection.

Mary Heaton Vorse (Mrs. Joseph O'Brien) has been writing for several years and has a long list of work to her credit. Among the best known of her books are: "The Breaking In of a Yachtsman's Wife," 1908; "The Very Little Person," 1911; "The Autobiography of An Elderly Woman," 1911; "The Heart's Country," 1913; "The Prestons," 1919, and others. She has also contributed many short stories and articles to the various magazines. She

was born in New York City and educated abroad. Mr. O'Brien picked her story "The Wallow of the Sea" from *Harper's Magazine*.

* * *

Thus, with the exception of Frank Luther Mott, whose story, "The Man With the Good Face," was chosen from *The Midland*, I have attempted to give some bit of information concerning the writers of the "Best Short Stories." In some instances the information has been meagre, but I trust that it will be sufficient to stir up a new interest in the future work of these artists, whose careers, beyond doubt, will lend much inspiration to others starting out on the literary pathway.

A MARKET FILE

Any one who takes one or more of the Writer's magazines—and what writer can afford to be without at least one of them?—will find himself well paid for the time he takes to make a "Market File." When he has a story or article ready to send out, his file will be of great help in choosing a market. He may look under "Short Story" and find the latest market news referring to fiction. Or perhaps he has a vague idea that he saw an item in some magazine about the *Argosy's* needs. Looking up "*Argosy*," he finds that it was sport stories that this magazine wanted—and so on.

My own method of procedure is as follows: When my WRITER'S DIGEST comes, I go through the Writer's Market, and make a note, on a blank card, of any item that interests me—no writer can use all the items!—and where it can be found. For instance, I find an item that tells me that "The Tattle-Tale" is in the market for very short stories of Western life. I make three cards: One headed, "Tattle-Tale Mag. Short Western Stories. See WRITER'S DIGEST, April, 1922." Another, "Western Stories—Tattle-Tale. See WRITER'S DIGEST, April, 1922." Another, "Very Short Stories—Tattle-Tale Mag. See WRITER'S DIGEST, April, 1922." These I file alphabetically. In time my "Western Stories" card may have many items on it.

Of course this takes a little time—but odd moments which would not do for any real work, can be utilized, and resulting market file is very valuable. There should be a card, "Suspended Publication" for defunct magazines, and another for papers temporarily out of the market.

A LESSON IN REVISION

By Frederick C. Davis.

REVISE, revise, revise! Fannie Hurst, although her stories are sold before she writes them, nevertheless revises each manuscript no less than *nine* times. Louis Joseph Vance tells how he attacks a page of his manuscript and revises it until it is virtually rewritten. On the other hand we have H. Bedford-Jones, dean of commercial writers, who makes but one draft of a story, and sells it in its first form. Out of more than one hundred book-length stories, he has revised none. But even Bedford-Jones agrees that a revision will help a story, though he advocates only one. Revision is advised and practiced by almost every writer and would-be writer extant.

BUT!

Let the established writer come forward and explain how his revising is done. Let us look over his shoulder, if we may, and gaze upon his pencil as it makes corrections in the original text. Let him explain to us why he revises what he does revise and lets stand that which he does not change. Yes, revise by all means, they all say; but none of them tell the young writer *how*.

To ordain that a neophyte *revise* is to put up to him one of the most difficult problems of story telling. If getting the story on paper is work, then revision is slavery. Intelligent revision consumes more brain matter than construction. It is a very trying and difficult thing. Yet the aged writer hurls the command that the beginner must revise. He doesn't say how or why or when, but just that it should be done. Something like the bonus, as it were. The beginner who cannot write well cannot revise well. The faculty of revision becomes more and more developed and capable as does the faculty of construction and narration.

So far as I know, no one has ever attempted to teach the beginner how to revise. Much light may be thrown on this branch of writing, to the benefit of any writer at all. It happens that I have on hand no less than eight different versions of a single paragraph, showing the stages in its revision from its first crude form to its final

and satisfactory state. These, when arranged properly and accompanied by suitable explanation, become a very enlightening study in revision.

Upon writing a recent short-story I found that, due to technical formations of the story itself, an opening known as the Philosophical Overture was the best for the purpose. I therefore set about constructing an opening paragraph which would do these things:

Grip the reader's interest.

Generalize on the critical situation.

Introduce the decisive physical traits of the chief character.

Give various facts as to the business, station, etc., of the narrator.

These apply to this particular story, of course, which was already mapped out mentally. I therefore sat down at my thrashing machine and concocted this paragraph, which we will call

VERSION ONE.

If Hump-Nose Stutt had had one more eye and a smaller proboscis, I would now, I suppose, be swabbing windows at Sing Low's Chop Suey joint, up the street, instead of being sub-head of the Hartler Private Detective Agency, which I am.

Having accomplished this I sat back and viewed it with critical eye. Of all paragraphs, the first of a story is perhaps the most important, so that it above all others must be as perfect in its way as possible. Upon rereading the paragraph as first constructed, I found that it was too lengthy, and somewhat involved. In order to grip the reader's interest more firmly and to interest him more fully in the developments which follow, I had to more sharply define the states of existence following the "if," if you understand what I mean.

In order to make clearer the revisions, the italics in the second version indicate words inserted or changed as regards the version just previous. An insertion of a row of asterisks indicate that a word or more have been removed in the revising.

VERSION TWO.

If Hump-Nose Stutt had had one more eye and a smaller proboscis, *I suppose I'd be swabbing dishes at Sing Low's Chop Suey Joint, * * ** instead of being sub-head of the Hartler Private Detective Agency, which I am.

Here we have lost a portion of the verbosity of the first version. By altering *windows* to the more ignominious *dishes* the plight of the narrator is emphasized. However, this second version is not yet satisfactory. It is still one whole sentence, when a succession of shorter sentences is more desirable. With this in mind we change a comma to a period and results the

THIRD VERSION.

If Hump-Nose Stutt had had one more eye and a smaller proboscis, I suppose I'd be swabbing dishes at Sing Low's Chop Suey joint, instead of being sub-head of the Hartler Detective Agency. Which I am.

This change breaks the sentence into two, but is entirely ineffectual. It is worse, if anything, than the version before. After some debate, I decided that the reader was stunned a trifle by so much being thrown at him at the very first word, so, my conclusion was, I'd add a phrase to the very first of the paragraph which would perhaps make the situation, as outlined, more easily comprehended.

Beside, *sub-head* was vague and ought to be made more plain. In the fourth version this is accomplished.

VERSION FOUR.

It all comes down to this: If Hump-Nose Stutt had had one more eye and a smaller proboscis, *I'd now be swabbing dishes at Sing Low's Chop Suey joint, instead of being Assistant Chief of the Hartler Private Detective Agency.*
* * *

Here the last phrase is dropped. Still the paragraph is not effective. It lacks something somewhere. It is, vaguely, not as good as it could be, and should be bettered. Then I realized that while I had bettered it in slight particulars, the paragraph still consisted of one long sentence. I then went about breaking this up without making the reading choppy.

FIFTH VERSION.

It all *boils* down to this: If Hump-Nose Stutt had had one more eye and a smaller proboscis, I'd now be swabbing dishes at Sing Low's Chop Suey joint. * * * *As it is,* I'm Assistant Chief of the Hartler Private Detective Agency.

This is an improvement. Still, the paragraph is not as effective as it might be; it was not rounded out. It stated its facts coldly and impartially. As the character in the story takes advantage of Hump-Nose's peculiarity of features, this might be hinted in the opening paragraph, and done perhaps with more advantage than disadvantage. Accordingly, I undertook to hint that the narrator's apparent success in his hitherto unexplained plight is due to his shrewdness.

VERSION SIX.

It all boils down to this: If Hump-Nose Stutt had had one more eye and a smaller proboscis, I'd now be swabbing dishes at Sing Low's Chop Suey joint. As it is, I'm Assistant Chief of the Hartler Private Detective Agency. *But that doesn't tell it all.*

Now I was coming along in an encouraging manner. I had broken up the sentence into interest-catching sentences, and had accomplished the objects at first laid down and at the same time hinted that the decisive character trait of the chief character is his shrewdness. However, a glance at the added sentence revealed that it was weak and that it wound up the punchy paragraph with a flop. My next task was to strengthen this.

SEVENTH VERSION.

It all boils down to this: If Hump-Nose Stutt had had one more eye and a smaller proboscis, I'd now be swabbing dishes at Sing Low's Chop Suey joint. As it is, I'm Assistant Chief of the Hartler Private Detective Agency. *But that doesn't tell the half of it!*

Now I had accomplished something and was almost finished with my task. I had reworked the opening paragraph into a very good opening. However, I looked again through it in order to catch anything that might be vague, that might be construed in a different sense than intended. I chanced to think that some question might arise concerning Sing Low. It is known he runs

a Chop Suey restaurant, but that is all. Why, of all the many places in a city to obtain work, must this one be mentioned? As a contrast to his present work, of course; but there was a vagueness hanging over it which must be eliminated. This was done simply by giving a definite location to the restaurant so that it was easily seen that the narrator was acquainted with Sing Low and was perhaps his friend. I added then a phrase which I deleted from the very first version.

FINAL VERSION.

It all boils down to this: If Hump-Nose Stutt had had one more eye and a smaller proboscis, I'd now be swabbing dishes at Sing Low's Chop Suey joint, *up the street*. As it is, I'm Assistant Chief of the Hartler Private Detective Agency. But that doesn't tell the half of it!

My task was finished. After eight revisions the opening paragraph is put into shape that is satisfactory. Of course, every paragraph is not revised with such lengthy care. It is a queer fact that studied portions of a story need the most revision, while those written under the heat and excitement of the situation narrated require little or no change from the form the words take at first.

In order to compare the first and the last version, they may be interlined at follows:

If Hump-Nose Stutt had had one more

It all boils down to this: If Hump-eye and a smaller proboscis I would now Nose Stutt had had one more eye and a I suppose, be swabbing windows at Sing smaller proboscis I'd now be swabbing Low's Chop Suey Joint, up the street, dishes at Sing Low's Chop Suey joint, instead of being sub-head of the Hartler up the street. As it is, I'm Assistant Private Detective Agency, which I am. Chief of the Hartler Private Detective Agency. But that doesn't tell the half of it!

Don't revise the life out of your stories. Don't neglect to revise fluency and clarity into them.

The class in revision is now dismissed.

Grant Carpenter, Goldwyn scenarioist, says he is often requested by his friends to take an afternoon off and teach them to write motion picture continuities. He always answers such requests by advising the would-be writers to get a physician in

a corner for a few hours and learn medicine. Mr. Carpenter is also reminded of the farmer boy who went to the city to study law. He remained only three weeks and then returned home. When questioned he replied: "I don't like the law; I'm sorry I learned it."

AN OPEN LETTER TO THE UNKNOWN WRITER

YOU, my fellow-mortal and literary aspirant everywhere, there is perhaps, in you at this moment a fervent hope to shine like an evening star in the literary heavens. You are mindful, I believe, of the hard knocks and the steep cliffs you must pass over before attaining possession of the worldly goods — Success. Perhaps, you realize that no honest man can become a successful craftsman in the writer's field in one day's journey. At times you feel the hard hand of resistance pushing against you like the prowess of a mighty giant. Because of this you sometimes stagger, then droop and before the long chase is over you feel that the Marathon is not worth the price, while at your side another creature of the self-same clay is fighting with his back to the wall and like some powerful gladiator thrusts his shining sword into the breast of Failure and steps out on the parapet of a new-born day.

These little gad flies you must brush away with a swoop of your persistent will. Never let them catch you sleeping on your beat, though the world be critical and mock your wares, it is only your iron-clad intention that will win.

It is well to remember, therefore, if you have the knack of persistency in you the following formula from Shaw:

"I want to be thoroughly used up when I die, for the harder I work, the more I live. I rejoice in life for its own sake. Life is no 'brief candle' for me. It is a sort of splendid torch, which I have got hold of for the moment; and I want to make it burn brightly as possible before handing it on to future generations."

This is a very serious piece of philosophy to digest in these fun-ridden times, but it is intended for the serious to follow. If you have imagination in you and the will to write you must lay aside all folly and excuse for not writing. Nothing then can keep you from scaling the heights where O. Henry sleeps and a second Jack London travels by.

HOW OTHER WRITERS MAY HELP YOU

One of a series of Articles on the business side of writing especially prepared for the readers of the Writer's Digest.

By L. Josephine Bridgart.

IF you have not even a foothold on the literary ladder there is little use in entreating those who have to help you up and threatening to pull them down by the heels if they won't. The man who tries this plan certainly deserves a few exasperated kicks.

If I were just starting out the last person I would ask to read my manuscript would be the successful author who happened to be on my list of acquaintances. If a man is writing, not for fun but for a living, he usually leaves his desk weary of the world of words and sentences, figures of speech, and imaginary characters. He needs a rest just as surely as the man who has been working all day with pick and shovel needs relief for his tired muscles. If you had a day laborer on your list of acquaintances you wouldn't think of asking him to spade up your garden for you so you could see how he did it or because you wanted it spaded up.

Even if he has plenty of time and strength to give you, moreover, the successful author is not always a good judge of another author's work. Because a man can write it does not follow that he is a fair-minded, helpful critic. Personally, I'd rather know what some intelligent fellow without literary aspirations thinks of my article or story than what Marie Corelli or Rudyard Kipling might have to say about it.

How, then, are we to profit by the vast fund of experience and information which the successful writer has gained? By reading his printed works. Between the lines of many a novel lies a whole text-book on authorship for the eager young writer's perusal.

Take *Barrie's "When a Man's Single."* The book is so full of suggestions for the journalist that *Barrie* might have written it on purpose for him. It makes the discouraged writer laugh a good wholesome laugh at himself; it reveals to him that he is "not the only pebble" that has dropped

prone and despairing on the beach; and it tells in very plain language what sort of effort has met with success. If the book is closed without leaving a mind eager to express itself in a new manuscript the reader may be a story-teller or a poet but I take no odds on his chances as a journalist.

Most of us slip off our shoes in the presence of "*Margaret Ogilvie*," but it is to her that *Barrie* opens his heart. The book tells of his first attempts, of struggles and failures and success. There is a warm, soft light that shines from the heart of the sympathetic writer. It falls on common things and makes them beautiful. This is the secret which *Barrie* has revealed in "*Margaret Ogilvie*."

"*Tommy and Grizel*" utters some very definite advice to the writer, either young or practised. Indeed, *Barrie* has been so generous with bits of information, suggestion and experience dealing with the profession of authorship that I have sometimes wondered if he has not purposely scattered these white scraps along his path that other writers may the more easily follow him to the coveted goal.

"*A Modern Instance*" gives us a talk with *Howells*. It shows where an energetic, open-eyed man may find "copy." It shows that there is always room for such a man, even among a crowd of experienced journalists. And it teaches very clearly the importance of an honest policy. Moral obligations, *Howells* assures us, are facts which it is not safe for the writer to ignore.

Black's "Shandon Bells" is another book for the new writer. The first half, at least, is a direct message from a man who has known defeat and, again, success. It may be improbable and disappointing as a novel, but as a text-book for the new writer "*Shandon Bells*" is not to be overlooked.

"*George Mandeville's Husband*," a book that most people have forgotten, has a word for the woman writer. It is not a remark-

able book but it is well worth the would-be author's attention. George Mandeville succeeds but, succeeding, brings reproach upon her profession. Better not to write than neglect the work God has given you to do, is the advice one finds in "George Mandeville's Husband."

In striking contrast to "George Mandeville's Husband" is "Kavanagh," a book of prose poetry to most of us and no more. The sin of yielding to natural laziness, to the weakening influences of present environment; this is the text of Longfellow's sermon. As the character who illustrates the sermon is a man who goes on teaching after it is quite plain that he ought to be writing the book has an important place on my list, "Kavanagh" should have something to say, if to a very small audience.

I have given only a very few of the books containing valuable hints and information for the new writer. It is so natural to want to write one's own experiences that almost every famous writer has dropped suggestions into his stories which the beginner may ponder to his lasting profit. How did he begin? How did she first get into print? How did they know they had talent? These are natural questions. The answers are to be found in print rather than in interviews or personal letters.

I found a great deal to interest me in Mr. McClure's Autobiography beside the pleasing anecdotes and discussions of great men and women. Why did Mr. McClure succeed with a series of articles on cooking? Not because, like most husbands, he had theories as to how bread and pie and cake should be made, but because he had studied the work of the cook at the Astor House and received valuable information and suggestions from him. There are other autobiographies beside Mr. McClure's. Maybe in some of them you can find answers to all the questions you would ask "if only" you could secure a personal interview with the writers whose success you covet.

We need not "pester" our literary friends with questions as to how to begin to find material and how to win recognition when so many valuable books beside those under "Books on Authorship" lie ready for our perusal. If we are business-like in our attitude toward our work we will not ask another man to "stock us up," supply us with advertising ideas, to send us customers. We may study his methods carefully but we will not appeal directly to him.

A bright woman relative of mine has for her motto: "What man has done woman can do." And I have often watched her demonstrate that what one man has done one woman can do quite as well. As we use the hints the old writers give us let us cheer ourselves with the thought that what the other fellow has done cannot be impossible.

RICHARD WASHBURN CHILD

A lucky star was in the ascendent when Richard Washburn Child was born on August 5, 1881, at Worcester, Mass. For instance, the first story he ever sent to a magazine was accepted by the *Saturday Evening Post*, while he was still a Harvard undergraduate. Then after he graduated from Harvard Law School, his experience as correspondent and special writer gave him the fortunate experience of intimate acquaintance with men whose effect on the world has been large—Theodore Roosevelt, Col. E. M. House, Warren G. Harding. He played an important part in the Republican campaign of 1920, and was offered in May, 1921, the ambassadorship to Italy, which he accepted. Whether due to his influence or not, Rome this winter has been an important American literary and political center.

Mr. Child's first book, "Jim Hands," was published in 1911. Since then he has written "The Man in the Shadow," "The Blue Wall," "Potential Russia," "Bodbank," "Vanishing Men" and "The Velvet Black." His new book, "The Hands of Nara," marks a big step forward in his work; it has all the exciting plot and mystery that distinguish his work, and in addition strong delineation of character and engrossing conflict of ideas.

And last but not least, Mr. Child is the fortunate husband of a charming lady, and the father of two little girls, Anna and Constance. When he isn't an ambassador they live in Washington Mews in New York City.

HOW TO KEEP WARM

If to the flames you manfully consign
All stuff that will hard-hearted Ed's not
please,
Tho' huge the stove and cold the wintry
blasts,
Slight is the danger that you'll ever freeze.

A FREE LANCE ON THE WING

III.—DOING A SCENARIO IN LONDON

By Henry Albert Phillips.

ONE very frosty and dingy morning about 6:00 A. M. I hailed a taxi in front of the Madeleine and was dashed to the Gare de l'Est, which means the railway station for points in the east. A great foreign railway station, especially early in the morning, is always an interesting sight. There is all the bustle, but not the hustle, of the American railway station. For all Europeans are deliberate and so "restful" in their moments of greatest haste or choice leisure. They are more dramatic, confining their strenuous action to gesticulation and facial expression indicative of tremendous emotion interlarded sometimes with almost frenzied conversation. When we Americans get excited, we must push and pull, threaten and bully the impediments in our path. In America an impatient crowd of passengers surround a train gate usually a half hour before the gate is opened, we rise from our comfortable seats sometimes a half hour before the train pulls in and stand impatiently near the door and try to force it open before the train stops. We scramble aboard the ferry boats to grab a seat and scarcely has the boat reached the middle of the river when we are up again crowding impatiently toward the door, nearly pushing the people ahead of us into the river.

But the French—and all the rest of them over here—saunter along, munching portable breakfasts, carrying huge trunks as their hand baggage, conversing unconcernedly with their hands, feet, and faces—and it is past time for the train to start, the pompous station master has blown his toy horn, the conductor has squeaked his penny whistle and the engineer has made his engine whistle shriek hysterically. The passengers are shooed into the carriages finally and the train pulls out—and usually gets there on time too, showing the folly of haste without speed.

* * *

This particular morning French countryside was a fairy glade of icicles and frosted

tracery. It took some of the horror off the war-scathed, unroofed hamlets about Amiens and it put a keen edge on the English Channel that cut one's face like a safety razor blade.

We had been gone from Calais less than an hour when the white cliffs of Dover, with the saucy castle frowning at us, hove into view. Then the triple nuisance of passport visa, Customs mussing up your laundry and the money changers shaving the cents off of your dollars, and you are in an English railway carriage. And even English as she is decidedly not spoken in America, is the greatest balm to ears that have been assaulted and battered and strained by a foreign tongue for a month or so.

* * *

London!

What a thrill for the literary lance who would consort with the shades of all the great lights of English Literature! Shakespeare's, Goldsmith's, Dr. Johnson's, Byron's, Keats's, Shelly's, Swift's, Lamb's, Thackeray's, Dickens's—and the rest of the page full—*London!*

In the glorious days that followed, I wandered through the alley where Lovelace starved to death, I stood before the window where Dr. Johnson used to look out over his Dictionary, I stood upon the spot where Pepys was married, I sat upon the stone where Gray wrote his immortal "Elegy," I went through the rooms where Carlyle passed in daily life! In Westminster Abbey I stood beside the tombs of a hundred others whose names spell Golden tomes!

What does all this mean in terms of bread and butter, our commercial American spirit may ask? To some it would mean nothing; to others it means everything. That is the only answer. Some will argue that So-and-So, who makes ten thousand a year "with his pen," lives in Oshkosh and has only been in New York once! Which is sad, but true. There is a "Main Street" in Literature just as there

is in Life. What the world is looking for today are the universal spirits who know and can express the brotherhood of mankind and of nations. It wants cultured, not cultivated people. It wants writers who can preserve their personality and maintain their nationality, yet who can understand, sympathize with and give expression to beauty, the desires and the passion of all peoples.

Nearly every young man—and young woman, in these days of economical independence—could go abroad and hobnob with the great spirits of his craft and correct his wrong impressions of other peoples—if he really sets his will to it. But he will have to scrimp and save and *sacrifice* for many years, denying himself the little things to attain the big things. That is an axiom of Life that so few seem to learn.

* * *

A friend of mine had given me the address of a London Film Renting Company. I promised to look in on his friend there and say how-do-you-do. The film friend happened to be the president of the Company, which was now not only renting, but producing films.

All foreigners in the film world are interested in Americans who know the film game. They know that America has led the world in film manufacture. They also feel that if they can master the mechanical details as we Americans have done, that they can soon outstrip us in the Art end.

The film man was interested and we talked an hour. When I had left that office I had made an appointment to visit the studio the next day.

The studio was a crude affair compared with our great American institutions. But the system and simplicity of their working plans is the missing stop-gap that has already put the American film industry on all fours. For instance, I worked in an advisory capacity with one of the biggest companies in America and know of a positive wastage of more than *four hundred dollars a day!* I left the Company in disgust because they were making the worst pictures possible.

There in England, in Germany, in Italy and France, the story is the thing. All other things are supplementary considerations.

* * *

To my great surprise, I was asked to write a continuity. And to my further sur-

prise, I was offered a sum for the work not far removed from that paid in America for the same work. My pleasure was further increased on learning that the proposed story was to be "Diana of the Crossways" and that part of my preliminary work was to visit the daughter and the home of the late author, George Meredith!

Of all the books ever written, "Diana" in Meredith's ruminating style is among the most difficult to pin down concretely in a working scenario.

However, I was happy to have one of my theories demonstrated. In America, the continuity writer is supposed to write with scientific exactness, indicating where the camera shall stand, dictating every gesture of the actor and every order of the director. What is a director for? In my opinion the writer should give the continuity and fragmentize the story into the larger scenes and be sure to get the story properly interpreted in the continuity. The rest should be left to the director. This is the crux upon which the work of the two breaks and bad blood and bad work follows.

VISUALIZATION

Text books on photoplay writing lay stress on visualization for the photoplay writer, and it is almost as useful for the fiction writer. Your story will be more vivid to the reader if you can see it in your mind before putting it on paper.

Some writers visualize naturally and easily, and need no help on the subject. Others find it hard, but it is a gift which can be cultivated. Begin by trying to remember, say, the room you work in. Think of its details, and try to see it in your mind's eye. When it is easy to shut your eyes and see a picture of this room, try a room you are not so familiar with. Then people your room. See a man or woman enter it and go to the desk or window. Tell yourself a simple story, then shut your eyes and see it, mentally.

Practice this until it is easy—it may take a good deal of practice. At first you may find it necessary to go off alone to some quiet spot, but as your imagination becomes trained, you can do it anywhere, can utilize odd moments on trains, etc.

Then try "seeing" your story, scene by scene, before you write it down. This will improve your plot, show you the weak points, and make the actual writing easier.

THE ART OF PARODY VERSE

By Robert Lee Straus, M. A.

Instructor in the University of Cincinnati.

PARODY is the first and favorite child of Satire. Anciently among the Greeks it is found with Homer's Rhapsodies, where it is the elemental and inevitable step from the sublime to the ridiculous. The Rhapsodists, chanting the Iliad or Odyssey, in order to jog the lagging interest of their audience, would at times interweave passages of similar mood and meter composed of local allusions and amusing by-play. These interpolations they termed Parody (beside-song). Obviously parody is mimicry rather than imitation. Its purpose may be to throw more or less good-natured ridicule upon the original poem, but the fun is not necessarily ridicule, nor should the ridicule ever be vicious. Parody may be only the exploitation of a famous poem for the sake of jest; although just as serious poetry may be treated lightly, so light verse may be parodied in a serious vein. When carried to absurd extremes, parody becomes *travesty* or *burlesque*. Sometimes burlesque and extravaganza do not mimic particular poems, but have fun at the expense of a general type of poetry. Hilarity of any kind is often classified as extravaganza.

It is generally assumed that parody began with the Greeks. Aristophanes studded his comedies with passages from Euripides and others, mocking the master dramatists in every conceivable way. The Romans, characteristically imitative, diverted themselves with parody after the fashion of the Greeks. Cicero mentions several kinds of parody. Lucian often mimics the style and phraseology of Demosthenes.

During mediaeval times, the clergy imitated the ancients in parodying religious subjects. Even Biblical lore was parodied in the mystery and miracle plays. As late as the sixteenth century pious ecclesiastics turned licentious songs of the day into devotional hymns, and, conversely, lewd folk turned sacred phrases of divine worship to their own vile uses. In such a state of society at once devout and irreverent, it is natural to find every craze and cult ridi-

culed. Long-winded romances came in for a good drubbing at the hands of pure literary parody. Marvelous adventures are highly exaggerated and thus laughed out of court.

During the religious wars, parodies of Holy Writ are nearly always political in character. Luther himself did not scruple to say in the language of the first psalm: "Blessed is the man that hath not walked in the way of the Sacramentarians, nor sat in the seat of the Zwinglians, nor followed the counsel of the Zurichers." A litany of 1639 reads:

From Rumps that do rule against custom and laws,
From a fardle of fancies styled a good cause,
From wives that have nails, and wives that have
claws,

Good Jove deliver us!

In Elizabethan times every new lyric and ballad, every eccentricity of style, was seized on as a basis for harmless or bitter mirth. Shakespeare in *Midsummer Night's Dream* parodies the excessive alliteration of the prevailing euphuism:

Wherewith blade, with bloody blameful blade,
He bravely broached his boiling, bloody breast.

In *As You Like It* the poet has Jaques parody Amiens' song, "Under the green-wood tree:"

If it do come to pass
That any man turn ass,
Leaving his wealth and ease
A stubborn will to please.
Ducdame, ducdame, ducdame:
Here shall he see
Gross fools as he,
And if he will come to me.

Ben Jonson makes similar use of Wither's song. To show its excellent treatment we shall quote the first stanzas of both the original and the parody:

Shall I, wasting in despair,
Die, because a woman's fair?
Or my cheeks make pale with care,
'Cause another's rosy are?
Be she fairer than the day,
Or the flowery fields in May!
If she be not so to me,
What care I how black she be?

—George Wither.

Shall I, mine affections slack,
 'Cause I see a woman's black?
 Or myself, with care cast down,
 'Cause I see a woman brown?
 Be she blacker than the night,
 Or the blackest jet in sight!
 If she be not so to me,
 What care I how black she be?

—Ben Jonson.

With the eighteenth century came gross indecencies and debauched taste. The phrases "to swear like a lady of quality," and "to get as drunk as a lord," became proverbial. It was not to be expected that the satirists risk their popularity by displaying unnecessary refinement. In Pope's "Rape of the Lock," however, we have parody at its best. Thomson's "Castle of Indolence" was in many respects confessedly a parody on Spenser. Gray's "Elegy in a Country Churchyard" was more often parodied than any poem of its time, which was indeed a proof of its popularity. Dr. Johnson held that parody was easy and therefore vulgar and common. His parody on the "Hermit of Warkworth" runs:

The tender infant, meek and mild,
 Fell down upon the stone;
 The nurse took up the squealing child,
 But still the child squealed on.

From such an effort of his own we are likely to accept his estimate of the art. With the appearance of the "Anti-Jacobin" and the "Rejected Addresses," literary parody attained enormous popularity. During the nineteenth century it rose to a height that demanded recognition from the world of letters. Among the major parodists are Thackeray, Calverley, Lewis Carroll, Bayard Taylor, Bret Harte, Phoebe Cary, Rudyard Kipling, and H. C. Bunner.

Many critics have undertaken to defend parody, the Ugly Duckling of Literature, thus suggesting that from some points of view it is an offensive measure. But there can be little question that it is now to be regarded as a genuine and legitimate art. To enjoy parody, one must have an intense sense of the humorous and a humorous sense of the intense. Such a faculty assumes a freedom from mental bias, a tolerant and liberal judgment. Unfortunately, too many poems of beauty have been desecrated without the slightest redeeming touch of cleverness. But brilliant parody always retains something of the flavor of the original while turning aside to indulge in wholesome fun or merited ridicule. Therefore, the intent of the parodist must be under-

stood and appreciated before the reader can perceive the value of his parody. By far the greatest number of parodies aim simply to amuse; but the fun should be intelligent and clever. This aim is sufficient, and is little strengthened by the arguments that a good parody makes us love the original better or know it more thoroughly.

Strangely enough, criticism has often considered parody the touchstone of excellence. Fuzelier says: "Many tragedies disguise vices as virtues, and parodies unmask them." "The Abbe Sallier maintains that criticism can use parody as a torch with which to illuminate the faults of a writer who has become suddenly popular. Charles Lamb approves and himself parodies an old song, Coleridge recognizes its serious side, and Leigh Hunt insists that it is a sincere compliment, since it stamps the original with the mark of popularity. Shaftesbury holds that a parody can only harm a poem by bringing to light its faults or imperfections. Poems which cannot bear raillery are suspicious. Hazlitt remarks: "The best parodies are the best and most striking things reversed. It is a common error to suppose that a parody degrades the original." Moreover, parody needs no apologist, for its purpose is a refining and purifying one. Before it all weakness of diction and sentiment stand revealed. A skilful parody often discloses a poet's tricks of style, affectations, and deficiencies as nothing else could do. In the words of Planche:

I fling all follies in your face
 And call back all the false starts of your race,
 Show up your shows, affect your affectation
 And by such homœopathic aggravation
 Would cleanse your bosom of that perilous stuff
 Which weighs upon our art—bombast and puff.

The requirements of the best parody consist of exactitude of mental balance, delicate sense of proportion and relative values, good-humor, refinement, and taste. All art is restraint, and in parody, particularly, is self-control to be desired. A fine sense of humor, unerring taste, and self-restraint seldom go together; perhaps that is the reason why poor parodies outnumber good ones ten to one.

Furthermore, the work parodied must be well-known and likely to endure if the parody is to have a long life. In case the original is lost, the contrast is lost, and the parody must stand by its own strength, which it can seldom do. Again, the subject must be in contrast to the original. Light

and trivial subjects should take the place of heavy and serious ones. Here is the field of the mock-heroic. In addition, all vulgarity, crudeness, and bitterness should be avoided; humor must not become buffoonery. There is no excuse for debasing and vulgarizing a good poem. It is the business of parody to smile, not to sneer, to amuse and to criticise; not to disfigure and to debase. Savage sarcasm and abuse are never half so effective as good-natured humor which heals the sting of its satire. No such malicious parody as Byron's vicious attack on Wordsworth can ever be justified:

EPILOGUE.

There's something in a stupid ass:
And something in a heavy dunce:
But never since I went to school
I saw or heard so damned a fool
As William Wordsworth is for once.
And now I've seen so great a fool
As William Wordsworth is for once,
I really wish that Peter Bell
And he who wrote it were in hell,
For writing nonsense for the nonce.

It is well to consider the exact nature and scope of parody as an art. The casual critic usually divides parodies into two classes, parodies of sound and parodies of sense. But a more careful survey reveals four principal classes:

1. The original may be parodied by the simple change of words. Here the parody obtains its interest by the substitution of a trivial or commonplace motive for a lofty or serious one. Catherine Fanshawe parodies Pope with:

Here shall the Spring its earliest colds bestow!
Here the first noses of the year shall blow!

by the simple substitution of "colds" and "noses" for "sweets" and "roses." Examples of "word-rendering" parodies follow:

THE MARRIAGE OF SIR JOHN SMITH.

(After Charles Wolfe.)

Not a sigh was heard, not a funeral tone,
As the man to his bridal we hurried,
Not a woman discharged her farewell groan,
On the spot where the fellow was married.

Few and short were the things we said,
And we spoke not a word of sorrow,
But we silently gazed on the man that was wed,
And we bitterly thought of the morrow.

Slowly and sadly we turned to go,—
We had struggled and we were human;
We shed not a tear, and we spoke not our woe,
But we left him alone with his woman.

—Phoebe Cary.

WHEN LOVELY WOMEN.

(After Goldsmith.)

When lovely woman wants a favor,
And finds, too late, that man won't bend,
What earthly circumstance can save her
From disappointment in the end?

The only way to bring him over,
The last experiment to try,
Whether a husband or a lover,
If he have feeling is—to cry.

—Phoebe Cary.

FATHER WILLIAM.

(After Southey.)

"You are old, Father William," the young man said,

"And your hair has become very white;
And yet you incessantly stand on your head—
Do you think, at your age, it is right?"

"In my youth," Father William replied to his son,
"I feared it might injure the brain;
But now that I'm perfectly sure I have none,
Why, I do it again and again."

—Lewis Carroll.

2. The original may be exactly quoted, followed by a ridiculous application. This is sometimes called semi-parody.

A REAL SUMMER GIRL.

(After Whittier.)

Maud Muller on a summer's day
Raked the meadow sweet with hay.
You'd hardly expect a girl, you know,
In summertime to be shovelling snow.
—J. G. Neumarker.

HOME TRUTHS FROM ABROAD.

(After Browning.)

"Oh! to be in England
Now that April's there.
And whoever wakes in England
Sees some morning in despair;
There's a horrible fog i' the heart o' the town,
And the greasy pavement is damp and brown,
While the rain-drop falls from the laden bough
In England—now!

—Anonymous.

3. The form or style of the original may be imitated in the treatment of a trivial or incongruous subject. Sometimes the manner, teachings, and characteristics of a whole school of poets may be parodied at once; sometimes only a well-known poet given to certain mannerisms or affectations. Examples of "form-rendering" parody follow:

LUCY LAKE.

(After Wordsworth.)

Poor Lucy Lake was overgrown,
But somewhat underbrained,
She did not know enough, I own,
To go in when it rained.

Yet Lucy was constrained to go;
Green belding,—you infer.
Few people knew she died, but oh,
The difference to her!

Digitized by Google —Newton Mackintosh.

NEPHELIDIA.

(After Swinburne.)

From the depth of the dreamy decline of the dawn
through a notable nimbus of nebulous
moonshine,

Pallid and pink as the palm of the flag-flower
that flickers with fear of the flies as they
float,

Are they looks of our lovers that lustrously lean
from a marvel of mystic miraculous moon-
shine,

These that we feel in the blood of our blushes
that thicken and threaten with throbs
through the throat?

—A. C. Swinburne.

Sometimes only a particular form of com-
position is parodied:

NURSERY SONG IN PIDGIN ENGLISH.

(After Nursery Rhymes.)

Singee a songee sick a pence,

Pockee muchee lye;

Dozen two time blackee bird

Cookee in a pie.

When him cutee topside

Birbee bobbery sing;

Himee tinkee nicey dish

Setee foree King!

Kingee in a talkee loom

Countee muchee money;

Queeny in e kitchee,

Chew-chee breadee honey.

Servant galo shakee,

Hangee washee clothes;

Cho-chop comee blackie bird,

Nipee off her nose!

—Anonymous.

4. The diction, style, meter, and senti-
ment of the original may be imitated while
substituting a subject as incongruous as pos-
sible with the parodied poem. The train of
thought, furthermore, follows precisely
along the lines that the original writer would
have pursued from the given premises. By
far the largest number of meritorious paro-
dies belong to this "sense-rendering" type:

SONG.

(After Herrick.)

Gather Kittens while you may,

Time brings only sorrow;

And the Kittens of today

Will be Old Cats tomorrow.

—Oliver Herford.

AN OMAR FOR LADIES.

(After Omar Khayyam.)

One for her Club and her own Latch-key fights,
Another wastes in Study her good Nights.
Ah, take the Clothes and let the Culture go,
Nor heed the grumble of the Women's Rights!

Look at the Shop-girl all about us—"Lo,
The Wages of a month," she says, "I blow
Into a Hat, and when my hair is waved,
Doubtless my Friend will take me to the Show."

And she who saved her coin for Flannels red,
And she who caught Pneumonia instead,
Will both be underground in Fifty Years,
And Prudence pays no Premium to the dead.

Ah, make the most of what we yet may wear,
Before we grow so old that we don't care!
Before we have our Hats made all alike,
Sans Plumes, sans Wings, sans Chiffon, and—sans
Hair.

—Josephine Daskam Bacon.

OCTOPUS.

(After Swinburne.)

Strange beauty eight-limbed and eight-handed,

Whence comest to dazzle our eyes?

With thy bosom bespangled and banded

With the hues of the seas and the skies;

Is thy home European or Asian,

O mystical monster marine?

Part mollusk and partly crustacean,

Betwixt and between.

Oh! thy red lips, lascivious and luscious

With death in their amorous kiss!

Cling round us and clasp us and crush us

With bitings of agonized bliss;

We are sick with the poison of pleasure,

Dispense us the potion of pain,

Ope thy mouth to its uttermost measure,

And bite us again!

—Anonymous.

It is now the fashion to write chains of
parodies. The original is quoted followed
by several parodies in the vein of various
famous poets. The writer of such a series
must be well versed in both the style and
manner of those poets supposedly contribut-
ing to the chain of parodies.

In general, parodies of sound are of a
lower order than parodies of spirit. Mere
imitation and travesty of externals is in-
sufficient. The higher and truer art of
parody presents the intellectual characteris-
tics of the original; the best parodist aims
not so much to ridicule the mannerisms of
his victims, as to reduce his modes of
thought to the absurd. Far more skill is
needed to caricature a mental attitude than
is required to burlesque a mere style.

Poets with obvious affectations, eccen-
tricities, or extravagances of any sort may
expect inevitably to be parodied. But paro-
dy is usually a tribute to popularity and an
indication of merit. Where the original is
strong enough to withstand the onslaughts
of the incongruous and the ridiculous, it has
proved its true worth. And the world is the
richer for having both the original and the
parody.

A Convincing, Optimistic, Interesting,
Natural piece of writing brings in the
COIN.—J. L. P.

SYNDICATING TO THE SUNDAY SUPPLEMENTS

A series of articles taking up every phase of securing, writing, and marketing stories for the Sunday Newspaper Supplement—a most interesting and profitable phase of the writing profession—and one that offers unlimited opportunity.

By Felix J. Koch

Contributor to the Leading Papers of the Country.

THE IMPORTANCE OF THE TITLE

THE subject duly selected, all matters of equipment shipshape about him, all supplies within reach of his hand, there remains nothing for the syndicating writer to do next but write the syndicate feature.

COMPOSE might perhaps have been a better word than WRITE to use in this place.

Many authors do not write their features themselves, but dictate them—some to stenographers, others to the dictaphone. In either case a stenographer then transcribes the oral material, whipping it into as good shape as she knows how, and placing the results before the author, for correction and then final copying.

To some of us the dictation method is far less satisfactory than writing one's work directly upon the typewriter.

The human race has learned to write—to make impressions with objects which are the equivalents of writer's tools—away back in the days when the cuneiform folk put their marks into stones, and the cave men of prehistoric France daubed colored hieroglyphics on the walls of their caverns. Man has been writing for ages—he wrote fully, or in a pictograph, which was the same as the spelling out of a word, or a sentence, to the artist employed—and so Man has come to acquire a certain ease in writing, in putting down his thoughts quietly as he goes—the very shaping of the letters giving him a space of time in which to think just what will be put down next—which is not granted with the spoken word.

Innumerable persons, composing constantly—accustomed also to impromptu speaking “on their feet”—will tell you that when it comes to placing their message in permanent shape, they prefer to write it out themselves, correct it here and correct it there, just as the sentence-building goes.

The human brain-process follows a single course very largely, as it goes, and this process does not enjoy interruptions. The composing author's subconscious mind—his very soul—rebels at interrupting phrases, sentences, pages of script with such interjections to the stenographer as: Comma. Colon. Paragraph. Skip a line.

Stenographers who have sufficient knowledge of structural English to insert these punctuation marks properly, to break the paragraphs when they should, to do the other things which perfect manuscripts require, seldom remain just stenographers very long. Training them up in the way they should go, with your work, means simply training a competitor in the composing field.

Again, the writing of one's material, oneself, as the thought flows to form, means seeing the material very nearly as it will eventually look in the finished article.

You see your sentences as the world will see them in cold type. You see the paragraphs just about as they will be on the finished page, and this means that you see whether you are making a paragraph altogether longer than it rightfully should be—making it *heavy* and unappealing to the eye—or whether you are breaking your work into too many “choppy,” overly-short paragraphs.

Without venturing further into PROS and CONS of the matter, therefore, many men insist on composing their material squarely on the typewriter—some, a very few, in long-hand—as they go.

But this composition which follows?

Naturally, it starts with the heading!

Viewed from the purely financial standpoint—the selling end, which is THE important end with the man who must live by the work, not only in order that the

stated article shall yield quick returns, but that it shall serve to cause other editors to feel a desire to invest in similar work from his pen, when he presents it to these elsewhere—the proper heading of the article is almost the determining factor in its entire composition.

Men will often re-write headings a dozen, twenty times, before finding exactly the form that suits them.

Such a heading found, and peace of mind given to the author, to continue with the remainder of his task without the problem of a heading stealing in on his major thoughts again and again, as the article grows, he finds other, better, more attractive headings suggesting themselves to him.

Rare indeed is the man who, having finished the stated feature, does not copy his first page all anew—this time with a new and infinitely more attractive heading!

The heading is the show-window of the shop behind it;—the sample copy of the stock of wares beyond.

Just what does it do, toward selling the manuscript in question?

What do headings do for you, as you scan the Sunday supplements? How many times haven't you permitted yourself just five or six, or perhaps ten minutes, on a busy day, to "glance over the headlines" of the morning paper, only to find some caption irresistible, and then catch yourself going on, reading that article to the end?

What do you, I, ten-thousand other folk do, when browsing over a news-stand, about to buy a magazine or two for idle, purposeless reading? We thumb the pages, or more likely still, we turn to the table of contents at the front, and—read the list of articles! According as there may be enough headings luring us to go on and read their several tales, we buy or decline the magazine.

Those an author wishes to read what he is writing for the Sunday magazine, or the Saturday supplements, are going to do the same thing.

The editors to whom you wish to sell your work know this.

More important to you, who must live by what these editors may select, the editors pursue the same policy themselves!

Mail pours into the office of the Sunday editor of even the smaller newspapers not by budgets, but by basketful.

Usually an office-boy saves the editor the time of opening the envelopes, by sitting near and cutting open the ends of the con-

tainers, placing the contents on a table close by in well-defined piles—matter contracted for; matter from big concerns paid so much a year to send what they will, for selection; matter from new and untried sources, advertisements and things which even such a boy soon learns to consider impossible and which are classed in office parlance as "junk."

This office-boy—he is an important factor in an author's reckonings—is human! He is a typical wide-awake American boy; with wits extra sharp as a result of constant contact with folk who must keep their wits alive, the news-gatherers.

He represents the reader of the newspaper supplement beyond. What interests him—grips him—will grip a very great many of those readers.

The "Kid," editors call him, opens the envelopes, looks at the contents. Boy-like, he reads the headings—the "head," he says.

Here, for one, is a long treatise on recent experiments in tar-compounds, which a young chemist of the city should like to find in print. The "Kid" knows in a moment that this is over the heads of the paper's readers. "Scientific stuff," he calls it, and "chucks" it to one side.

Here is a very attractive story of a most delightful motor trip to an equally delightful summering-place among the hills, where chicken dinners are always ready. The boy is trained to read between the lines—he detects the attempt of the owners of the inn to get advertising without paying for it—"press agent stuff" he calls it—and he places it on another stack, building high at his side.

Naturally, the Sunday editor dare not rely wholly on the boy's judgment, but, rest assured that he *does* know that what the boy places on the one stack warrants his immediate attention—it's the briskest, the best, the first thing for the fresh, receptive, willing mind to consider. The other stacks take their turns as that mind begins to flag and then to rebel.

Come now in his path a feature whose first line of reading grips the boy:

TRAILING MOTOR-CAR THIEVES
THROUGH THE SNOWS.

or SUPPOSE YOU WENT BROKE
THESE ZERO NIGHTS.

or CAN YOU FEEL DIFFERENCES IN
COLD, ONCE IT'S VERY COLD?

or some other unusual, timely, interesting subject.

The child is father to the man; the boy to the adult reader. Rules and admonitions notwithstanding, Howard Fabing sits still, then and there, to read that feature to the end.

More than that, rules against interrupting his superiors at their tasks to the contrary also notwithstanding, Fabing is apt to turn on the editor himself with such a remark as:

"Gee, Mr. Roosa, it ain't no wonder them auto-car thieves can't make no get-away!"

or the question:

"Did you ever go down to the flophouse? There's a bully good story about it!"

or some test question as to how cold she thought it was outside—a question based on the story in point—to the Society Editor, good friend of the Sunday Editor, at the desk across the hall.

Just because the articles interest him, and because all of us enjoy passing interesting matters on, Fabing puts those manuscripts where they will come to the editor's hand before any of the rest.

Even where he doesn't do this—even where editors bother to open article-envelopes themselves; even where they open, read, decide, and keep or return, one at a time as they go, what occurs?

What happens at the heart of house-cleaning time, when Wife dumps all the books from the shelves to the floor, to dust them, wash those shelves, return the books to their sites? She is busy, very busy; she knows it. From book to book fingers and dust-rags fly. By and by she comes to this volume or that one. She just *must* peep inside. She just *must* read, for the hundredth time, the proposal of John Bleeker to Mary Marquette. She simply cannot resist reading anew the rescue of Annabel Reed from the saw-mill fire!

Very much the same thing occurs with the busy editor—glancing over manuscript, making temporary decisions.

Place an irresistibly tempting title in his way; supplement this with a sub-title, to lure him and the eventual readers still more, and the game is as good as won!

Hence, too much attention cannot be given to the choice of title.

It must lure to read the article; it should touch on something that is timely, causing

folk to want to read on, just then; it should indicate a theme that is local, and therefore personal to the reader; it should lead to reading the sub-title at least.

Some men do not believe in sub-titles.

They claim that the major—or *only* title it is, then—should cause a reader to read the article beyond, or leave it be.

Perhaps they're right.

Some of us believe, though, that many a lure can be strengthened.

A title like:

WINDOWS IN THE WINTER

might fail to lure a very large percentage of the readers of any one paper printing the story.

WINDOWS IN THE WINTER might be a dry treatise on how to trim sills and drape curtains. What do male readers care about this? It might be a popularized medical treatise on keeping out draughts and so avoiding colds. What do folk who "never take cold" care about that?

Suppose though there followed the sub-title:

DID IT EVER OCCUR TO YOU THAT SOMETIMES THEY OFFER SOME VERY AMUSING SILHOUETTES TO THE PASSERS OUTSIDE?

Just what occurs in your mind, upon reading this?

Remember, the other evening, when you were dressing for the Beresford party, and John stood at least fifteen minutes before the mirror, squarely between the electrolier and his shavingstand and the drawn white shades there, trying to bring the last unwilted collar to slip over a button refusing to allow it to slip? What a picture he must have made—all in silhouette, obviously—to any random passer outside!

Then your own self:

Bobbie IS so provoking, sometimes! Just last night you had to scold him roundly, while you sat in the easy-chair in the parlor, watching him at play on the hearth before you. You raised your long finger and shook it at him; silhouettes increase the length of fairly long fingers. You wonder if any one happened to notice from the outside.

Another case:

WINTER BELLS ACROSS THE SNOW!

You're interested. Some pseudo-poet, writing in prose, for the moment, on the age-old charm and beauty of the music of the bells, wafted, early of winter mornings, or late of winter evenings, after mid-week prayer-meeting that is, out across the snow.

There was a time when folk read such things. Happily, that day is gone!

Personally, we should hesitate to mail a one-headline article on the subject to any large newspaper in the country. We fear it would come home, all but its title left unread.

Add, though, the sub-title:

COMPLICATED AND INTERESTING MACHINERY PERMITS THE TOUCH OF A BUTTON TO SEND THEIR RARE MUSIC ACROSS MILES OF COUNTRYSIDES.

Machinery employed for bell-ringing? Yes, probably there has to be! Bells have grown considerably larger than they were when you and I pulled the ropes after Sunday-school in the old church at home. But: COMPLICATED AND INTERESTING— That must be in order that the bells follow the stroke of the hour on the church-clock. Let's read on and see!

The sub-title may be of just one line length.

Appearances, however, are improved if there be a line and a fraction; this fraction occupying the space below the center of the opening line itself.

One doesn't want the second line a full line. If the length of the title demands it, bring in a third line, shorter than any of the two above.

Thus:

SPRINGTIME AND OUR YOUNG
MEN'S FANCIES

OLD "H. C. L." SENDS THE LOVERS TO THE
COUNTRY BY-WAYS AS IN OTHER DAYS
BUT THEY PULL THE PRECIOUS
ROOTS OF WILD DRUG-PLANTS
AS THEY GO.

lures most readers.

Again:

SPRING BRINGS THE GYPSIES
BUT WITH THEIR TENTS FOLDED AWAY
LIKE THE ARABS' AND THEIR HOMES
SET ABOARD THE LAST WORD IN
HIGH-POWERED, SPEEDY AUTO-
MOBILES.

Beneath the title, the author's name follows, squarely at the center of the line:

HARRY COATES.

Where an article is one on a technical, highly-scientific subject, popularized to fit the audience, it does no harm to have the author add the letters of his college degrees, if these are higher than B.A., B.S., or the equivalent. "Bachelor's" degrees are too common, in these days, to carry any weight in a reader's mind.

Except with article of that sort, degrees, however high, are best left omitted here. The great majority of newspaper-supplement readers have not taken post-graduate, or even college training. Perhaps a wee tinge of envy is responsible for an otherwise inexplicable sense of antagonism aroused by the printing of the letters of a degree at such a place as this!

As a result, the simple printing of one's name in mid-line just above the actual printing of the tale forms, all in all, the most satisfactory closing of the "head."

MARGUERITE WILKINSON'S NEW BOOK

Marguerite Wilkinson, poet, camper, and lover of nature, has told in "The Dingbat of Arcady" of her seven-weeks' trip with her husband down the Willamette River in Oregon, in a flat-bottomed rowboat.

The building of the boat, its simple equipment, and the travelers' joyous adventures in rain and in sunshine, tentless by night and sometimes fasting by day, but always relishing the simple human relations they established with those they met on river and on shore, make a story filled with fresh air and a breezy philosophy.

Mrs. Wilkinson has been awarded one of the 1921 prizes for lyric poetry, offered by *Contemporary Verse*.

INSPIRATION

BY IDA M. THOMAS.

You never can tell what sort of a notion
Will start your writing machine in motion:
I sat myself down by the window sill
And took in my hand a brand new quill;
I looked at the sky so bright and blue,
And then at the flowers, still wet with dew,
I saw a yellowbird on the wing,
A robin its young one's breakfast bring.
Amongst these wonders, to my mind,
Nothing to write about could I find.
Then came the sound of approaching feet,—
'Twas the postman's tread adown the street.
My poor heart beat like a muffled drum—
Then I wrote of the check that *didn't come!*

MY EXPERIENCE WITH EDITORS

Presenting the three prize-winning manuscripts in the contest announced in the April issue of The Writer's Digest.

GIVE THEM WHAT THEY WANT

Winner of the First Prize

By J. E. Bullard.

A. T. STEWART has been credited with saying, when he was alive, that the way to make a success in business is first to find out what people want, and second to buy and sell the goods that people want. For the past fourteen years I have been writing for business paper editors and I have found that the only way to win their interest and favor is to give them what they want.

Editors have cabled me from London, have telegraphed me from New York, and have sent me special delivery letters from various parts of the country for special articles, but the most interesting experience that I have had is with an editor of a monthly paper who is now paying me regularly thirty dollars a month. My experience with this editor bears out my statement that if you give editors what they want they will like you.

It was in 1918 that I first began sending this editor material. From January, 1919, to December, 1920, I mailed manuscripts to him regularly. In twenty-four months he bought five, paying me a total of fifteen dollars, or an average of sixty-two cents a month.

During the latter part of 1919 I began mailing out to editors, brief outlines of series of business articles I was prepared to write. In each series there were six articles. The titles for these articles were selected with the greatest care and the material gathered for them was such that it should appeal to the average business man.

One of these outlines reached this editor. It interested him. It was something that he wanted. He asked to see the first article. That article pleased him. He started the series in January, 1919, and for six months used and paid for a fifteen dollar article each month.

When I mailed the sixth article I enclosed outlines for several other series. This time he selected two and for the next six months used thirty dollars worth of manuscripts in each issue.

With the last articles of these series I enclosed outlines of other series. Two of these were continuation of those that already had been run. He bought these two.

Twenty-four months of sending this editor what he might like resulted in checks for fifteen dollars. Eighteen

months of sending him what I had learned he wanted resulted in checks for \$450.

During the first twenty-four months most of my manuscripts came back without even a rejection slip. Since then none of them have been returned. Instead, I have received letters asking for more and checks paying for those that have been used.

Persuading an editor to increase the size of the checks he mails me from an average of sixty-two cents a month to thirty dollars a month is to me an interesting experience. It was done in this case by learning what the editor wanted and then giving it to him.

THE WINNERS.

Selecting the three winning manuscripts in the contest announced in our April issue has been a pleasant task, although we cannot say that it has been an easy one. Approximately one hundred manuscripts were received, each one of which proved to be worthy of consideration.

Taking all points into consideration, the judges finally selected the three which should receive the prize awards. The first prize of ten dollars goes to J. E. Bullard, of Eden Park, R. I.; the second prize to Roscoe Gilmore Stott, Franklin, Ind., and the third prize to Fred E. Kunkel, Washington, D. C.

Our heartiest congratulations are extended to all of the contestants, for though they could not all win, their manuscripts showed honest effort and contained many helpful suggestions.

THE EDITOR.

MY EXPERIENCE WITH EDITORS

Winner of the Second Prize

By Roscoe Gilmore Stott.

This is not a single experience. It is the fruit of fifteen years in selling fifty-nine editors.

They want what they want. Personal interviews, "pulls," boosting of friends, clever accompanying letters, nagging, pressure—nothing else availeth, brethren. When I have written what HE WANTED, an editor has instantly bought of me—asking no questions.

They follow policies. *The Ladies' Home Journal* took a boy article of mine. I thought it should be followed by others—they were returned. A certain policy had been changed. The same magazine took a series of very human lyrics. The policy changed—and my verse must change likewise if I wished a sale. A wise reading of a magazine prior to submitting manuscript rewards very often.

An accepted manuscript does not mean a later "Open Door." Dr. Esenwein edited *Lippincott's*. He bought a good yarn from me. I imagined that this meant a sale for inferior yarns. IT DID NOT. A second story should be *better than the first*.

Editors are human. I once sold to *Judge* a script that had been rejected. Mr. Lee, then editor, had a different mood. I once

foolishly abused an editor for delayed service. She resented it and took the pains to show me how unfair I was. I apologized and have since sold her again. They are just like writers—ordinary human beings, touched and thrilled and fretted by the same things that play upon us.

They are fair. I say this after some nightmare experiences. I have had my run-ins—especially with book editors. But I am frank to say that though I have differed with them, they mean to be fair.

Some are provincial. The chautauquas yearly are attended by twenty million. Yet try to sell an article on this "college of the people." It is hard for the city editor to get a rural viewpoint. Knowing this, a courteous explanation of your wares is sometimes in order. Some of them have seen very little of America.

Most editors go their length. Loafing in many sanctums has convinced me of this fact. *The individual note is not lost.* With space I could bring a deluge of stories in support of my statement. If we have anything to say we are respected. Their "regrets" are far more genuine than we often think.

A CALL-DOWN WHICH WOKE ME UP

Winner of the Third Prize

By Fred E. Kunkel.

My first vivid experience with editors, outside of a host of rejection slips which greeted my maiden efforts or an occasional letter later on from an editor who couldn't accept, but saw some merit in the contribution and wanted to encourage me, was with the editor of a magazine from which I had apparently filched some ideas.

I got an awful bawling out. He accused me point blank of using at least one-third of his material almost verbatim, and hinted that it must take an awful lot of nerve to palm off this stuff as my own creation. That jolt broke me loose from the clipping idea for manuscript writing. I explained that while my intentions were all right, my execution was all wrong. I told him about

my clipping file of ideas for stories and articles, how I had ignominiously failed to keep track of the magazine in which such articles appeared, and frankly admitting that I had not quoted or given due credit.

That experience was worth real money to me. It was over two years ago. I did not subscribe to THE WRITER'S DIGEST at that time. In fact, I didn't subscribe to any magazine devoted to the writer's interests. I was a free lance, paying for my own experience as I went along. As a business specialist I devoted time and energy to the practical end, not to the writing game. But I saw that I might cash-in on this first hand knowledge and experience if I could put my plans into writing. This was no easy task

at first. It is simple enough to be a DOER, but not quite so simple to be a writer, much less to write what editors want for an exacting audience.

In fact, my practice is to write only while the inspiration of some new thought possesses me, when the germ of an idea strikes my cranium and slowly filters through my brain, commanding me to give it birth. Then I sit down and knock it off on the typewriter while it is still hot, and shoot it out in the mails for the editor to "take or leave." If it appeals to the editor, a reasonable number of rejection slips and nice letters come back with it, if there is no acceptance. I know then that the article is all right and so I revise it.

If I get nothing but rejection slips as I go down the line in my circulation list then I know the article or story is all wrong and I bury it in an "unpublished" (for revision) folder. Whenever I run across a story or an article in a similar vein I study the author's treatment, clip and file it in the unpublished folder. This gives me a lot of valuable ideas. Within a few months I have the "key" to the sale success of the article or story. After it is revamped it usually finds prompt acceptance.

But I never use any of the clipped material. I never quote it and if I use it at all, which is very seldom, I use my own language to express the idea which appeals to me. This little experience jarred me loose from an error so well described in the April issue, "Clippings, their use and abuse." The jolt set me free from imitation and started me well on the road to origination. I now hold a feeling of horror for anything that I even think somebody else has used. I abhor copying. I loathe the ideas of another. And so I consider this jolt one of the best services that any editor could have rendered me.

Experience is costly and he profits most who borrows the wisdom of narrated experience instead of buying his own in the marts of experientialism. Certainly, any writer who does not subscribe to writer's magazines and learns of the rich experiences of others, or studies their best thoughts, is wasting his time and energy in the writing game. Free lancing in this respect and blazing your own trail is not only costly but foolhardy.

A. A. MILNE

I was born in London on January 18, 1882, so I ought to be forty years old now—but nobody believes it. At the age of eleven I went to Westminster School with a scholarship and for a year worked very hard, but at twelve I began to feel that I knew enough and thereafter took life more easily. Perhaps the most important thing that happened there was that I began to write verses, parodies, and the like for the school paper. One evening when another boy and I were looking at a copy of a Cambridge undergraduate paper — *The Granta* — which had come to the school, he said solemnly: "You ought to edit that some day." So I said, equally solemnly: "I will." This sounds like the story of the model boy who became a millionaire; I apologize for it, but it really did happen. I went to Cambridge—in spite of the fact that everybody meant me to go to Oxford—and edited *The Granta*.

I left Cambridge in 1903 with a very moderate degree and a feeling in the family that I had belied the brilliant promise of my youth, and that it was about time I got to work and did something. Schoolmastering and the Indian civil service were two of the professions suggested. The first was not very exciting; the second meant more examinations to pass; so I said that I was going to London to write. I had enough money left over from my Cambridge allowance to keep me for a year, and by the end of the year I saw myself the most popular writer in London—editor of *The Times*, *Punch*, and *The Spectator*, member of all the important literary clubs and intimate friend of Meredith and Hardy. My family was not so optimistic. They saw me at the end of the year deciding to be a schoolmaster. However, they gave me their blessing; and I went to London, took expensive rooms and settled down to write.

By the end of the year I had spent my money and I had earned by writing £20. So I moved to two cheap and dirty rooms in a policeman's house in Chelsea and went on writing. The second year I made about £120 and lived on it. In the third year I was by way of making £200, for several papers were now getting used to me, but in February, 1906, a surprising thing happened. The editor of *Punch* retired, the assistant editor became editor, and I was offered

The Writer's Digest

A Monthly Journal on Writing Photoplays,
Short Stories, Poems, Popular Songs, Etc.

J. P. GARLOUGH Editor

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No greater contrast could possibly be imagined than that between two letters that have recently come to attention. Both letters referred to writing, and the opportunities open to the writer. The first is from a kicker—a choleric kicker and a dyed-in-the-wool pessimist if you please.

The letter is a tirade of deepest hue against the average editor, and his treatment of the writer craft. In the

A Contrast opinion of this man there is no such thing as fair treatment for the writer. He seems to believe, and is trying to set at right all who do not believe, that our periodicals are filled with the effusions of underpaid hirelings who infest the editorial offices. The editors, so he says, are pocketing the money that should go for good manuscripts and the writers of real literature find themselves unable to dispose of their work.

And thus he goes on at great length, finally concluding with the complaint that even in spite of the praise of friends, editors continually refuse to buy his own work. He doesn't believe that there is any opportunity for the aspiring writer and even goes so far as to say that any one who encourages the

amateur writer to keep on trying is a fraud.

The other letter comes from another writer who has had work rejected. Far from being a pessimist, he has seen a chance to profit by rejections, and is doing so. When his manuscripts began to return, he decided to find out the reason that they had not been accepted. A few of them were accompanied by letters from the editors pointing out defects. He made a careful examination of these manuscripts, and soon saw that the editors' criticisms were well founded. He then began a careful examination of all returned manuscripts and was invariably able to make improvements. Many of these manuscripts have since been sold, and the writer is well started toward a successful career. Needless to say he has a friendly feeling for editors and he wastes none of his time grouching and kicking.

It is indeed a contrast that one sees between these two writers. The one has kicked himself out of a career, has lost his faith in himself and the rest of the world. The other, through optimism and perseverance has started on a useful career and today looks upon the world as a pretty good sort of a place after all.

We are all tempted to kick at times—sometimes we have due cause, and sometimes we haven't. But whatever the cause, before we do, just picture the writers of these two letters and then decide whether to kick or not.

The Blindman Prize for 1922 has been awarded to Grace Hazard Conkling, on her poem, "Variations on a Theme."

In offering this annual award of \$250.00 for the best poem submitted by any citizen of the United States or any British subject speaking English as his or her native language, the Poetry Society of South Carolina is fostering a most commendable movement.

The offering of substantial rewards for competitive work, a standard as high as that set by the South Carolina Society, is bound to encourage serious and painstaking effort. It is only through such effort that permanent additions to American and English poetry can be made.

W. Van R. Whitall, Esq., who makes the award possible and the Poetry Society of South Carolina deserve the congratulations of every lover of poetry. They are building for better things.

THE NEWSWRITER'S CORNER

A Department for Those Interested in All Phases of Newspaper Work.

PRESS AGENTS, THE KEYSTONES— ALSO THE GOATS

By Linton Wells.

THERE is one class of writers that appears to have been ignored or forgotten in this "sorry scheme of things entire."

Never are these writers referred to given other than cursory mention (and "curse" is right) when it becomes necessary for them to be mentioned. At all other times they are subjects of condemnatory phrases and vituperative remarks, spoken with apparent heart-felt sincerity.

The class referred to is that little known, but much felt group of hard-working writers sneeringly referred to as press agents or publicity men. There are those that may claim these men are exceptionally brilliant candidates for a blacksmith's shop or boiler factory, but the fact of the matter is, they are writers. They **HAVE** to be.

Virtually every publicity man is an ex-newspaperman—men who have, for years on end, chased the elusive news story, or practised something equally as difficult under the direction of a beetle-browed, morose, crabbed city editor. There are some who were not, but they're a very small minority.

These men didn't leave the news-chasing game because they wanted to. Once a newspaperman, always, is their religion. But the ever-present problem of ham-and-eggs entered into their cosmos, as it does into that of others in more disagreeable professions, and they hearkened to the siren call of the movies or the theatrical world, or some other that required the services of a "publicity expert."

Like Adam, they fell, and forevermore were excluded from the Garden of Eden, meaning newspaper offices. A far-fetched simile, true; but nevertheless an apt one, for these men felt about as Adam must have felt when the portals of Eden were closed behind him, leaving him gazing from without.

There probably is no group of writers in the country who labor so hard, who strive so for results as a press agent, provided he is conscientious in his work. And his reward is infinitely less than that received by the lowliest cub reporter when he has, through sheerest luck,—or design, even—achieved a scoop.

A press agent eternally is hiding his light under a bushel. That is his reward for being a press agent. Once in a blue moon he achieves the old "by-line" every newspaperman strived for in years gone by. As a rule, his brain children appear (when they DO) under the by-line of Dolly Dumbbell or Percival Pinhead, these two being prone to carry a clipping of said stories about with them as irrefutable evidence that they have brains and literary ability.

About the only visible reward for the press agent is the pay check he receives on Monday, Wednesday, or Saturday, as the case may be, which salves and soothes his wounded pride, to a certain extent. For those checks are, as a rule, about double the size he received from the old "rag" in his news-chasing days.

Writing publicity, particularly movie publicity, is a nerve-racking business at best. Even the lowliest cub reporter gets a little variety now and then, but seldom does the press agent; it's generally the same old grind week in and week out.

The cub reporter doesn't have to use his brains any more than is required to gather and whip together a few facts, which he leaves to the tender mercies of the city editor. That's what the press agent has to do also, but he's got to have such a darned good story that the city editor will give it at least one minute's consideration before consigning it to the waste-basket. The same applies to the dramatic editor, another Frankenstein of the press agent.

The one thing the press agent must have, and which he must be able to put forth upon demand and the least provocation, is originality. Without it, the press agent is lost. Plattitudes, inanities, bromides no longer get over, hence the reason for originality.

It isn't enough for a press agent to be continually seeking new angles from which to exploit a picture or person, both so over exploited that there isn't a legitimate story left in it or him or her. He must find those angles and DO IT. A press agent isn't paid for seeking, but for DOING.

A press agent is the bane of every dramatic or city editor's existence—and vice versa. No sooner does a good reporter leave a sheet than he ceases to be a good reporter, in the estimation of the afore-mentioned two gentlemen, not to mention the managing editor and the editor himself. The ex-reporter has become a member of a specie of the *genus homo* to be watched carefully. His every action is viewed with suspicion. A game of wits develops. On one side is the ex-reporter-press-agent doing his level best to evolve something to satisfy the requirements of the newspaper and his bosses. On the other side are the various editors doing their level best to keep said story from appearing in the columns of their papers. When a story happens to be so darned good that it can't be kept out, or when, to maintain an entente cordiale with the business office, said story is run, invariably it is cut to the bone and given the least conspicuous position commensurate with the value of the story.

Every press agent, it is to be supposed, began life on a news "rag" with his Excelsior the star reporter's job. If ever he achieved it, his ambition was transferred to writing the Great American Play or Novel. If he "degenerated" into publicity, he lost all interest in everything except trying to outwit the men with or for whom he formerly worked, thereby assuring himself of the afore-mentioned pay checks on Monday, Wednesday, or Saturday, as the case may be.

The press agent is the keystone in the essential arch of moviedom, or any enterpriset that requires advertising or publicising, and he's the only one that realizes it. And too, he realizes that he is the goat, for he makes others famous and himself infamous. He's the least-appreciated man in the realm of literature, for that's where he belongs, if any writer does. His success in his chosen

profession is not measured by what or how much he writes, but by the amount of stuff he can get into the columns of the newspapers or magazines. And that's a pretty difficult task when from twenty to twenty-five thousand Cerberus-eyed editors are doing their best to outwit him, basing their objections not so much upon him personally, but upon what he represents.

It might be apropos to mention a few of the ex-reporters, city editors, dramatic editors, feature writers and what-not that are now press agents in and around Hollywood, working themselves into an early grave playing that festive game of "getting a story into the papers."

There is "Ham" Beall, dean of them all, a free lance: "Scoop" Conlon, Ted Taylor, and Ray Davidson, other free lances; Adam Hull Shirk, Arch Reeve, Barrett Kiesling, and Bob Allen, at Famous-Players-Lasky; Pat Dowling, at Christie's; Mike Boylan, Harold Hurley, and Arthur Q. Hagerman, at Universal City; Joe Jackson, at Goldwyn's; Harry Wilson, Jackie Coogan's p. a.; Harry Brand, who made Joseph H. Schenck famous; Charles Branaman, oft he Morosco interests; Mark Larkin, responsible for the fame of Mary and Doug; Pete Smith, press agent guide of Marshall Neilan; Lindsey McKenna, at the United Studios; Jack Neville, with Associated First National; Carl Robinson, with Charlie Chaplin; Bogart Rogers, with Thos. H. Ince, and Al Wilkie, truth-purveyor for Cecil B. deMille, and a score or more others.

Everyone of these men is a writer. If he wasn't, he wouldn't be a press agent. So, the next time you hear a member of the press agent gentry being denounced, recall to mind a few of the foregoing paragraphs and don't condemn. Rather, give him the benefit of the doubt.

George H. Doran Company has purchased the American rights of John Dos Passos's first novel, "One Man's Initiation." This book was published in England during the war and created a sensation. It will be published in America shortly.

A new and beautifully illustrated edition of James Whitcomb Riley's Songs of Summer will appear from the Bobbs-Merrill press this spring. The demand for Riley's verse is said to be as steady and as large as ever.

BETTER ENGLISH

This department is intended as an aid to the writer who is striving to improve his English. From month to month it will include correct synonyms—rhyming words—correct spelling—rules on correct usage, etc., etc. Communications to this department will be welcome.

IMPROPRIETIES

BY ROBERT C. SCHIMMEL.

AN impropriety in speech or writing is not, as some might be led to believe, anything that is, in a moral or social sense, "improper"; "an impropriety is the use of a good English word in a sense not recognized by good English usage." Thus: "Our watch, Sir, have indeed comprehended two auspicious persons." Both comprehend and auspicious are good English words but they are here used by Shakespeare's Dogberry in a "sense not recognized by good usage." What Dogberry of course thought he was saying—"Our watch, Sir, has apprehended two suspicious persons"—sounds much the same as what he actually said. Many words are confused with other words on account of similarity in sound; this accounts for the mistakes in the above speech. Professor H. E. Woodbridge gives several amusing examples of improprieties culled from student themes.

Many illegible foreigners are now coming in.

It is not hard to see that the student confused *illegible* with *illiterate* due to the similarity of sound and appearance.

Ibsen was born at Skien, a modest unsuspecting town of southern Norway.

The mistake here may have been due to carelessness, or to the fact that *unpretentious* (the word the author thought to use) was too hard to spell.

Division is dividing the subject into extinct parts.

Distinct and extinct are very similar in sound.

The hero consumes a lady's voice and dress.

The substitution of *consumes* for *assumes* results in a rather startling statement on the part of the writer. His hero does the impossible.

The stage projected into the circle in the shape of a pentameter.

There may be *pentameters* in verse but not in carpentry. *Pentagon* is the word that was wanted.

How amusing is the following—just because the word *suspension* was used instead of *suspense*.

THE READER IS KEPT IN SUSPENSION WONDERING HOW THE STORY WILL TURN OUT.

From the preceding examples one may readily see that care must be exercised in the use of these words and this class of words. Whenever you are not sure of yourself consult a good dictionary. Take no chances. As a test of

your own ability see how many of the following pairs of words you are able to use correctly. They sound alike and they look alike:

- Accept—except.
- Affect—effect.
- Continual—continuous.
- Definite—definitive.

ANSWERING OUR CRITICS.

Mr. Michaelson: Your exception to "I feel badly" is right. The rule follows: Use an adjective and not an adverb after such a verb as appear, be, become, feel, look, seem, smell, and sound when such a verb is used to designate a condition or characteristic of the subject.

Wrong: I feel bad.
Right: I feel bad.

Wrong: She looks sadly.
Right: She looks sad.

Wrong: The orange tastes sourly.
Right: The orange tastes sour.

Wrong: The echo sounds clearly.
Right: The echo sounds clear.

Concerning "A person with brains and who uses them," you are also right. Coordinate conjunctions should join elements of equal rank.

Miss Fowler: Authorities vary. Perfect as a state may be considered a noun. Then you may say "near perfect." However, the general rule is the one that you are used to: An adjective is modified by an adverb and not by an adjective. You say "They arrived safe." This is right. Notice above rule about use of adjective for adverb.

Mr. D. E. Swanson: Like. Incorrect when used to introduce a subject with a verb. Say "as" or "as if." Like is correct when followed by a substantive without a verb.

Vulgar (as I said before): I behaved like she did.
Right: I behaved as she did.

Right: He acted as if he wanted to go.
Like (conjunction) is correct before nouns but not before clauses.

Wrong: You walk as a camel.
Right: You walk like a camel.

Emigrate—immigrate.
 Enormity—enormousness.
 Farther—further.
 Ingenious—ingenuous.
 Significance—signification.
 Compliment—complement.

The improprieties that follow are harder to correct than those just tabulated for they are ingrained in our everyday speech. These consist of words which in careless, popular usage have lost their proper meaning. Thus *most* is used for *almost* (when used as an adverb *most* means *to the greatest extent*).

Objectionable: I was most dead when I arrived.

Better: I was almost dead when I arrived.

You have often heard *claim* used in place of *maintain* or *assert*. *Claim* means *to demand* or *to assert ownership of* and not to *argue*, *assert*, or *to affirm*.

Wrong: I claim that's so.

Right: I claim that land.

Quite should not be used for *rather* or *very*. *Quite* means *really*, or *entirely*, but not *rather* or *somewhat*.

Wrong: I feel quite tired.

Right: I am not quite ready.

It is so easy to substitute *among* for *between* that some very good writers at times make this mistake. Remember that *among* implies more than two persons; *between* implies only two.

Wrong: I divided the money among the two men.

Right: I divided the money between the two men.

The use of *badly* in place of *very much* often results in the following amusing sort of sentence:

He wanted to sing badly.

Even a very highly educated person becomes confused when *healthful* and *healthy* are to be employed in a sentence. Once mastered their use is simple. *Healthful* means conducive to *health*. *Healthy* means *possessed of health*.

Right: Cereals are healthful.

Right: You are healthy.

Wrong: California is a healthy place.

Remember that *fewer* is used of numbers and *less* is used of quantities.

Right: No fewer than ten.

Right: Not less than a gallon.

Perhaps the time will come when *some* of the above improprieties will pass into good use but until this does happen, avoid them in your formal writing—and if possible in your informal writing.

Vulgarism is another term for a certain kind of impropriety. Webster defines the same as follows: A VULGARISM IS A WORD OR PHRASE IN COMMON BUT NOT IN GOOD USE; THE WORD DOES NOT NECESSARILY DENOTE COARSENESS; THE USE OF AGGRAVATING FOR PROVOKING IS A VULGARISM; THE USE OF COARSE LANGUAGE IS A VULGARITY.

Certain words in the dictionary are marked *colloquial*; *colloquialisms* are those words and phrases used in everyday, *informal* conversation and writing. They are not, however, slang phrases. A careful perusal of the letters and works of any great writer will prove conclusively that he uses in his *informal* conversation or writing words and phrases that are absent in his *formal* speech and composition. In order to flavor his writings to a friend he talks familiarly—lets certain colloquialisms of which he is aware creep in; but when he talks to the world, he talks in a way that indicates his thorough knowledge of what is proper in diction. Although colloquialisms can scarcely be called mistakes in speech—they are nevertheless not a part of the literary language. The following colloquialisms serve as illustration: Many say *agreeable* for *willing* (I AM AGREEABLE IF YOU ARE). Here the meaning might be either I AM WILLING IF YOU ARE or I AM CONGENIAL WHEN YOU ARE.

Bound for *determined* (HE IS BOUND TO TESTIFY). Here the meaning might be either HE IS FORCED TO TESTIFY or HE IS DETERMINED TO TESTIFY.

Can't seem to for seem unable to (inexact).

Fix (verb) for *repair*.

Fix (noun) for *plight*.

Folks or *kin* for *relations*.

Hustle for *move* or *work rapidly*.

Kind of for *rather*.

Plan on for *plan to*.

Settle for *pay*.

Shape for *condition*.

Show or *show up* for *be present*.

Some for *real* or *a real*.

THIS IS SOME DINNER.

Take in for *attend*.

Provincialisms as their name implies are more restricted in their usage than colloquialisms. The use of *enthuse* is colloquial in the United States, but the use of *cute* for *shrewd* is a provincialism of New England. If you come from the Bay State or the Pine

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THE SONGWRITER'S DEN

A Department Devoted to Song Writing and Song Writers

Conducted by C. S. Millspaugh

If you have a question for the Song Editor please observe the following rules:

Address all inquiries to The Song Editor, care The Writer's Digest, Butler Building, Cincinnati, Ohio.

All questions will be answered through these columns. Songs or manuscripts will not be returned unless a self-addressed stamped envelope is enclosed.

THE SINGABLE LYRIC

By Fred Keats.

A LYRIC may embody a fine idea and have an excellent title, but if it is not "singable" what success can it enjoy vocally? A "singable" song may be defined for our present purpose as one in which the words at all the more important points can be perfectly enunciated and sustained by the voice. When the word-texture of a lyric has a number of jerks and breaks, producing what is known as "sticky" places, the song is doomed to failure insofar as singers are concerned, and as the growing tendency is for singable songs, in direct contrast with the craze that we have gone through for danceable songs, it will sooner or later be found that the singer is a very important factor in song success.

The born lyric writer is able to sense a bad phrase or accent before he gets it down on paper, and his mind at once rejects it, replacing it almost immediately with something better. Others may not discover its unsuitability until sung to music, when improvement can readily be made. Some indiscriminating minds fail to see the blemish, although they may have a vague feeling that something is not quite right.

An ideal singing lyric for popular consumption is one that is built up largely of one-syllable words. Thus is obtained strength, clarity and simplicity. Words of two and three syllables are often necessary, but attention must be paid to their singing quality. A well chosen three-syllable word, with its syllables of equal value and emphasis give the same effect as three one-syllable words.

Really perfect singing lyrics are not common, and there have been Hit songs whose lyrics never gave the complete vocal satisfaction they should have done. There is

no knowing how much greater their popularity would have been had they been as perfect lyrically as they were musically.

The expressed belief of today that the public pays little attention to the words of a song is as right as it is wrong. In songs that are frankly dance and orchestra hits and not of the proper character for successful vocal use (although they may profess to be) naturally the lyric counts for little and is rarely sung. But in songs that are well adapted to vocal use, the lyric is quite important, or, to be more correct, the chorus is, and, to a lesser degree, the first verse. The second verse is practically never sung, so that (this by the way) the habit some writers have of putting many of their best punch lines in the second verse is rather a waste of good material. One good verse and a peppy chorus is enough for all practical purposes. Why this has not already become an enforced rule in all but comedy songs is a mystery. The innovation has been tried in a few instances. Before long it will no doubt become general.

There are two styles in song singing, broadly speaking: Legato and staccato (or near-staccato). In legato the voice glides smoothly from note to note without jar or break. This is a most desirable quality in love ballads. In staccato (or near-staccato) there is no gliding, but more vigorous enunciation of each note or word. This style we find suited to most comedy or novelty songs. Nevertheless, the stress or accent must be perfect in order that the words shall reel off the tongue as easy as saying "Kalamazoo." Sometimes it is not at all easy to achieve this perfection in detail; much experiment and revision are needed before anything like satisfaction is obtained. One often wonders

how this was secured by those men who, as tradition tells us, were locked in a room for a "couple of hours" and who then emerged with a perfect song all ready for the plate maker. It could hardly have been perfect, yet no doubt was good enough to suit certain tastes and win a very fair measure of success, backed by a battalion of song pluggers and a good bank account. No "outsider" or aspiring tyro need bother to make any attempt to duplicate such a performance. His best bet will be to change, and change and change parts of his lyric until it is a good sample of the "perfectly singable." Amateurs who dash off their lines, helter skelter, putting down the first words that come into their mind, and never thinking whether they are singable or not, are looking for easy money indeed! The belief that all that counts is the "idea" and the title will not carry them very far. True enough, "Idea" and title are immensely important, but as the proof of the pudding is in the eating, so is the proof of the song in the singing. It is the Public that will decide the fate of your song and not solely the "idea" and title, necessary as they may be in most cases to command attention. Some songs are like the big red apple reduced to 4 cents on the fruit stand of the wily Greek: Very attractive to gaze upon, but on close inspection revealing a rotten hole underneath.

The aspiring amateur, therefore, should never forget that it is a matter of the utmost importance in writing lyrics to choose the most euphoniously singable words at the most striking points, particularly where notes must be sustained. However, no hard and fast rules can be laid down for general use, for sometimes a word that we could not possibly sustain with clearness and strength in one position might be accepted as quite passable in another connection. In this respect, each song must be studied individually and revision made to meet the demands of its particular form of music. In some songs, the music might make it impossible to use the word "heart" on a sustained tone, or the words "dear," "girls," "rock," and so on. A lyricist does not, of course, know what the composer will do, so he puts forth what efforts he can and leaves the final adjustment to the composer, who often finds it necessary and advisable to make changes, and sometimes quite considerable ones. Lucky the composer who has both ends of the game down to perfection, for "unto he who hath shall be given."

The Song Editor's Answers

C. W. J., San Francisco.—Your songs are far from amateurish and are generally good. They are, however, not sufficiently outstanding in either ideas or musical arrangement to be readily disposed of. Like a thousand other songs they are good but not unusual. And it is the unusual sort the publisher desires. The "Log Cabin," etc., is the best song submitted and I am sincerely pleased that you have placed it. Thank you for the copy. To place the others pursue the same course but don't anticipate much luck unless you can find more meritorious melodies.

M. L. H., Story City.—Your poem is a fair example of good poetry but it lacks interests as a suitable song poem. The subject has been done time and time again and is a bit old-fashioned. It won't do. Dress it up in a modern dress and perhaps the publishers won't recognize it. No, the poem doesn't warrant the expense of a musical setting.

C. F. H., Verona.—Both the concerns you mention are best left strictly alone. One sells you stock and the other musical settings. The stock is ornamental and is of some value in starting kitchen fires but apparently possesses no other qualifications. Before you acquire a musical setting casually ask the concern to supply the name of any song for which they supplied the setting which was accepted by any real music publisher. If they tell the truth you'll become no patron of theirs.

J. B. D., Silver Creek.—It depends on the publisher. Some answer at once and others retain the manuscript for weeks on end. Possibly forget the matter or lose it temporarily. If the Ms. is retained a month it is best to write a carefully worded letter reminding the publisher of the matter.

W. H., Kosse.—"The Deserted Wife" and "A Batchelor's Life" are by no means song poems but each possesses a bit of sentiment that might make them acceptable for magazine publication. I have read printed poems that were worse. However, in their present form they will not serve as song poems. They are poorly titled, contain poor ideas for song purposes, and are not properly constructed. Your story should be told in two verses and a chorus, with the "punch" concentrated in the chorus.

V. H., Astoria.—If you have a lyric exceptional in all respects you have some chance of disposing of it without a musical setting. Yes, be extremely wary of the person or concern that guarantees sure publication if they set the music. The only person capable of discharging this sort of obligation is almost certain to have an "understanding" of some sort with the "publisher." Responsible composers never agree to do this for they realize it is impossible.

L. D., Dushore.—No, the poem you submit is not appropriate for present day purposes, and therefore any expenditure for a musical setting is unwarranted. It is poorly titled, badly constructed also if present day fashions in lyrical construction are any criterion, and contains an idea absolutely valueless.

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THE WRITER'S FORUM

NEWS FROM OUR READERS

Conducted by John Patten.

In writing to the forum, kindly address all letters to the Forum Editor, care THE WRITER'S DIGEST, Butler Building, Cincinnati, Ohio. And remember, the Forum wants to hear from you on any subject of interest to writers.

THE article by Robert Cortes Holliday, "Why Be An Author," is interesting. It was so interesting in fact, that while reading it, we almost forgot that this is the morning that we had set aside for the Forum.

The article in question is the third of a series now appearing in the *Bookman*. It is crammed with suggestions and advice, all of which is put over in a most entertaining style. We believe that Forum readers will agree with us in pronouncing this an article that should be widely read by the writing profession and those who aspire to it.

A great many people are under the impression that to become a great writer, a person must like to write. The following statement of Charles Hanson Towne, in the *New York Tribune*, indicates that this impression must be wrong:

"When I come to think of it, I know of only one author who really enjoys the physical act of writing. He is George Barr McCutcheon, and I have seen him at a house party scribbling on a pad, with twelve people talking in the room with him, as isolated as though he were on a desert island. He can concentrate better than any man I ever saw—better, even, than a trained newspaper reporter, and he can get 1,500 words a day accomplished."

To the successful writer, life is seldom the rosy dream that it appeared to be when viewed through the eyes of an eager aspirant to literary fame. Trials and hardships are not necessarily uninteresting, however, and they usually afford excellent story material. The following extract from a letter from Harry L. Foster, to Dodd, Mead & Company, is an excellent illustration of this point:

"Just at present I have a position as pianist in a waterfront saloon, patronized by British sailors. I receive no salary, but

when the patrons have become sufficiently intoxicated, somebody passes a hat around.

"You see when I wrote you that I would remain in Saigon, I intended to do so, but an Italian poet ran away with my baggage, and I've been chasing him ever since, and owing to my lack of fortune, I'm getting farther and farther behind. But that will give a plot to my new book—'A Beach Comber in the Orient'—a picture of myself hiking all over the Orient with one suit of clothes and a camera, pursuing my other possessions.

"I walked on foot across Indo-China and Siam, beat my way on freight cars through the Malay States to Singapore, and have now arranged with a sea-captain to take me to Borneo, where I'll devise some means of reaching Manila. In these days of business depression, I'm not finding employment as I found it in South America, so my book will be a story of how I bummed my way rather than how I worked my way.

"And today I'm staying indoors while my one change of clothing goes to the laundry, damning the Italian poet."

Miss Hazel Hall, who won the 1921 Speyer prize for "the work of a young poet," has just been awarded second prize for her poem, "Walkers at Dusk," in what is known as the Laura Blackburn Lyric Poetry Contest, conducted annually by The Bookfellows of Chicago. Miss Hall lives in Portland, Oregon, and her first volume of poems, "Curtains," was published last autumn by the John Lane Co.

That it usually pays for a writer to spend time and effort on his work, is evidenced by the reception accorded "Saint Teresa," Sydnor Harrison's new novel. "Saint Teresa" is Mr. Harrison's fourth book, but is the first one published since 1915. He has worked hard on this story and has produced one of unforgettable force.

In his new book on "Our Unconscious Mind and How to Use It," Frederick Pierce has included a chapter on "The New Psychology in Advertising and Selling." In this chapter he says: "I have seen the plans for the investment of hundreds of thousands of dollars in advertising concocted around an office desk or lunch table by three or four men who were no more in touch with the mental states, habits, and general attitude of the people they were going to address than if they had lived in a different country." As I read that sentence I could not help but think of a lot of people who write. They may have a good literary style and an excellent command of language, but they attempt to locate their story in some far-off place that they know to be popular because they see its name frequently in print and they know that it is visited by many prominent people. In the very first description the reader who probably knows the place finds some error and immediately the story is spoiled.

An example of this very thing came to my attention just yesterday. I wanted a few moments relaxation and I picked up a paper that was lying at hand, and found a baseball story or rather it was intended for a baseball story. Now I'm fond of baseball and I think I remember a little about the game from my college days, and frequent visits to the local park and I enjoy a baseball story always. This particular one went along alright until the author sent the hero in to pitch a game that we practically lost, without any worm-up. That was bad enough, but he had not had any practice since the previous fall, making the feat almost impossible in the eyes of any experienced baseball fan. To cap it all, our author had the hero, after winning the first game, volunteer to pitch the second game of the double-header scheduled for that day and of course, to capture the heroine he had to win that game also.

You can see that the author was either unfamiliar with baseball or he had allowed his hero to attempt the impossible; either reason being enough to entirely spoil the story for many readers.

* * *

Isaac F. Marcossou, the American author and journalist, who is now visiting Japan and China to study the economic consequences of the recent Washington Conference, was one of the speakers and guests of honor at the March meeting and dinner of

the American-Japan Society of Tokyo. Among the other honor guests and speakers were Prince Tokugawa and Dr. J. Soyeda.

* * *

The Duttons have just brought out "A Dictionary of English Phrases" which every one who writes and almost every one who doesn't, will find an invaluable addition to their books of reference. It contains 14,000 entries, which include catchwords, nick-names, derivations from personal names, phraseological allusions, metaphors, foreign phrases, stereotyped modes of speech, sobriquets, with explanations of their origin and thousands of exact references to their sources or early usage. The book is the work of Albert M. Hyamson, already known for very capable work of this sort by his several dictionaries of biography, the Bible, and of artists and art terms.

* * *

W. Adolphe Roberts has been appointed fiction editor of all the magazines published by Bernard Macfadden. These include *Physical Culture*, *The National Pictorial*, *True Stories*, *The Movie Weekly*, and a new magazine for women, the name of which has not yet been announced.

Mr. Roberts was formerly editor of *Ainslee's Magazine*, the oldest and best-known of the Street & Smith all-fiction publications.

He is unwilling at the present time to make a statement regarding the fiction needs of the Macfadden magazines, but will be glad to hear from writers who think they have available material.

The address of the Macfadden publications is 113-119 West Fortieth St., New York City.

Accepted by Two Publishers

Jackson Gregory, whose latest novel, "The Everlasting Whisper," is listed by the April issue of "Books of the Month," as the twelfth "best-seller" in the United States, declares that he wrote his first book in a tent on top of the Sierra Nevada and had it accepted by two publishers. Before he became a writer, Gregory's varied career included serving as a deck hand on a West Indies sugar vessel, newspaper reporting in New York and San Francisco, digging and panning for gold, punching cattle—"quite gently," he insists—and teaching school.

SYNDICATING THE BOOK REVIEW

By *Mary Black.*

IF this article should strike the eye of any genius he will please turn over the page. He would be bored and probably shocked. It is addressed to my fellow craftsmen solely and entirely. For in it I shall dare to relate my experiences in syndicating the book review.

The average reader of the newspapers' book sections persists in believing that the reviews are written by college graduates with LL.D.'s and Ph.D.'s and that sort of thing. When—but whisper it—the reviewer is usually the maiden aunt of the publisher or a hack writer of other days who for humanity's sake must be given a berth on the paper.

Let me hasten to remark that I was neither of those things when I took up book-reviewing and neither was I a college graduate. For two years I had led a chaste life as a reporter on an evening paper in a fair-sized Western city writing accounts of everything that happened—lectures, concerts, police-court trials, and Ladies' Aid meetings. Then, because of injuries I was forced to give up reporting. But I refused to consider any other kind of work except writing. Long before I had resolved to finance my way through this vale of tears by means of my pen—to call up the ancient euphemism—and to this apparently untenable resolve I held.

At this fortuitous moment the editor of the paper for which I had done reporting asked me if I thought I could write book-reviews. I was very much astonished. I had been properly brought up and was possessed of the conventional atavistic idea that book-reviews, having been prepared by the literary elect, should be approached with reverence and respect.

And the editor, who had been a newspaper man for twenty-five years, laughed at my scruples and urged me to try. Among other things I have a commercial mind and so I agreed to think it over. The proposition offered me was not, to use the words of Mr. Kipling, "all beer and skittles," for it had many drawbacks. The main one was that known in polite circles as the stipend, but which I shall call the pay. The paper was venturing a book-section for the first

time and since its success was uncertain, it could offer me only a small salary. So the plan seemed unprofitable until I hit upon the idea of syndicating the book-review column I was to write in the paper of other nearby towns. Being rash I put the plan into execution as soon as I conceived it.

My editor friend was skeptical of the scheme's practicability, but he was willing that the extra proofs I should need be struck off at his plant.

The first thing that was in favor of my plan was the reputation of the paper which was regularly employing me as a reviewer. It helped that I could say to the editors I approached by letters—"My reviews are appearing in the _____ Post," for it gave them confidence in me. Another thing I pointed out was that it would help the subscription list since people are always eager for new features in small-town papers. And I played upon the newspaper man's proclivities for being literary whenever it was financially possible. But the thing I relied on to make the scheme a success was the very modest sum I asked for the review. A small sum from each paper, if I could get six papers on my list weekly, meant a fair salary.

When my first reviews were written for my own paper I had struck off six duplicate proofs and sent them to large towns seventy-five and one hundred miles away with letters to the editors of the best newspapers. For a month I heard nothing. Then one editor wrote that he would like to run a column of book reviews, but he was not sure it would succeed. If I would allow him to run my column of stuff for a month without charge he would try it out. I had confidence in the plan and since it was very little risk, I accepted his offer. Moreover, taking his attitude as a hint to that of other editors I wrote the ones I had previously approached extending to them the offer of a month's trial of the reviews. They did not all favor the idea, but at length I had seven papers taking a column of book reviews weekly.

Besides these rather important papers which were receiving my service, there were many smaller papers in the farm dis-

tricts. These I could not interest in reviews on books in general. But I did sell to them a separate set of reviews on the latest farm papers and journals, as well as on poultry-raising books and technical works about farming. This last plan succeeded after a fashion, but it never satisfied me since I was not wholly familiar with farming and farmer's needs. And to be truly valuable at this last kind of reviewing one would almost need to be a farm expert.

This is the story of my venture and it is after all, but a combination of salesmanship and writing. It may interest the craftsman, although I am aware that no genius, the embryo H. G. Wells or a Daisy Ashford, would stoop to hobble Pegasus thusly. However, it may afford some brother writer a hint as to a way of earning his living at a task he hates a little less than anything else.

Improprieties

(Continued from page 36)

Tree State you are used to saying *heft* for *lift* and *clever* for *good-natured*, and if you come from the Middle West you perhaps say *school* for *college* and *get to do* for *be able to do*. The Colonel from the South drops *I reckon* for *I suppose* at every turn in the conversation. Provincialisms are but a mild form of impropriety; the preceding examples bear this out.

A careful study of the subject reveals the fact that colloquialisms and provincialisms are ages old though their very smartness makes us believe at times that they have been but recently thought up. Sir William Temple, at the end of the seventeenth century, wrote "I got *loose* from the Hague . . . about the middle of July" and Lyly, in his *Euphues* said, "Inconstancy is a vice I will not *swap* for all the virtues."

The question arises after a discussion of this kind as to what is permissible in the language and what is not, but the question is, as will readily be seen, too broad in scope for treatment in such limited space. Suffice it to say that association with good books and educated people will alone tell you what is correct and what is not. I have before mentioned the fact that there is in English no final court of appeal. This much, however, we are sure of: Improprieties are offenses against good usage and therefore as

educated men and women we should not allow them in our speech and writing. Something may be said in favor of colloquialisms and provincialisms for they add flavor and zest to everyday speech. *But we must know when to use them.* Allow me to quote Woodbridge once more; he says: "We ought to be interested in these (colloquialisms and provincialisms) types of expression; but first of all we ought to distinguish them clearly from standard English. If we do not we shall be likely to use them at the wrong time and the wrong place. This is not a mortal sin but it is bad form and will probably embarrass us or perhaps hurt our interests. A sweater is an invaluable garment for some purposes but one does not wear it at an evening party."

Without doubt every one who aspires to write well ought to be able, *when he chooses*, to say what he wants to say in language that meets with the favor of Good Usage. To do this he must, of course, know what is right and what is wrong, what is a colloquialism, and a provincialism, what is a vulgarism and what is an impropriety.

A. A. Milne

(Continued from page 31)

the assistant editorship. I accepted and was assistant editor until the year 1914. Then for four years I was in the Royal Warwickshire regiment and served on the western front.

When the war was over I decided not to go back to *Punch*, with its regular weekly article, but keep myself free to write what and where and when I liked; risky, perhaps, at first, but much more fun. I have been doing this since, and have had no financial reasons for regretting it.

As to "The Red House Mystery"—I have always adored detective stories; I have always thought they must be great fun to write. One day, about three years ago, I thought of rather a good way of murdering somebody. Instead of leaving it at that, I went on thinking about it, and finally decided that it would make a good story. I began to write the first chapter and left the story to take care of itself. I hope it has done so successfully.

As regards more intimate matters, I have one wife, one son, one house, and one recreation—golf.



MISS WINIFRED KIMBALL, who won first prize of \$10,000 in the Chicago Daily News scenario contest.



\$10,000 reward for a Palmer student's imagination

THE first prize of \$10,000 in the Chicago Daily News scenario contest was awarded to Miss Winifred Kimball, of Apalachicola, Florida. It is the biggest prize ever offered for a scenario. The contest was open to everybody. Nearly 30,000 entered, many professional scenarists competing. Miss Kimball, an amateur heretofore unknown to the screen, wrote "Broken Chains" the scenario adjudged best.

Miss Kimball is an enthusiastic student of the Palmer Course and Service. Of the Palmer Plan she writes:

"There is something unique in the kindly interest that the Palmer institution evinces toward its students. I feel that much of my success is due to its practical instructions. I have advantaged greatly from the fundamental wisdom of its criticisms and teachings."

A second prize of \$1,000 was won by Mrs. Anna Mezquida, of San Francisco, also a Palmer student. Seven other students of the Palmer Plan won \$500 prizes.

Until the Palmer Photoplay Corporation discovered and developed their gifts in its nation-wide search for screen imagination, these prize winners were unknown to the motion-picture industry.

That search goes on and on. Through a questionnaire test which reveals creative imagination if it exists, more hidden talent will yet be uncovered. The test is offered free to you in this page.

This is the kind of story that needs little elaboration. The awards speak for themselves. The Chicago Daily News put its great influence and resources behind the motion-picture industry, which desperately needs fresh imagination for scenarios. Thirty-one cash prizes amounting to \$30,000 were offered. Thirty-thousand professional and amateur writers competed. Their

manuscripts were identified to the judges not by author's name, but by number.

The judges—among whom were David Wark Griffith, the famous producer; Samuel Goldwyn, whose studios will produce the first-prize scenario; Norma Talmadge and Charles Chaplin, screen stars, and Rupert Hughes, celebrated author and scenarist—selected "Broken Chains" as the best of the 30,000 scenarios entered.

To a Southern girl who lives in a little village of 3,000 population, that selection meant a check for \$10,000, and a career.

To the Palmer Photoplay Corporation, the incident is just one more gratifying record of a Palmer student's brilliant success.

A public that makes its own scenarios

In its issue of April 1, announcing the prize winners, the Daily News quoted the judges as agreeing that—

"It proves beyond all doubt that the American public can supply its own art industry, 'the movies,' with plenty of impressive plots drawn from real life."

That is the message which the Palmer Photoplay Corporation emphasizes in its nation-wide search for creative imagination. As the accredited agent of the motion-picture industry for getting the stories without which production of motion pictures cannot go on, the Palmer organization seeks to enlist the country's imagination for the fascinating and well-paid profession of scenario writing. Here, in the inspiring story told on this page, is proof that imagination exists in unexpected places; evidence that it can be inspired to produce, and trained in the screen technique, by the Palmer Home Course and Service in photoplay writing.

A free test of your imagination

Imagination is the indispensable gift of the scenarist. It exists in men and women

who never suspect its presence. The problem of the motion-picture industry is to discover it, and train it to serve the screen.

By a remarkable questionnaire, the Palmer Photoplay Corporation is enabled to test the imaginative faculties of any person who will send for it and answer its questions. The test is free. The results of careful analysis by our Examining Board will be given you. We shall be frank. If your questionnaire indicates that you do not possess the gifts required for screen writing, we shall advise you to think no more of writing for the screen. But if you have those gifts we shall accept you, should you so elect, for enrollment in the Palmer Course and Service.

The opportunity is immense, the rewards are limitless. Will you take this free confidential test in your own home, and determine whether it is worth your while to try for the big things—as Miss Kimball did?

The questionnaire will be sent to you promptly and without obligation, if you clip the coupon below. Do it now, before you forget.

PALMER PHOTOPLAY CORPORATION
Dept. of Education, W. D. 6,
124 W. 4th St., Los Angeles, Cal.



PLEASE send me, without cost or obligation on my part, your questionnaire. I will answer the question in it and return it to you for analysis. If I pass the test, I am to receive further information about your Course and Service.

Name
Indicate Mr., Mrs., or Miss
Address

IN THE "SPOTLIGHT"

The *Bookman's* "Literary Spotlight" focuses in November on Booth Tarkington. And among other things it is told that:

"He has been a 'great man' longer than any other living American novelist. There is a poignant story told of a young man who was ruined by living across the street from him, in the days when he was a romanticist—in life, as in his fiction. This youth got the idea that to be a famous writer it was necessary to keep two or three cabs chugging out in front all night, in case you might suddenly want to go out. He has had a terrible time 'growing up'—in fiction as in life. He managed this, in both respects, quite recently."

"The Adventures of a Tropical Tramp," by Harry L. Foster, is not another South Sea story. It tells of travels in South America, and we judge that it is a first book from the conversation which the author had with a bullfighter whom he met on the boat from Panama to Peru:

"I am a great writer," he confessed to the gentleman who had announced himself as the foremost of the toreadors.

"But, surely, do great writers travel third class?" asked the Spanish gentleman.

"I explained," says Mr. Foster, "that nothing I had written had ever been published."

"Ah, the senor is like me. I have never killed the bull."

Dodd, Mead & Company publish the book.

THE WRITER'S MARKET

All up-to-date and accurate information regarding suspended or discontinued publications, the needs of various publications and publishing houses as stated in communications from editors and announcement of prize contests in any way involving the literary profession will be found in this column.

WITH THE QUERY MAN

A department devoted to suggesting possible markets for your manuscripts. In writing to this department PLEASE OBSERVE THE FOLLOWING RULES: (1) Address all questions to The Query Man, c/o The Writer's Digest. (2) DO NOT SEND YOUR MANUSCRIPTS. (3) Describe your manuscript in not more than fifty words. Questions of greater length will not be printed. (4) Enclose a stamped self-addressed envelope if you wish a direct reply. (5) Remember, there is no attempt to guarantee a sale of your manuscript. The Query Man will suggest a list of possible markets and he will conscientiously try to list the best possible markets.

E. M. C., Big Rock, Tenn. I have a publishing proposition on the Ms. for a book of poems. The terms of said proposition are that I am to pay a publishing price of \$775. Please advise me whether or not this is the plan on which all such books are gotten out, or does he ask this advance because he lacks faith in the book.

Answer. In regard to your publishing proposition. Books of poems are not often profitable. The standard publishing houses rarely take them up unless the verses are by some one who has acquired a reputation—or containing very good material indeed. There are a number of so-called publishing houses which print anything if the author will pay enough to give them a profit on the printing. Books put out in that manner never sell sufficiently to pay the author anything at all. The price that you name would be excessive for a moderate volume of poems. If you have good poems, some standard publisher would put it out either at his own cost or on a fair arrangement with you, but do not go into the hands of houses of whom you know nothing. Better get some

expert advice upon the quality and value of your work, and regarding reliable publishers, before you go ahead.

Mrs. C. H., Tekonsha, Mich. Am writing to you for advice of a market for a series of spiritual experiences which I call "Little Journeys." The New Thought papers do not pay for such articles generally, and as I am writing each month for one of them, I would like to branch out into something that will have more remuneration than thanks from the Editor who still wants more. My dealing with her will not interfere with other work. These experiences are unique and instructive in a psychic way. Entirely original and truthful. If I should compose a booklet could you advise where to sell that? Also I have a few poems that might correspond with the subject.

Answer. I do not think there would be much chance for your spiritual experiences, except with New Thought Journals. And as you know, they do not usually pay. You might, however, try the Golden Rule, Chicago. I do not know of any other journals that would care for such material. To make a success of a booklet along that line, it would need to be brought out by a New Thought Publishing Company.

W. H. R., Spencer, W. Va. Could you suggest a possible market for a few articles and stories on Birds, Bird Houses, Bathing Trays, etc.? The articles give good ways to make Bird Houses,

An Important Book for Every Writer

THE NEW

1001 Places to Sell Manuscripts

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The one great desk book for every writer who would keep fully informed regarding the market for manuscripts of every description. For twenty years recognized as the standard guide to the market for all classes of literary material. No writer who is offering manuscripts for publication can afford to do without it. A single new market opened to you—a single sale of your least important manuscript—will more than repay its cost. It will help writers to sell more manuscripts. It brings to the writer's finger tips the pertinent, exact information about markets for short stories, articles, essays, photoplays, post-card sentiments and mottoes, vaudeville sketches, plays, photographs, ideas, songs, humor—anything that is good prose or verse—that will enable him to market his material to advantage. "1001 Places to Sell Manuscripts" is the great How to Sell, What to Sell, and Where to Sell guide for all writers. Many changes in the publishing world have occurred in the past year—some periodicals have departed this life—many more have been born. This new edition tells you of these changes.

Special attention has been given to listing markets for verse. More than 100 publications are named, that use poetry. More than 200 markets for short fiction are named, and their requirements specifically shown. Special articles upon Verse writing, and Trade Press work. A very full list of Trade Journals and their needs is given. Departments explaining Juvenile, Religious, and Agricultural markets. Book Publishers. House organs. Photoplay Producers.

Order today, while the lists are new.

Catalogue of 25 other helpful books for writers sent on request.

* JAMES KNAPP REEVE, Publisher, Franklin, Ohio.

THE EDITOR LITERARY BUREAU

Criticism and Revision of Manuscripts

For more than twenty years this organization has been helping writers to perfect and to make salable their work. It was begun by Mr. James Knapp Reeve, who for more than half this period had it under his direct control. Mr. Reeve has now resumed this work and will give it his exclusive attention, and all manuscripts submitted will be read and advised upon by himself personally.

Mr. Reeve has for many years been engaged in various branches of literary work—as writer of fiction and miscellaneous articles for magazines which have had cumulative effect in giving a very full understanding of editorial needs and requirements. This experience can be applied to your own needs.

The charge for Reading, Criticism and Advice regarding sale is as follows:

1000 words or less.....	\$.75
1000 to 2000 words.....	1.25
2000 to 3000 words.....	2.00
3000 to 4000 words.....	2.60
4000 to 5000 words.....	3.20

Words over 5000, in one manuscript, 50 cents for each additional 1000. Special rates for book manuscripts of more than 20,000 words, and for verse. Send for full explanatory circular.

Address: *JAMES KNAPP REEVE, Franklin, Ohio.

* Founder and former editor of The Editor.

unique feeding trays, and a few photographs of birds which were taken in the "Brush."

Answer. The best markets for such material as you name would be with household journals such as *New England Homestead*, Springfield, Mass.; *Home Friend*, Kansas City, Mo.; *Farm-er's Wife*, St. Paul, Minn., and others of that type.

N. P. McN., La Grange, Ill. Please suggest to me where I can sell a true life story of a Christian girl with many struggles in life, of both single and married life, but true faith in God has made her life very happy in the end. The story consists of 6,000 words or more, and is very good material.

Answer. A true story is pretty hard to sell. A fiction story with a religious trend might more easily find place, still you might try almost any of the religious papers, such as *Christian Advocate*, 150 Fifth avenue, N. Y. C.; *Christian Evangelist*, 2712 Pine street, St. Louis, Mo.; *Christian Stand-ard*, Ninth and Cutter streets, Cincinnati, O.; *Wesleyan Christian Advocate*, Atlanta, Ga.

M. H., Vale, Oregon. Would magazines accept poems previously published by a state newspaper which does not pay for verse, if submitted by the author?

Answer. Verses printed in the above manner lose their commercial value. If not copyrighted by the newspaper, they become public property. If copyrighted, they must not again be offered for publication.

M. R. R., Clarendon, Va. Will you please mention the names of a few magazines that might be interested in an article disapproving the abolishment of corporal punishment in the public schools?

Answer. We fear you have the wrong side of the argument. It is possible that some one of the educational journals would use such an article, but we are not certain enough to venture naming any to which it might be submitted with hope of acceptance. About the only other chances would be with household journals, and we fancy they would not approve of your position.

K. D. M., Wilkinsburg, Pa. Could you name a place or paper that would take articles dealing mainly with our financial relations with Europe? I have a series of said articles. Kindly give me information as to how to approach a newspaper or a newspaper syndicate.

Answer. The majority of newspapers have such articles as you name prepared by special writers upon their own staffs. Unless you have a reputation which would make you recognized as an authority on the subject, it would be very difficult to get such articles accepted by leading publications. If you wish to try them out, merely send your articles to any one of the leading metropolitan newspapers, for acceptance or rejection, as you would send any other manuscript.

D. S., Paris, Ill. I would like for you to send me a list of companys that buy western stories, both film companies and magazines. I would like to have the address of D. W. Griffith's studio.

Answer. The address for which you ask is Griffith Pictures, Longacre Building, New York.

Other producers to whom you may properly send western stories are Metro Pictures, 1540 Broadway, New York; Goldwyn, 469 Fifth avenue, New York; Universal Film Co., 1600 Broadway, New York. Any general fiction magazine would be glad to consider good western fiction stories.

F. H. W., Princeton, Ind. I have a 3300 word, slang, baseball story on hand which I have submitted to the following magazines: *Top Notch*, *Popular*, *Blue Book*, *Baseball Magazine*, *Argosy*, *Peoples*, *Adventure*, *Open Road*, *Short Stories*, and *Chicago Ledger*. The plot is a foolish and mysterious thing, being of a professional ball player who has a disturbing habit of halting in the midst of a game and singing. A competent critic advised that this story was salable but is has not, as yet, found its final resting place. I feel weak on markets for it. Could you advise a few—other than those listed above. The story has a girl in the case, and I am not sure whether the boy magazines would be interested. What do you think?

Answer. It is pretty difficult to find place for such a story as you name, as Ring Lardner and one or two others have pretty well covered that ground. You have tried the best publications for such work. You might add to the list, *Action Stories*, and *Ace High*, New York; *Grit*, Williamsport, Pa. I don't think the boy magazines would be interested.

J. L. C., Asheville, N. C. I have a manuscript of about 39,000 words of "Fairy Tales Dramatized" which gives ten fairy tales—Aladdin's Lamp, and Ali Baba in drama and tableau form. Will you suggest a market for it? Dorrance & Company, Philadelphia, offered me to publish the work, I to pay \$788.27. Is it possible to dispose of such a manuscript for so much cash—and a royalty or merely a royalty without any expense for publishing? I have a number of old letters from a soldier who was killed in the Civil War (Northern Army). Would a newspaper be inter-ested in such letters?

Answer. First let me advise you not to accept any such offer as the one to which you refer. Those concerns make their money from printing the book, not from sale. Very rarely is any sale made that is worth while, and the author almost never gets back the money that he has put in. Your title sounds good, but of course, we cannot tell anything about the value of a manuscript or the possibility of acceptance when we have not examined it to discover its style, quality, or availability. You might try the Eldridge Entertainment House, Franklin, Ohio, as they publish a good many plays for School and Society use. It is very doubtful if you could find place for the soldiers' letters of which you write. We know of no publication that uses such material.

Prize Contests

The Boston Daily Advertiser, 309 Washington street, Boston 8, Mass., is running the following prize contest:

Every week six prizes are awarded to the six best poems, one of \$25, and five of \$5. The winners are announced every Monday morning, and one of the prize poems is printed daily the fol-

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GOOD FROM**

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Why do writers in every state of the Union, in Canada, Mexico, and even far-off China, send their manuscripts to a little town in Georgia for criticism, editorial revision, typing and marketing?

Because we give better service, at a lower rate, than any other literary agency!

Mere criticism of a story as a whole, without pointing out the defects and explaining exactly what should be done to make the manuscript salable, is of little value to the struggling young writer. Our Detailed Criticisms are thorough, painstaking, and reliable. You will find them equal to, if not better than, the usual course in story writing.

The proof of Editorial Revision is the editor's acceptance of the revised manuscript. Stories and photoplays revised in this office are appearing in the magazines and on the screen. A New York client writes us that he has sold every one of the five manuscripts submitted to us for revision during the last six months.

And as for typing—well, it is our opinion that fully fifty per cent of the selling value of a manuscript depends on its appearance. Many an otherwise salable story is marred by amateurish typing, mis-spelled words, poor punctuation, smutty erasures, and interlineations. We guarantee our manuscript copy to be free from typographical errors of any kind. We are very proud of two things: we can read and transcribe without errors anything written in long-hand, either English or French, and we never make a mistake in spelling or punctuation.

We maintain, at cost, a Sales Department for the patrons of our Revising and Typing departments. The fee for this service is just enough to cover the expense of postage, stationery, and clerical help. We charge no commission when a sale is made. We have no "pull" with editors, and frankly confess that we do not sell all the manuscripts submitted through this department. But, because we keep ourselves posted as to the requirements of the various publications and producing companies, we are in a much better position to effect a sale than the author himself.

During the last two years we have criticized, revised, and typed a million and a half words of manuscript copy. It will pay you, too, to be numbered among our many more-than-satisfied clients. We shall be glad to furnish rates, references, and samples, on request.

Authors' Typing & Revising Bureau
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lowing week. Additional poems, adjudged worthy of honorable mention also are printed daily.

This contest is open to all the *Advertiser* readers. Poems must be not more than twelve lines, must be original, and none can be returned. All decisions of the Poem Editor are final.

The Poetry Society of South Carolina announces that W. Van R. Whittall, Esq., will for the second time offer the annual "Blindman Prize" of \$250, the announcement of the winner and the award of the prize to be made in April, 1923, at the open meeting of the society during that month. The competition is open to any citizen of the United States and to any British subject speaking English as his or her native language. The prize shall be awarded to the best poem of fourteen lines or over; no one person to submit more than one poem during any given year. Special consideration will be given to sustained poems of length. The conditions are as follows:

1. All poems must be typed on one side of the paper only and accompanied by a stamped addressed envelope. Poems will not be submitted anonymously or under a *nom de plume*, but signed by the real name of the author.

2. From the poems submitted a committee from the Poetry Society of South Carolina will select those which in their opinion are worthy of consideration for the prize, the manuscripts so selected to be presented to a duly appointed judge for final decision as to the prize winner.

3. One person only will receive the prize which is not to be divided.

4. If in the opinion of the judge none of the poems submitted reach a reasonable standard, the prize will not be awarded.

5. Poems must be original and unpublished; i. e., not previously printed in any form or copyrighted.

6. The prize poem shall become the property of the Society and may be published in such form as the Society deems proper. The author shall retain the right to include it in any collected edition of his works as the "*Blindman Prize Poem*" with acknowledgment to the Poetry Society of South Carolina.

7. The Poetry Society of South Carolina will cause timely annual notice of this prize to be published in the *North American Review*, the *London Mercury*, and other American and English periodicals.

8. All manuscripts of poems submitted for the Blindman Prize in the 1922-23 competition must be in the hands of the Secretary of the Poetry Society of South Carolina by January 31, 1923. Manuscripts bearing a postmark later than January 31, 1923, will not be considered.

9. The name chosen for this prize is that of a poem by Hervey Allen, first published in the *North American Review* for December, 1919, and since reprinted in his book, "Wampum and Old Gold," and the prize is offered in commemoration of his poem.

Address all manuscripts to DuBose Heyward, Secretary The Poetry Society of South Carolina, Charleston, S. C., U. S. A.

Four hundred and fifty (\$450) dollars is to be awarded by *I Confess* for stories. Beginning with the next issue, the editor will give a special prize of \$25 to the writer whose story in each issue she regards as best. The length should be 1,000 to

3,000 words. This amount will be paid in addition to the check paying for story at regular rates. Any writer can send as many as he wishes. Further, Publishers' Christmas money prize of \$100 will be paid just before December 25th, for the best story appearing in this magazine between the dates of June 16th and December 15th. As this prize will be awarded by the publishers, entirely independent of the editor's opinion, there is a possibility of your story winning two prizes. Or, again, the \$100 prize may go to a story that the editor did not regard as worthy of the \$25 prize. The kind of stories that *I Confess* wants are personal experiences, told in simple language, having the ring of truth. Every unaccepted manuscript will be returned, if accompanied by stamped addressed envelope. Address your story to The Contest Editor, Room 1515, 46 West Twenty-fourth street, New York City.

The American Magazine, 381 Fourth avenue, New York City, has each month a prize contest—for the best letter of not over 400 words. Prizes, \$20, \$10 and \$5. Subject changes each month. Contest closes the 20th of the month.

Judge, 627 West Forty-third street, New York, pays \$10 weekly for the best story, and \$5 for the second best. All others at regular rates. Original, unpublished, short, humorous stories only are wanted.

Educational Publications

THE CAVEAT, 625 Locust St., St. Louis, Mo. "The first issue of the *Caveat*—a magazine to be issued semi-monthly, devoted explicitly to educational subjects, and carrying articles pro and con on all public questions of home problems, legislation, and economic questions—will shortly be issued at St. Louis. Editors are open for the consideration of manuscripts, which must deal exclusively with these subjects without expressing personal opinions or personal experiences, and must be of general value and instructive. We will also be in the market for clean, romantic, adventurous, or mystical fiction—first-class. Rates will be determined by the Editor on value of manuscript submitted and accepted; payments to be made on the 20th of the month following publication."

THE SCHOOL WORLD, Farmington, Maine. Editor, H. L. Goodwin. "We use only educational informative, actual news or instructive, and occasional short stories interesting to children and either with a moral, or likely to impress some important facts or series of facts, or some detail of value upon the mind of the child." Payment is made on publication.

Trade Journals

THE POSTER, Suite 1620, 28 E. Jackson Blvd., Chicago, Ill. Editor, Roy O. Randall. "We are glad to receive authoritative articles on the general subject of advertising, particularly with reference to national advertising campaigns in which poster advertising is co-ordinated with other media. Articles on recent developments in poster art, in schools or by individual artists, are also desired. Illustrations of posters used in national campaigns are usually furnished by the

"Packed with Sound Advice and Practical Information"

THAT is the verdict of George B. Jenkins, Jr., after examining The "Ideal" Course in Short Story Writing. Mr. Jenkins has given his unqualified indorsement to this most helpful course of instruction for those interested in writing the short story. His letter, which is reproduced herewith, will readily convince you of the sincerity with which he has praised the "Ideal" Course.

Mr. Jenkins is a successful writer and as such is a competent judge of what is helpful for the aspiring writer. He has contributed verse, short stories, one-act plays and novelettes to the leading fiction magazines, and his work is eagerly sought by a long list of readers.

REGRETS THAT IT WAS NOT WRITTEN YEARS AGO.

Had this course of lessons been available years ago, Mr. Jenkins would have avoided many blunders. We have his word for it. What a hint there is in that statement for aspiring writers! True it is, that beginning writers today have a much better chance than those who began years ago. They can profit by the experience of those who have gone before and through a little diligent study learn those things that former writers had to get through practice requiring years of unceasing effort. Every writer must be a beginner at one time, but those who begin with the "Ideal" Course as a guide can reduce the apprentice period to a minimum.

WHAT IT IS.

The "Ideal" Course in Short Story Writing is a complete set of lessons taking up every phase of this branch of writing. These lessons have been most painstakingly prepared, great care having been taken to see that no detail was omitted. At the same time they were so condensed and arranged as to make them clear and concise without being cumbersome or bulky. Each subject is thoroughly treated, but in such language as will be readily understandable to those entirely without experience, as well as to those who have already had some practice.

LESSON FIVE.

Mr. Jenkins remarks especially on Lesson Five. The subject of this lesson is "The Importance of Good Titles and Proper Handling of Notes." It is a thorough discussion of the effect of a good title or bad title upon a story, with many suggestions as to the methods of selecting your titles. Much information on the how and why of note-taking is also given. Note-taking is a most valuable asset to good writing, and the information in this chapter means much to the aspiring writer.

This, however, is but one lesson in twenty-five, every one of which takes up some subject of vital importance to the writer. Lesson One takes up "The First Essential in

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"I shall never cease to regret that it was not written years ago. If it had only come into my possession when I first started writing fiction, I would not have made the stupid blunders, the asinine mistakes, that marred my stories and made them race homeward from editorial offices.

"Obviously, the Course is the result of many hours of labor, much research, and a vast amount of analysis. Yet the information it contains is presented with great skill and uncommon charm.

"Nowhere else have I seen such a complete and comprehensive presentation of the fundamental principles of fiction writing. I particularly recommend Lesson 5 to the beginning writer as a veritable gold-mine of inspirational material."

GEORGE B. JENKINS, Jr.

Mr. Jenkins is a contributor of verse, short stories, one act plays and novelettes to Smart Set, Ainslees, Black Mask, Live Stories, Follies, Judge, Saucy Stories, Snappy Stories and various newspapers.

"Simple Definition of Plot and Crisis, How Suspense is Brought About"; "Describing the Characters is a Trick, After All"; "The Setting-Putting in the Atmosphere and Color, to Convey Feeling"; "Writing Dialogue Requires Great Care and Attention to Detail"; "Stories that the People Want—Love and Humor—Why they are in Demand"; "Preparing the Manuscript, the Way it is Done by Professional Writers."

Thus you can see from the way the lesson titles are worded that each lesson must be entertaining as well as instructive and helpful. Mr. Jenkins has said just this about them, and we know that you will make similar comment just as soon as you examine a few lessons.

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soliciting agencies handling the campaigns, as are most of the articles relative to them. We also occasionally use photographs showing small posters simply because of their beauty of design and coloring. The standard poster used in national campaigns is a 24-sheet, no other size now being recognized by the National Poster Advertising Association. Authoritative articles and interviews on the general subject of advertising are welcome; these should come from responsible sources and deal with the problems of the advertising executive, the art manager, the sales manager, and others connected with large merchandising organizations." Manuscripts are reported on 30 to 60 days, and payment according to the value of the material varies from ¼c. to 2c. per word. is made on publication.

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FARMER AND BREEDER, Sioux Falls, S. D. Editor, H. A. Bereman. "We are not buying this year."

Fiction and General Publications

ACE-HIGH MAGAZINE, 799 Broadway, New York City. Editor, Harold Hersey. "We would suggest that the prospective writer read half a dozen issues of *Ace-High Magazine*. He will then find out exactly what we use—a kind of cross-cut over half a year. He will notice that we want no women in our stories; that we use detective, western, sea, sport, adventure, and all types of outdoor stories." They report on manuscripts within a week, and pay always on acceptance. Short stories for this magazine must not run over 5,000 words in length, novelettes between eighteen and twenty thousand words, but not over twenty.

ACTION STORIES, 41 Union Square, New York City. Editor, J. B. Kelly. "We need western short stories—detective and mystery." They report on manuscripts within two weeks, and pay on acceptance.

ADVOCATE OF PEACE, 613 Colorado Bldg., Washington, D. C. Editor, Arthur Deerin Call. "We desire articles relative to international relations—articles calculated to promote international justice. Manuscripts of reasoned and authoritative statements on international law and on co-operation between the nations, preferably from 1,500 to 3,000 words, are especially desired. Photographs are used occasionally." Manuscripts are reported on in ten days, and they do not pay for contributions.

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MR. THOMPSON'S LETTER

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HAMILTON THOMPSON,
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Fox Film Corporation,
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THE ARYAN, 1511 S. Twelfth St., Philadelphia, Pa. Editor, Frank E. Massey. "We use short stories and photographs only occasionally." We report on manuscripts within one week and pay on publication.

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BRIEF STORIES, 805 Drexel Bldg., Philadelphia, Pa. Editor, Wm. H. Kofoed. "*Brief Stories* places no restraining policies or limitations on authors save one, and that only as regards length. Stories may run from 1,000 to 3,000 words. As to type, we have no prejudices; humor, the bizarre, the tragic, the sex story, all receive equal consideration. With us, *the story's the thing*. After all, the idea is to show what satisfying and really excellent tales can be told

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THE JUNGLE, 859 Seventh Ave., New York City. Associate Editor, Ben. S. Gross. "Beginning in May we started publication of the 'biggest little magazine in America.' We desire writers to submit special articles dealing with matters of current interest, handled in a concise, cogent and dramatic manner. We will devote our best efforts towards correcting certain flagrant wrongs of the social system and at once alert to combat fraud and hypocrisy wherever found; to expose bigotry wherever it rears its head; to attack the snivelling battalions of Puritanism and above all to fight for a larger share of Justice for the underdog. Our requirements will include short stories of 2,500 words or less—stories that are slices of life, with a strong dramatic interest and a wallop punch at the end. We pay on acceptance."

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Realart Pictures Corp., 469 Fifth Ave., New York.

Robert Brunton Productions, 5300 Melrose Ave., Los Angeles, Cal.

Rockett Film Corp., 229 Marham Bldg., San Francisco, Cal.

Roland West Producing Company, 236 W. 55th St., New York.

Selig Co., Wabash Ave., Chicago, Ill.

Selznick Pictures Corp., West Fort Lee, N. J.

Universal Film Co., 1600 Broadway, New York.

Vitagraph Co. of America, East 15th St., Brooklyn, N. Y.

The Song Editor's Answer

(Continued from page 38)

F. N. K., Gloversville.—"Irish" Eyes contains some very fancy flights of English but little else. The poem is not particularly well developed and the construction is poor. Your lines vary in length. This won't do. If the lines in your first verse contain five, eight, eight, five syllables respectively your lines in the second verse must exactly correspond in length.

O. P., Fairmont.—Don't be "one of the sixty every minute." A large number of self-styled "music publishers" are acquiring a large financial substance, charging from eight to twelve dollars to prepare a melody to any poem and listing the song in their catalog. You are dealing with one of 'em. They don't intend to help you and can't help. Fact is, they are interested mainly in securing the remittance. In the first place the melody they write is generally absolutely valueless. No reputable music publisher would accept it as a gift. In the second place to list the number in their catalog and publish under a seven cent royalty PROVIDING the advance orders reach a sum total of 500 copies is pure bunko. No, its the

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sort of proposition to leave strictly alone. This provisional clause in the contract providing for publication only in the event that advance orders reach a certain point is their safety valve, or joker, rather, for it enables them to pocket the remittance without further ado. And they do, for it is vastly improbable that any "advance orders" will accumulate for songs that sell **MUST** be published first, **NOT LAST**. You might, by the way, inquire of these people for the addresses of writers, and their songs, that they have published.

H. T., Lexington.—Note reply to O. P. The only difference in the two propositions is that you are about to pay three dollars for having a melody supplied to your words and the song listed with a literary bureau that promises to sell your song on commission. Suffice it to say, these "bureaus" do not sell songs on commission. They accept the three dollars, write a miserable melody and cease further activities in your behalf. All the rousing promises inculcated in their carefully worded literature anent the wonderful possibilities of their "sell on commission" scheme is pure bunko for they realize that no reputable music publisher will consider their productions for a moment. No, it's simply another petty little scheme to acquire your money.

K. L., Frankford.—No, don't go to any expense on your song. Unconsciously, perhaps, you have capped an idea and title that already is the property of a large publisher. "Oh, How I Miss That Mississippi Miss That's Missin' Me," was issued several years ago under the Waterson, Berlin & Synder imprint. Plagiarism won't go in the song field. Don't practice it. You'll never get anywhere.

G. T., New York.—The proposition you mention is rather a new departure in crookedness. The operator places an ad in various magazines, stating in substance that he is a composer willing to collaborate with lyric writers on a fifty-fifty basis. The average lyric writer jumps at this opportunity and all goes well until the collaboration is completed. Then the composer suggests that he is well acquainted with song world conditions and suggests that he has a plan that will surely be successful in placing the song, and undoubtedly will result in substantial advance royalties. The plan, in a nutshell, is to print try-out copies of the song and submit to the publishers. Incidentally, the composer has connections which will enable him to secure the printed matter at cost. It is his plan that you forward half the amount to him and he will do all the necessary labor in getting the song started. On the surface there is absolutely nothing wrong with this plan, seemingly, but there is nevertheless. It is merely another method employed to secure payment for preparing the musical setting. Sure enough, if the money is forwarded to the composer, the copies are printed, but oh, how miserably cheap looking they are. However, that's the scheme. He has had the song printed, thereby discharging his obligation, and pocketed the balance. You have, after all, simply paid for the setting. However, this proposition should not demerit the absolutely four-square composer who may perhaps insert an ad in search of a writing partner. But if a stranger makes this sort of a proposition to you, be certain to have him looked up before parting with any hard earned coin o' the realm.

Writer's Digest

JULY
1922

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AUTHOR - SEE PAGE 4

SPECIAL EFFECTS IN SCREEN STORIES

SEE PAGE 10

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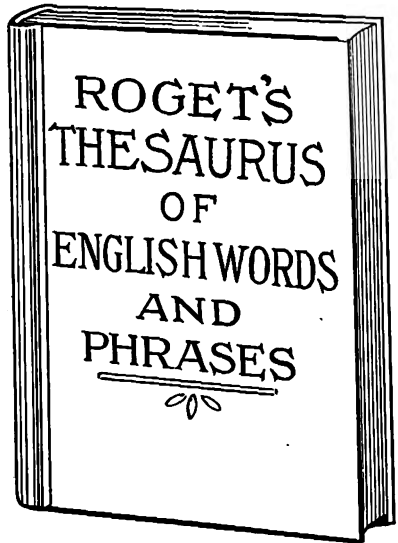
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VOLUME II.

JULY, 1922.

NUMBER 8.

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VOLUME II.

JULY, 1922.

NUMBER 8.

HUGH MACNAIR KAHLER

By Arthur E. Scott,

Associate Editor, *Top-Notch Magazine*.

THERE are not many names more widely known by fiction readers throughout the United States to-day than that of Hugh MacNair Kahler, whose stories have been appearing for the last two years in the *Saturday Evening Post*. And yet it is not so long ago that he sold his first story. The career of this distinguished young writer—he is still in his thirties—has been a remarkable one, and it is full of encouragement for those who would succeed in the literary world.

Curiously enough the credit for Kahler's start is not due to a persistent effort to break into print; he served no apprenticeship of sending out manuscripts and receiving little slips saying that "The editor regrets—." In fact, had it not been for the insistent urging of a friend he might have continued to hide his light under a bushel until the end of time. There is almost a Kahler story in the incident.

He was managing a large advertising agency in New York when he made the acquaintance, in a business way, of a member of the staff of the Street & Smith Corporation, Mr. Samuel C. Jackson, who, for some reason or other, took it into his head that Kahler had been cut out for a writer, and who persisted in this conviction until, rather to refute his arguments than because they persuaded him, Kahler produced a story he had written in his college days, revised a little, and allowed Mr. Jackson to show it to Mr. Henry W. Thomas, then, as now, editor of the *Top-Notch Magazine*. Kahler expected that this practical experiment

would settle the dispute, once for all, and was astonished when Mr. Thomas bought the story, and more astonished when he mentioned sixty dollars as the price of it, and most astonished of all when a check for that sum reached him some forty-eight hours later.

For that is part of the story. Kahler has always written, more or less, ever since he can remember; he says his mother encouraged him to write out verses and fairy tales such as most children make up for themselves. He had written for his school papers, had reported school athletics for the local newspapers, and at Princeton had sold enough jokes and verse to help straighten the tangles of very complicated undergraduate finances. It was this latter experience that he remembered. Men who are beginning to write nowadays have no idea of how low and slow the author's pay used to be—and not so very long ago, either.

By the time he had finished at Princeton, Kahler had convinced himself that any way of earning a living would be better than writing for it. He remembers having sold a story in those days for eight dollars—a four-thousand-word story; and the check reached him eleven months after the sale. He had his own way to make, and he solemnly lifted his right hand and promised himself to make it by anything except writing. He did, until Mr. Jackson not only discovered a dormant talent in him, but introduced him to an unsuspected state of things in the publishing world.

After that beginning, Kahler says, he has never stopped writing except for an inevitable period during the war. For some time Mr. Thomas printed practically all of his work in *Top-Notch Magazine*; later he contributed to *Ainslee's*, *Detective Story Magazine*, and other Street & Smith publications, and finally gave up his business to devote all his time to writing. Since 1919 nearly all of his work has appeared in the *Saturday Evening Post*, to which he sold some twenty-two stories in as many months. The *Ladies' Home Journal*, the *Country Gentleman*, the *Red Book*, the *Woman's Home Companion*, *Colliers'*, and others have also used his stories, and some of his best have been preserved in more permanent form.

"Babel," published by Putnam's last year contained six of Kahler's stories, and the same firm is bringing out another book of his this year under the title of "The East Wind," a collection of six or seven stories. The one for which the book is named is perhaps the most remarkable tale Kahler has written, and it is not only deserving a place in the forthcoming book, but permanent honor in American literature.

"The Six Best Cellars," published by Dodd, Mead & Co., in 1919, was written by Kahler in collaboration with Holworthy Hall.

It must not be thought that because Kahler at once found a market for his wares that the path of literature has been all smooth and easy for him. He has not found it so; nor has any other man or woman who has attained even the slightest degree of success. He speaks of himself as a "struggling beginner," and pays a warm tribute of gratitude to Henry W. Thomas, editor of *Top-Notch*, who spent weary

hours correcting his clumsy work; to Bob Whiting, former editor of *Ainslee's*, who has since passed away, who turned from his work without murmur to render help and suggestion.

To fellow workers, also, Kahler extends his unstinted thanks: to Joseph Hergesheimer for a long winter of constant, untiring supervision; to Harold Porter; to that spirit of fellowship which, he says, is peculiarly in evidence among writers. As an instance, Kahler tells of an unnamed author, who, tired and discouraged, with an unsold story in his pocket, went far out of his way on leaving the editor who had rejected it, merely to mention that the editor had happened to speak well of Kahler's work, and that he would probably be able to sell him something if he tried.

All these and many others contributed to Kahler's present-day success. He admits it; but he is so filled with appreciation of the eager kindness of heart shown by these men that he overlooks one thing: he doesn't remember that these men do not extend such aid to every one who comes along seeking help. Kahler had "the goods," to use the vernacular,

and both editors and fellow writers recognized that fact.

True, in those early days the goods were not put on show in the best possible manner; but they possessed the hall mark of merit; that for which every editor is always looking and which authors are eager to assist. To me, who read practically all of Kahler's earlier work in manuscript, and it was good of its kind, his later stories, such as "The East Wind," are a revelation, and show that those who assisted him on the pathway of success were no poor judges of his ability.



HUGH MACNAIR KAHLER.

As to his stories rather than plot. He and novel small prog on the side and letting story, which such great Kahler while he Buffalo, I ters were while the school, farm in think of good dea entered fan, who he lives in our way for

As to his methods of work, Kahler lets his stories develop from his characters, rather than fit in his characters to suit his plot. He used to try to get an intricate and novel plot as a starting point, and made small progress, he says, until he stumbled on the idea of beginning with the characters and letting them construct the action of the story, which is the plan he now uses with such great success.

Kahler was born in Philadelphia, but while he was a baby his parents moved to Buffalo, New York, where most of his winters were spent until he was seventeen, and while there he went to grammar and high school. His summers were passed on a farm in western New York, and he still thinks of himself as a farm boy with a good deal of reason. He is at present interested in tobacco growing in North Carolina, where, with his wife and daughter, he lives for the greater part of the year.

In summer Kahler usually manages to get away for a vacation in Maine, timing his

return so as to be able to see a football game or two at his Alma Mater. He plays golf, but his chief hobby is dogs, preferably Airedales, two of which breed are usually to be found tagging after him wherever he goes.

When I asked Kahler if he would say anything as to the way he first got started with the *Saturday Evening Post*, he replied: "I began with the *Post* by sitting down and writing a story and sending it in to them. I had made the acquaintance of some of the editorial staff through other writers who thought I could do *Post* work; but the real answer is that I did a story that suited them. You know how little acquaintance counts. I think the recipe for success is to write and write and write, and then write it all over again a few times. If there's a royal road, that's it."

This may not be strikingly original; but it coincides with the opinion of practically all those who have traveled the same road to success.

HOW TO USE ACQUAINTANCE IN WRITING

One of a series of Articles on the business side of writing especially prepared for the readers of The Writer's Digest.

By L. Josephine Bridgart.

Writer and Critic.

IN Barrie's "When a Man's Single," a writer, about to be married, discovers that he is afraid to enter the unknown state. Instantly it occurs to him that his feeling would make an article and he hastily jots down, "Man afraid to be married." Then, realizing what he has done, he exclaims, "God forgive me, I'd make copy out of my mother's coffin!"

The born story writer cannot help seeing copy when it lies before him, even though it lie in the person of his nearest and dearest or the man to whom he owes the greatest respect and the truest allegiance of which his heart is capable. Let the reader who is not by nature fitted to write, who has no impulse to write, hold his hand before he begins to cast stones at the poor author, big with a new plot or character. Each walk of life has its peculiar privilege and temptations and it behooves each of us to be as generous to the other man's mistakes

as we possibly can. But the writer who uses any material which comes to his hand, regardless of where he found it or how much pain its appearing in print would cause, is not only selfish to the point of cruelty but also a very foolish person. Personal material may prove a two-edged sword, dangerous to handle as well as run against in the hand of another.

I once heard a new writer telling a young girl about a story he was planning. He had found his material in an experience of a very prominent citizen of the girl's town.

"Why, everyone here would know whom you meant!" she exclaimed.

"I suppose they would," the writer admitted, "but every one of the standard authors has used the experiences of real persons. Look at Shakespeare!"

"Well, go ahead," answered the girl, who knew her townspeople, "but when your book

comes out you'll wish you were as dead as Shakespeare is!"

Count the cost before you "write up" your personal friend, or enemy, and mail your manuscript to an editor. No matter how far away the used person may be or how unlikely he is to see the periodical for which you write, you can never be sure that he will not read your story or article or poem, once you drop it into the mail-box.

A rather amusing experience happened to a friend of mine, a young man who has not been writing very long but who generally sells what he writes. He had a very painful but illuminating adventure, and thinking it might help some other young fellow and incidentally bring him a check, he wrote it up and sent it to a magazine, which not a person he knew took or, he felt pretty sure, had ever heard of. He lived in the East and the magazine was published in the far West. His manuscript was promptly accepted. A few days after the story was published my friend happened to answer a ring at his mother's door and was eagerly greeted by a bright little boy who said he was taking subscriptions for a very excellent, but not very well known magazine.

"It has good stories in it!" urged the little boy and, opening his sample copy, he disclosed to the writer's startled eyes his own story.

I had a somewhat similar experience when I first began to write. I spent a summer in a little fishing-hamlet in Canada, and, of course, I found some material awaiting me. We were ten miles over a rough, mountainous road to the railroad and New York seemed thousands of miles away. I didn't see a single magazine all the time I was in the hamlet, except those I had brought with me or had sent to me. I sold my manuscript to the Saturday Supplement of the *New York Post*. No one in my little hamlet, I felt sure, read the *New York Post*.

Shortly after my article appeared I received a caustic, though still friendly letter from the daughter of the woman with whom I had boarded and whom I had included in my sketch. She said the hamlet was busy reading and re-reading my contribution and was greatly excited at finding itself in print. Well, I had laughed a little at some of the hamlet's peculiarities but as I had also shown warm affection and some sincere admiration for the fishermen and their wives,

I believe I was finally forgiven; and I'd venture back to the hamlet tomorrow if I could get to it. But, discovering that the New York papers were read in a little village in Canada where the mail came in only twice a week convinced me that print travels far and that a writer who sells his manuscript can never feel sure that it will not be read by the very person he especially desires should not see it.

The editor of a New York magazine with which I was at one time connected, received a pitiful letter from a girl in the far West who told him that she liked his periodical very much indeed, but begged that he would stop "scandling" her. The astonished editor went over his whole issue, recently mailed, to try and discover what the girl meant. When he could find nothing that explained the letter he answered it with a request that the girl tell him just where in his magazine she had come upon something which seemed to reflect upon her. The girl replied that all her acquaintances were laughing at her because the magazine had made fun of her and again begged the editor to leave her in peace. We finally decided that the subscriber was a little unbalanced and had imagined that some story or article or picture she had found in her copy was intended to ridicule her. But, of course, it is very possible that some contributor had used the poor girl and that her townspeople had at once recognized her and had not all been kind enough to refrain from amusing themselves at her expense. At any rate, the incident shows that even when a person is not up to the standard mentally he may have a heart and may suffer in seeing his weaknesses or oddities in print.

Is it right to take material from the life immediately about us? Where else should we obtain it? How can we depict that which we have never seen or have seen only dimly and from a great distance? Once more let us use our good common sense, this time our kindly common sense. If we know that our using the experience of an acquaintance would cause that acquaintance pain or expose him to disrespect or ridicule, we have no right to use him, merely because we like to sell manuscripts or are in need of money. If we have a message to deliver and our acquaintance experience helps us to deliver it I think we have a right to use it even though our acquaintance may suspect where we found our material and be annoyed or angered by

our action. We have, of course, no right to use that which has been told us in confidence if our using it will make public an experience the confidant wishes kept concealed.

Again, if we use an acquaintance for the sake of making him appear ridiculous or belittling him or "paying him back" for some real or fancied injury done us we are employing our talent for a very mean purpose and deserve to have it taken from us and given to someone with a better idea of how a talent should be used. If we use a character because it helps us reveal some truth which is of lasting moment to the reader, being careful not to reproduce any mental or physical peculiarity which will be at once recognized in the community where it exists, we are quite within our rights and no fair-minded person will condemn us or be angry with us because he fancies he sees himself reflected in our writings.

As I said in the preceding chapter, the young writer often makes the mistake of thinking he must use material in just the form he finds it. He tries to photograph what he sees. If he succeeds his photograph is at once recognized and he finds himself in trouble the minute his story or article appears in print. If you are depicting a pitfall into which a real man tumbled in order that other real men may recognize similar pitfalls when they come upon them in real life, there is no need for you to show all the first man's physical and mental peculiarities so that all his world will recognize him. All you need to do is to point out how such and such a manner of traveling will mean dropping into a ditch or quagmire. The color of the first man's horse or the number on his automobile license or the kind of a coat he had on is of no moment to the reader and should not be reproduced.

I have alluded to Holmes' "A Mortal Antipathy" and imagined Holmes as having found the germ of his idea in an antipathy of one of his patients. I have shown how the germ was perhaps developed into the interesting plot idea of Holmes' novel. In all of Holmes' writings it is easy to trace the physician and the physician's experiences. But I've never heard Holmes accused of abusing professional confidences or making public that which should have been sacred to him. I think the reason is that Holmes knew how to reproduce without the aid of a camera. He could portray

that which was vital to his purpose and discard or alter the rest past recognition. If Elsie Venner had been a real girl with Elsie's peculiar weakness and a patient of Dr. Holmes, Holmes would have been inexcusable, because his story would have revealed family secrets, told in confidence to the trusted family physician. The fact that Holmes was a writer as well as a doctor would in no way have exonerated him for abusing professional confidence. A man has no right to misuse one talent because he happens to have been given two. Holmes undoubtedly found the material for Elsie Venner in his own professional experience or in that of some fellow-physician, but he was careful to work what he found over and over until it was altered beyond recognition.

Is an author ever justified in depicting weaknesses and peculiarities he has discovered in real life, when he knows his material will sooner or later be traced to the persons who furnished it? The mass must always count above the individual and even though the individual may suffer I think the author should utter his message, if it be vital, and shut his ears to the clamor he may raise. I suppose many a young idealist has tumbled Dickens off his pedestal when he learned that this loved author did not scruple to use as material the weaknesses of his father and mother and wife. But let the idealist remember that Dickens was not writing "for fun" or for money, though he undoubtedly did get both fun and money out of his work. Always his aim was high and pure, to check abuses, to make laziness, selfishness, hypocrisy despicable and to exalt industry, unselfishness, loyalty, real piety. The fact that Dickens' books have been more successful as sermons than as farces should justify him in the eyes of those who can see beyond the rights of the individual to the needs of the race.

And those we love best; shall we put them into our manuscripts, expose that which is so sacred to us to a staring, curious public? In "Margaret Ogilvie," the mother exults that her son cannot "keep her out" of his books. What higher compliment could her son pay her than that she was so constantly in his thoughts and withal so interesting he could not "keep her out?"

When "Margaret Ogilvie" first came out a man who greatly admired Barrie, said to me that the sketch seemed almost sacrilege. A minute later he pulled the book out of his pocket.

"Why, I thought we had your copy!" I said in surprise.

"You have one," the man replied, laughing a little shamefacedly, "but I went into a book store and bought another. I felt homesick without 'Margaret Ogilvie'!"

It's worth giving one's mother to the public to have another man homesick for her.

In deciding what personal material we

can use, we can hardly do better than guide ourselves by sound business principles: We should not traffic in that which is not our own or which was obtained by unfair means; we should not wantonly profit at the expense of others. Our business, however small and insignificant, should be conducted with a view to the general welfare rather than with a selfish determination to get out of it all we possibly can for our own profit and pleasure.

SPECIAL EFFECTS IN SCREEN STORIES

By Arthur Leeds.

SO far as the motion picture producers are concerned, there is nothing in any way "special" or remarkable in the effects described in this article. The unusual of yesterday has become the commonplace of today. It may truthfully be said that, let the plot call for what it will, *nothing* is impossible in present-day picture production. Provided that the effect, in its relation to the story as a whole, *justifies the expense and the trouble involved*, the producer merely says "Let there be," and, behold, in due time *there is!*

But the free-lance photoplay author, especially the beginner in screen writing, even when he has "the goods" in the way of a plot and some big and (so far as the public is concerned) unusual situation, still keeps in mind the warnings laid down by many other writers on the technique of the photoplay besides myself in years past. Here, for example, is a quotation from the first edition of "Writing the Photoplay," by Dr. J. Berg Esenwein and myself, published in 1913—this being, in turn, a quotation from an article written about the same time by Mr. R. R. Nehls, manager of the old American Film Manufacturing Company:

"Ordinary judgment should tell a writer what is possible in the way of stage equipment to carry out a plot. We can provide almost anything in reason, such as wireless instruments, automobiles, houses of every description, cattle, etc., but we cannot wreck passenger trains, dam up rivers, and burn mansions merely to produce a single picture." And another producer of the same day said: "The photoplaywright should bear in mind that train wrecks, explosions

or shipwrecks are rather expensive, not to say impracticable. He should also remember that a script has more chance to land if its production does not require an outlay of several thousand dollars, or require the engagement of a large cast."

Think o' that, now! And then consider the way the Fox European Company, making "Nero" in and around Rome, sent half a dozen aeroplanes scouting about all that part of Italy, dropping handbills on the heads of the populace, announcing that thousands of "extras" would be required for the shooting of the big arena scenes on a certain day, and promising not only wages for every man, woman and child used, but a preliminary series of gladiatorial contests (artfully planned to rouse the excitable Latins to the stage of excitement that old Joseph Pulitzer had in mind when he used to say he felt as if he could climb to the top of the *World* building and "jump the golden dome off!") The result being, of course, that Italians of every age and both sexes, roused by the thought of the good American money that was to be paid them, and with blood up as a result of the "free show" before the actual shooting of the scenes, climbed up into the spectators' benches and fairly acted "all over the place." Just what it actually cost to make "Nero," movie patrons will be able to judge for themselves within a few months' time. But "Nero," "Orphans of the Storm," "The Three Musketeers," "The Four Horsemen," "Little Lord Fauntleroy," "Queen of Sheba," "Count of Monte Cristo," "Prisoner of Zenda," "The Spanish Jade," "Foolish Wives," "The Bride's Play," and a score

of other just released or forthcoming features prove, or will prove, that expense literally is no object—if, as has been said, the story is big enough and the various effects and settings are worth the time and money expended upon them.

But be warned! beginners in screen writing. The story *has got to be big* to warrant the big cast; and the effects involved must be necessary to *the advancement of the plot*, and not merely interesting or beautiful pictorially, to justify the labor and cost of production.

But let's set aside consideration of the immense feature productions (which, it must be confessed, are frequently less satisfying to the discriminating theatre patron than are the thoroughly well-produced yet less pretentious pictures with a real "heart interest" story) and consider a story for the screen such as the average screen writer would *like* to write and have produced. Take, for example, Rupert Hughes' "The Old Nest," and let's see how one of several special effects helped to "put it (the story) across."

You remember the scene where the oldest boy, returning home from the military academy on the midnight train, goes to his death when the train he is on plunges from the railroad trestle into the river. Now, as I remember this scene—and it's nine months or more since I saw the picture—lightning struck and destroyed the bridge. When the mother sees the same thing happen again, in a scene toward the end of the picture, what she sees and what happens to her is all just a horrible nightmare. However, one of the young men in the Goldwyn offices says my memory is "all wet;" that the accident in which Arthur lost his life was due to a head-on collision between two trains meeting in the centre of the span. Some of you who read this will have seen the picture recently enough to have the incidents more clearly in mind; at any rate, since the young man at Goldwyn's is in the "still" photograph division of the publicity department, and is a good person to keep on friendly terms with, *he wins*—there was a head-on collision when this young cadet was killed.

Why the point is important, is just this: If the first scene showing the trestle was a scene of two trains coming together, and the last scene the one in which the bridge is destroyed by a lightning bolt, then either one of these scenes might have been taken

first—for, of course, the order in which scenes are shot has nothing to do with the order in which they are introduced in the continuity. But what does matter is whether the set or portion of a set—in this instance, the bridge—is to be destroyed in any way. If such is the case, the scene showing the destruction of the bridge must be the last scene taken of the bridge, of course, for its collapse *in the scene* merely precedes its total destruction as a stage setting.

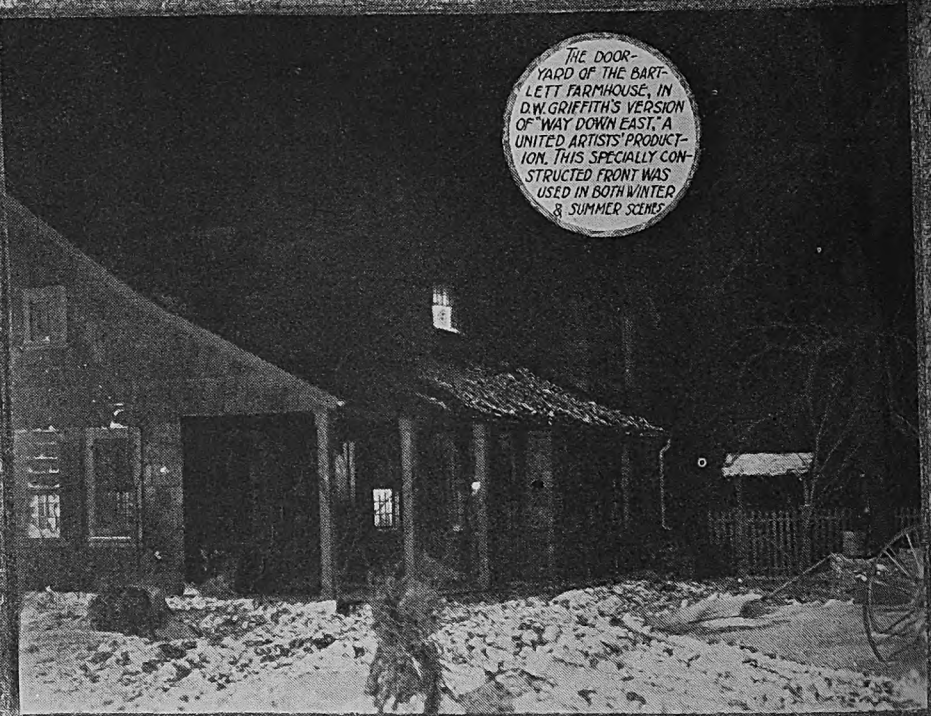
Now, as to how the scene was made—a scene, remember, *not* introduced merely for pictorial effect, but because it was *absolutely necessary to the proper development of Mr. Hughes' story*, and the thing upon which more than one highly emotional scene, farther along in the picture, turned.

This scene offers a first-class illustration of how model, or miniature, complete sets and odd "props" of various kinds are used in picture production. As shown in the illustration accompanying this article, the sides of the ravine—the two cliffs—are built up to a height of about ten feet above the studio floor. Crossing the ravine and the "rock-bedded river, a hundred feet below," is the single-span bridge, built, of course, of wood. The wooden bridge has a specially-prepared "break-away" central portion, designed to collapse, possibly with the aid of concealed strings or wires, at the moment when it is struck by the lightning bolt. A painted back-drop completes the effect in the rear of the set. When everything else is ready—and after the bed of the river has been built with real rocks and plaster to match the cliffs—the water to represent the river is turned on, and the "toy" landscape is ready for the taking of the scene.

Probably but very few of the people who saw this picture realized at all how this particular effect was produced, although many of them have guessed the "trick photography," to employ the expression used by nine out of ten photoplay patrons, was responsible for the destruction of at least one whole train and part of a trestle. At any rate, it was an effect that "got across big," and is just one example of what can be done—and will be done—to adhere to the author's story when the strength of the plot makes the time and trouble spent worth while.

The Goldwyn Company—which, by the way, does not share the prejudice of most

THE DOOR-
YARD OF THE BART-
LETT FARMHOUSE, IN
D.W. GRIFFITH'S VERSION
OF "WAY DOWN EAST," A
UNITED ARTISTS' PRODUCTION. THIS SPECIALLY CON-
STRUCTED FRONT WAS
USED IN BOTH WINTER
& SUMMER SCENES



— III —
MINIATURE RAILROAD
TRESTLE USED IN
GOLDWYN PICTURES
CORPORATION'S PRO-
DUCTION OF RUPERT
HUGHES' STORY "THE
OLD NEST."
— III —

film concerns in giving out pictures and other information designed to let the public in on "how it's done"—furnishes another interesting photograph which serves to show clearly the relative size of the miniature shack, used in the forthcoming Raymond Hatton feature, "His Back Against the Wall," and Miss Grace Lynch, chief set dresser at the Goldwyn West Coast studios. Here, again, a painted back-drop is used against a specially-prepared sand-hill, with small bits of cacti and sage-brush set in place to complete the effect. Here is a model house that might be used for a scene in which it is either burnt down, blown up, or swept away by a cyclone. It will be instructive for you to see this Goldwyn picture and notice this scene in particular, paying attention to the various interior sets and "locations" preceding it and connected with it. After all, as I frequently have pointed out, the best school for photoplay writers is the picture theatre itself.

Quite the opposite of the miniature trestle used in "The Old Nest" was the *portion* of another railroad span that was built up, "life size," for the big scene in Rex Beach's "The Iron Trail," a United Artists feature. Although constructed entirely of wood, it has every appearance of being the real thing, and since only the part which is destroyed is shown "close up" in the picture, the studio "lot" served for a place on which to build. On the other hand, a miniature set, with a complete bridge, was shown for the sake of the effect, and in another scene a goodly portion of a real railroad track was torn up in the making of a scene. Discerning picture patrons may also remember another Rex Beach effect—the snow set showing a long-distance view of the fish-packing station, in "The Silver Horde." This also was a miniature building, with the lights in its windows shining out over the snow fields surrounding it. Salt, liberally used, produced the snow effect, and salt, again, used in the crannies and fissures of real rocks on a real mountain, gave the effect of the snow-covered Alps in the Famous Players-Lasky feature, "Beyond the Rocks," made from Elinor Glyn's story of the same name.

Now, since we may blanket everything that can be said about the merely *costly* sets—of whatever nature, period or country—by referring back to the cast-iron rule in connection with "justifiable expense," very little remains to be said in connection with

special effects in the photoplay except to assert that what cannot be done as a result of building elaborate "life size" sets or properties ("props"), always *can* be accomplished with the aid of miniature complete sets, single buildings, boats, trains, etc.—in fact, anything in the sky above, the earth beneath, and the waters under the earth. During the past five years, one company or another has either "located" or built, specially, either "life size" or in miniature, everything from bridges and aeroplanes to volcanoes and icebergs.

You know, of course, that anything that is specially constructed—be it any interior scene or a complete castle exterior—is classed as a "set," whereas anything that is "real," whether it is the specially lighted interior of a famous building or the exterior of some palatial residence, is called a "location." But, in connection with the use of these miniature scenes, it is sometimes pretty hard for the lay spectator to tell which is which, and still harder to pick "the real thing" when such a scene as that of the Bartlett "yard" or garden, in "Way Down East" is the case in point. Here, for example, is a picture of the Bartlett house during the taking of the winter scenes in the latter part of the story. In the earlier scenes, you saw this same house in summer, with trees, flowers, etc., in full bloom. Now, although a "set," this house was built up in a specially-chosen country location, with a natural rural landscape background in place of a painted back-drop. The large tree, at the right of the picture, is a natural tree, specially chosen—in fact, the house was built at the point where this tree could be made to show to best advantage, in both the winter and summer scenes. Now enters a point worthy of careful consideration and complete understanding. Whether this picture shows a genuine winter scene, with real snow, and trees, bushes, etc., naturally stripped of their foliage, matters not at all. Because nothing would be easier for a director who was determined to get a certain effect of this kind, than for him to cover the grass of midsummer with plenty of salt, toss more salt about where it would show to the best advantage, and finally, to complete the illusion, strip both the big tree and the other shrubbery of all leaves. As to the natural background (and with the scene taken in summer time), the arrangement of the lights makes everything beyond the house and fence remain quite dark, thus

making the background quite neutral. All such night scenes as this are easily produced with the aid of portable electric generator plants, mounted on trucks, and this same system of power generation is used for the various kinds of lights employed in taking certain pictures on dull days, especially to produce the "back lighting" that is so effective in showing up the heroine's golden hair, or to make anything stand out with a sort of vignette of light.

So it will be realized that, as I have said, it all resolves into a question of is your effect worth while and really necessary to the advancement of the plot? If it is, *nothing* is too unusual or hard to get—whether "to get" means to go to the Grand Canyon for a location, build an ancient Parisian street, or carefully put together a miniature of anything from a yacht, that

is to be blown up or sunk, to a small-scale reproduction of the pyramids.

And the beauty of it is that, this being so, all the old time handicap under which the creative writer labored, is at once removed. The premium, today, is on the writer's imagination. With a good story back of the scenes called for, he can introduce, within reasonable bounds—and those bounds have been advanced in such a way as to make the admonition of the old American Film Company's manager seem like a warning from the bounds of reason today (which is a far different thing to what it meant at the time Mr. Nehls issued his warning admonition in 1912, of course), anything he likes, knowing when he does so that all the producer asks is a story whose atmosphere and incident will interest the theatre patrons and bring the money into the box-office.

A FREE LANCE ON THE WING

IV.—VIENNESE VIEWS

By Henry Albert Phillips.

THERE is one phase in the career of a writer of fiction or drama that has both its encouraging and discouraging sides. Every fine emotional or pictorial experience in which we participate will inevitably bear fruit—some day. They are all laid away carefully in the storehouse of Life from which the writer will some day take them out for a moment's re-living. And like all Emotion and Beauty in the world, their energy will re-live and be passed along and touch the hearts of a multitude unborn at the time of their conception.

This thought comes across my mind as I pitch myself headlong into the various phases of Viennese life into which I have been fortunate enough to be introduced. What good is it all going to do my writing?

I asked myself that same question many years ago when I struggled through Europe on a crust of bread. Yet, as I scan the literary work that I have done since that eventful foreign year, I find that fifty per cent of it reflects those bitter and sweet experiences!

And so will it be years after I have come home from this trip, I will be writing reflections and refractions of this tremendous

experience that has so broadened my viewpoint, my tolerance and my emotional capacity.

* * * * *

Of all the stupid and inefficient, yet charming and artistic people I have ever known, commend me to the Austrian—or perhaps I had better say Viennese. Here they are a people beaten to a pulp through defeat, yet with no rankling in their hearts, only a sigh of self-pity on their lips. With the brilliant monarchical head ripped off, their sluggish bodies are floundering about in a slough of semi-bolshevistic chaos. The rich have become poor to a man—especially to a woman—and the poor have become rich in kronen, five hundred of which it takes to buy a loaf of black bread.

Outside of Austria, we hear tales of dreadful suffering and starvation. Yet show me a city or a country where the people—man, woman, and child—eat more in twenty-four hours than here and I will concede the impossible. The coffee houses are filled from morning to night, in the evening they bring in the orchestras and sip coffee and tea and beer until midnight. Fifty per cent of the shops are closed from one to three to

enable the proprietors to eat well and talk lustily.

We have no fresh milk in Austria for babies over one year old. But if one will visit the great markets and see the great herds of calves that are slaughtered and de-voured daily, one may see how it is impossible for any calves to escape the knife and reach the maturity of producing milk. It follows that butter too is a rarity. But little do the Viennese seem to care so long as they can have their everlasting schnitzels!

* * * * *

Vienna is run by workmen. And as usual when Vienna runs it is like the slowest of walks to an American. The double-headed eagle of Austria has lost one head—that was Hungary—the claws that used to hold an orb and a cross, now clasp a hammer and a scythe.

For almost a thousand years Austria was the stronghold of the aristocrat and the Church. The workman humbly bowed the back and knee—and was content. Today the workman is getting in his innings. He has broken the back of aristocracy and is whacking the knees of the Church—and is himself the epitome of discontent. He has killed the goose that laid the golden egg and is now pawning the egg for a few years' license.

* * * * *

Money!

In the history of the world, never was money more worshipped and abhorred, eulogized and cursed as here in Austria today!

They will tell you that it is from the foreigner's lips that "Kronen" most often tinkles. It is not true. Pass any group or pair of Austrians in the street day or night and you will catch the word "Kronen."

But why shouldn't they utter "Kronen" with all the passion in their souls? The people, one and all, are reduced to the dirty paper kronen (there is no metal money of any description). The crown, or krone, used to be worth about twenty cents in American money. At this writing twenty cents is worth one thousand five hundred crowns!

There is a touch of comedy to an American in the bale of paper notes he gets for a few dollars. He receives about one million crowns in exchange for about one hundred and twenty dollars! But there is always tragedy in the money to the Austrian who has his ear to the ground. Some day when the paper money can expand no farther,

there *must* come a crash. What then? God knows, they don't.

* * * * *

So you see, life in Austria is all contrasts—the stuff from which all drama is built. The rich have taken the place of the poor and the poor are trying to take the place of the rich. The one is letting go a tapestry or a pearl each week in the vain hope of clinging to the treasures that were heaped up by his ancestors. The other is running about with his pockets stuffed with thousand kronen banknotes which he vainly thinks are a fortune. There is a touch of the grotesque, a refrain of the vanity of riches, and a note of pathos to it all.

Everyone you meet has a story. You listen. There is something funny about them all, but you feel more like crying than laughing. The joke is on human nature, of which you are an important part.

* * * * *

In one restaurant there is a Russian Prince serving as a waiter. Many of the customers are of the same caste that used to kiss his lacquered boots and taste his leather knout. They are good customers, but he is a poor waiter, a failure. His brother committed suicide in the park some months ago. That is the only future he has before him.

I met an old tailor. He does particularly bad work. He says that many years ago, before his eyes failed him—and he was young—he was a good workman. But he had a greater talent—a knack for organization. In a few years he owned his own factory. Later he became worth two million "peace crowns," which is about five hundred thousand dollars. He built model factories and improved the condition of his workmen. The war came. He was old and rich. He sold his factory for crowns and kept the crowns in the bank. That is how his two million five hundred thousand crowns one day shrank to about seventeen hundred dollars! All of that went in the crisis that followed. Now his master is looking for a young man to take his place! What will become of him?

That is the pathetic cry we hear from the hearts if not from the lips of all the people who are thinking in Austria. "What will become of us!"

Next month I will introduce you to some "human events" in and about Vienna, that beautiful City of Pathos.

SYNDICATING TO THE SUNDAY SUPPLEMENTS

A series of articles taking up every phase of securing, writing, and marketing stories for the Sunday Newspaper Supplement—a most interesting and profitable phase of the writing profession—and one that offers unlimited opportunity.

By Felix J. Koch

Contributor to the Leading Papers of the Country.

THE WRITING OF THE SYNDICATED ARTICLE

BENEATH the "name line," under the title of the feature, good form prescribes that one leave a space of perhaps half to three-quarters of an inch unfilled.

The broader the spaces left vacant, throughout a manuscript, it may be suggested at this point, the more generally inviting, more appealing, more sellable, the script. Plenty of room at the top of the first page, above the heading! Plenty of space between the lines of the heading, the name line, the actual opening of the article; broad margins at the sides of the page and at the bottom.

But—the broader those margins, the more open space at page-bottom and at page-top on succeeding pages—the less actual reading matter on a page. The less reading matter per page, the more pages required to tell your story upon. The more pages, the longer the manuscript appears—FEELS—to the editor receiving it, and with the less alacrity, the more prejudice against it before even reading its title, does he approach what was intended as a welcome caller at his desk.

It's a dozen times easier to sell three articles, each of say five pages of typing, letter-head size—roughly, 1500 words, that is to say—than one of six, let alone seven, or eight pages. Beyond eight pages, except for most exceptional cases, a manuscript cannot expect attention at all.

Recapitulating, one must try to keep his material within five, or at most six, pages of typing.

Within these six pages, one must try to press just as many words as can "get by," as professional writers would say.

Most newspapers pay, not according to material, or difficulty in obtaining it, but on a flat "space basis"—the amount of the space the article paid for occupies in their columns—its length, when in actual print.

The longer this article, as it appears in the publication, the more the writer will receive for it.

Consequently, the more material a writer can pack, neatly, invitingly, on five, or say six pages of the typewriter paper suggested—eleven inches top to bottom, by eight and one-half across—the better for him in the end.

Matter **MUST** be double-spaced; that is, the full space of a line left vacant between each two lines of printing. So the typewriter's spacing device must be fixed to this, and every turn of the handle to shift to the next line tolls off that much space on the papers as it rolls.

Then there **MUST** be margins on either side of the page; not simply for appearance's sake, but in order that an editor may insert any material he may wish on any line of the manuscript. Where one grows fairly familiar with writing for profit, and **KNOWS** that not much editing awaits his copy—where one employs his own editor to edit thoroughly before dispatching final copies to his clients especially—a margin of half an inch at the left side of the page should suffice.

Otherwise a margin of an inch is recommended.

On the right, the warning bell of the typewriter may be set to ring at five spaces before the block closing the passage there. This block in its turn should be set so that a margin of a half-inch is enforced on that side of the line. With this arrangement, words may be concluded with due regard for hyphening, and yet a neat and ample margin be preserved.

Paragraphs may be begun two inches from the left edge of the page, machines having a second stop—the touching of which brings the carriage to whatever point may have been set for this—being set to

allow all paragraphs to start at that mark.

In composing the feature, in placing the story before the reading world, the author departs, almost at once, at this point in the procedure, from accepted literary traditions.

In substantially every other field of descriptive or narrative writing, an introduction, then presentation, then development, climax and sometimes anti-climax, or else a summary, will be employed.

The skillful feature-writer drops all these forms and "tells his story" in the first paragraph.

He makes the first paragraph consist of only one sentence, or, at the very most, two.

He is using that paragraph as a bait.

Bring the reader to go through with it—bring him to swallow the most toothsome titbit of the feast—and, enjoying the sample, rest assured he will go on to the end!

Again and again a trained feature-writer, one who, it might reasonably be supposed, could seat himself at his typewriter and "grind out" opening paragraphs almost as a clerk grinds the coffee at the rear of the corner grocery, will write and re-write, and frame all over again, those opening paragraphs.

He is seeking to lure, to lead into reading with real, quickened interest, not so much the reader of the printed page which may come, though he knows very well that among those prospective readers there may be any number of possible clients—but the man who may buy, or may refuse, this especial offering.

So he starts, well, let us see:

We've considered, in their turn, autumn, winter, early spring-time material.

Summer-time subjects may be appropriate at this point.

Over those sections of the United States and of Canada in which the syndicate writer expects to have his matter published, thermometers hover at ninety-five and above.

Good!

The world enjoys reading of contrasts.

From HEAT to COLD seems the farthest possible cry.

What's the coldest place in the reach of the syndicate writer, without too large a travel expense?

Ice factories?

Possibly—but the story of ICE FOR THE SUMMER TABLE has long since been done to death.

He studies a moment.

Ice—cold storage.

Cold storage—What's in cold storage?

Fruit, vegetables, things of that sort, of course.

Keeping his eyes open always for future material, the man remembers having seen the advertisement of a furrier or a dry cleaner, urging that folk permit him to keep their winter garments, furs especially, in cold storage, over the warmer months. If furs are kept in giant cool-rooms, other things may be kept there—things comparatively few of us know about.

He gets in touch with the nearest cold-storage house and tells what he has in prospect—an article which may bring innumerable orders to that house, other houses of the same sort, telling the world, not in advertising pages, but reading pages, how they should patronize the good storage man.

Before very long he has arranged to tour a storage house in mid-summer.

Before-very long, he proceeds to write:

One of these days, when it's a hundred degrees, more or less, make your way to the next-nearest cold-storage establishment, get yourself into the good graces of the powers that be there, and revel in such things as priceless furs, the finest of Oriental rugs, the daintiest and most unseasonable of food-products, the thousand and one things you haven't thought of since the dead of last winter!

That is one story for the summer—the opening paragraph to one story, rather.

Here is another:

Some of us were wondering, the other day, just how Nature keeps cool, these sultry dog days. How do the horses, the cows, the dogs and the cats, the sparrows, the pigeons, fight the heat? We thought we knew; no doubt you think you know. Someone made a wager that not a one of us knew exactly, could tell exactly. Whereupon, we sallied forth to find out.

And another:

Did you ever try to fancy yourself possessed of absolutely no end of money and able to do just what you wished, as you wished? We did, the other morning! We wished we could start on a cross-country motor trip, in the finest car to be purchased, fitted with absolutely every desirable appurtenance that absolute disregard of prices could buy. We went bravely among the dealers,—and we found, well, you shall see:

Perhaps we are wrong, but we're so bold as to believe that articles begun in this way will lead the editorial customer to read on and then buy.

The opening paragraph finished, the rest is comparatively easy.

One writes the simple, straightforward tale of what he has learned, what he has

discovered, very much as he would tell it to a group of his friends.

The day of "fine writing" has vanished.

One writes the feature, as he writes the news story, so that he who runs may read.

In Cincinnati a certain jeweler has netted a fortune importing tiger's claws from India, having these polished and worked up into certain high Masonic emblems.

A feature on:

SOUVENIRS OF THE TIGER HUNT FOR YOUR FRIEND'S BIRTH- DAY GIFT

would not open, as features did in the days when newspaper magazines were the rare exceptions among Anglo-Saxon publications:

Black as the blackest coal ever dug from the tall, lovely Alleghanies in Pennsylvania; shimmering in the sunlight chancing to play down upon them, even as an infinitely warmer tropic sun beat on them in the distant home-land; curved as the cruel scimitar of the son of Islam and sharp of point as the finest blade out of Damascus—

so on and on, into an apology that, unfortunately, at last, one must descend to so prosaic a theme as telling how, sent to the United States, these tiger-claws were treated.

Instead, immediately after the opening paragraph, we might find the professional stating:

The process of preparing these jet-black, sharp-pointed, scimitar-shaped claws for use in charms and other Masonic insignia, while most unusual, is both simple and interesting.

Most writers, continuing the article from that point on, employ the logical narrative method.

They begin with the tiger. How did he lose his claws? Tigers have become a menace to human life, to cattle, in many parts of India. They are killed in goodly numbers in some localities. The pelts are bought by traders, and these know there is a separate market for claws. Traders sell to other traders, who pass their spoils on to still other traders; by and by export houses in the Indian cities receive the final accumulation, and export it to concerns like our friend's, price regulated by demand.

The price at the moment is? Any import duty?

The parcel of claws, the packet rather, reaches this country looking very much like. . . .?

What happens first here?

The claws are sorted—how? According to what? Why? Which are the best? The

poorest grades? Comparison of prices between the two.

This, though, is no dissertation on preparing tiger-claws for charms and insignia.

Suffice it, the writer continues describing the work, on to the end.

Only, ever and always, he stresses the odd, the interesting, the unusual. He knows that, although willing and glad to be instructed while he's reading, his reader is really reading to be entertained.

If you and I want real information on making certain forms of jewelry, we go to the libraries, and look up books on the subject. We don't depend on chance bringing us the information in our Sunday magazine. We read there because—well, because we've some time to spare and we like to read, like to know interesting facts about things, and, let's repeat it again for emphasis, we want to be entertained.

Tens of thousands of people buy Sunday papers, in addition to the papers of which they receive the Sunday issues, in rote with their week-day issues, because they wish these for pastime. PASS TIME, the term was originally. Consider what that means.

Through one page, two pages, three pages, four pages, five pages, the story makes its way.

Naturally, as far as possible, the author gives each portion of the tale to be set forth its due proportion of space.

There is no use repeating, in such a place as this, what all of us learned when we began writing compositions in the First Reader.

If we were to write a paper on A TRIP DOWN THE MISSISSIPPI, detailing the ride from Lake Itasca to the Gulf of Mexico, and were limited to five pages of composition paper, we should not proceed to a four-page description of the lake, the outlet which forms the starting point of the Father of Waters, the first mile on that stream—and then give just one page to all the rest of the route to be traveled and to making the landing at New Orleans.

Every school-boy and school-girl knows this.

Assume that an International Waterways Conference threw the Mississippi into the limelight, however.

The feature-writer who wished to syndicate something pertinent to the meeting being held, wouldn't attempt to consider the trip down the river in one article, or even half a dozen articles.

He might prepare an article on:

BIG FACTS ABOUT A VERY BIG RIVER

and tell, at random, of some of the stupendous things to be related of this stream.

But if he felt that he could tell five pages of entertaining things about the Lake Itasca country, he would limit his article to that section, and, under the caption of:

THE PART OF THE MISSISSIPPI MIGHTY FEW FOLKS HAVE SEEN,

tell a story, salable in every big city on the Mississippi, about the rising-place of the river.

Although *writing the feature*—from the opening paragraph on to the conclusion—some binding, or perhaps slightly facetious ending to the story—comprises the major part of the work of producing syndicate articles, there is little else to be said of it to any intelligent reader.

You write your story almost as you would tell your story to a group of interested, intelligent, worth-while friends.

You stress the unusual, curious, interesting things.

You mention the rest only to the extent that they may be necessary to produce a connected, satisfying tale.

You limit yourself to five pages of typing preferably; six if you have to write so many to tell all that should be; seven at the very most.

You finish it in such a way that your reader receives a certain sense of CONCLUSION—that he is left with the feeling that really all that should be told, unless one were writing a book-monograph on the subject—has been said.

Then, a short line drawn across mid-page a few spaces below that last line of conclusion, and your feature story—the one first draft of the final article—your first set of four articles, if you've been writing "carbons" as you go and will not need to copy any of these because of corrections now to be made—is ready for thorough editing, recording, and then—the pictures added, where photographs are to be sent along—dropping into the mail.

The story of giving final touches to the manuscript—of making them, in the case of certain writers, even better than they themselves know how to do; of recording each article, registering the travels it may embark upon; keeping books on it until published

and payment has been made, is a long and a worth-while story—so long, however, as to warrant an article almost to itself.

Of this, therefore, more anon.

ENVIRONMENT FOR THE EMBRYONIC WRITER

By F. GARDNER CLOUGH.

THE present day appears to be one in which the young and ambitious writer can find advice aplenty.

This particular species of embryo is told to read extensively; is cautioned against verbosity; is advised to work prodigiously, to sweat profusely, to produce constantly, and finally to cut and slash the finished product unmercifully until only meat may remain.

Many writers who have arrived, have been easily persuaded to pause and look backward long enough to point out perfect paths over which the next generation should walk if desirous of reaching success in the writing profession. Many of these pointers, or tips, are excellent, too. I recently read from the facile feather of Henry Albert Phillips, in the *Writers' Monthly*, some suggestions about jotting down those ideas which constantly cloud the mental arena.

But that brings me to the subject of environment at once, and incidentally the reason for this article.

Environment is the thing for the young writer. More heed should be given to this important influence. While it is a sort of an invisible and intangible element, so is success; and so are these pretty ideas that we strive to capture as they flit on capricious wing through our sensoriums.

There are two distinct kinds of environment for the writer; that which is naturally enjoyed from books and magazines where all manner of influence may be absorbed, and secondly, the environment of people from whom devious and delectable influences may be selectively sieved into our plates.

Let me advance an idle illustration. Smith drops in for a chat with Jones, whom he knows to be greatly interested in his (Smith's) writing work.

After some fishing, he hooks the following from Jones:

"Smith, I'll think you'll make good. You have the ability. I am for you, strong."

(Continued on page 44)

ODDITIES IN ENGLISH VERSE

By Robert Lee Straus, M. A.

Instructor in the University of Cincinnati.

THERE is a peculiar demand for those poets and rhymesters who can turn their talents to new and ingenious inventions. Although novelties are not always the work of genius, they are often extremely entertaining and interesting. Many of the best and safest writers have diverted themselves and their readers in the making of oddities. Of course, whimsical verse-forms and capricious notions seldom achieve lasting literary value, but it is scarcely possible not to admire the cleverness and patient care they display. Every art must have its by-paths, its whims, its freaks; and it is good to know that those of poetry prove so charming.

A poetic whimsey implies not only the expression of whimsical thought or fancy but also the capricious form used to convey that expression. Ideally, the matter and the manner go hand in hand, but in most instances the oddity is found in the conception or the form. For the best understanding of this kind of verse we must study and analyze concrete examples.

Numerical Oddities substitute for words or parts of words numerals whose pronunciation is similar:

0 1 C.

I'm in a 10der mood to-day
& feel poetic, 2;
4 fun I'll just—off a line
& send it off 2 U.

I'm sorry you've been 6 0 long;
Don't B disconsol8;
But bear your ills with 42de,
& they won't seem so gr8.

—Anonymously.

Geographical Whimseys employ abbreviations of geographical names for words of like sound:

A GEOGRAPHICAL LOVE SONG.

In the state of Mass.
There lives a lass,
I love to go N. C. ;
No other Miss.
Can e'er, I Wis.,
Be half so dear to Me.
R. I. is blue
And her cheeks the hue
Of shells where waters swash;

On her pink-white phiz.
There Nev. Ariz.
The least complexion Wash.
La! could I win
The heart of Minn.,
I'd ask for nothing more,
But I only dream
Upon the theme,
And Conn. it o'er and Ore.
Why is it, pray,
I can't Ala.
This love that makes me Ill?
N. Y. O., Wy.
Kan. Nev. Ver. I
Propose to her my will?
I shun the task
'Twould be to ask
This gentle maid to wed.
And so, to press
My suit, I guess
Alaska Pa. instead.

—Anonymously.

Typographical Whimseys utilize any symbol or device of the printer to achieve humorous effects:

AN ARAB AND HIS DONKEY.

An Arab came to the river side,
With a donkey bearing an obelisk;
But he would not try to ford the tide,
For he had too good an *.

—Boston Globe.

So he camped all night by the river side,
And he remained till the tide ceased to swell,
For he knew should the donkey from life subside,
He never would find its ||.

—Salem Sunbeam.

When the morning dawned, and tide was out,
The pair crossed over 'neath Allah's protection;
And the Arab was happy, we have no doubt,
For he had the best donkey in all that §.

—Somerville Journal.

Monorhymes build up striking effects by constant repetition of sound concurrences:

THE RULING POWER.

Gold! Gold! Gold! Gold!
Bright and yellow, hard and cold,
Molten, graven, hammered and rolled;
Heavy to get, and light to hold;
Hearded, bartered, bought and sold,
Stolen, borrowed, squandered, doled;
Spurned by the young, but hugged by the old,
To the very verge of the churchyard mould;
Price of many a crime untold;
Gold! Gold! Gold! Gold!
Good or bad, a thousandfold!

—Thomas Hood.

Palindromes are composed of words or phrases which read the same backward or forward:

A milk-sop, jilted by his lass, or wandering in his wits,
Might murmur, *Stiff, O dairyman, in a myriad of fits!*

A simple soul, whose wants are few, might say with hearty zest,
Desserts I desire not, so long no lost one rise distressed.

He who in Nature's bitters findeth sweet food every day,
Eurcka! till I pull up ill I take ruc, well might say.
—H. Campkin.

Enigmas propound a riddle to be solved:

THE LETTER O.

Ten fish I caught without an eye,
And nine without a tail;
Six had no head, and half of eight
I weighed upon the scale.
Now who can tell me, as I ask it,
How many fish were in my basket?
—Anonymous.

THE LETTER H'S PROTEST TO THE COCKNEYS.

Whereas by you I have been driven
From 'ouse, from 'ome, from 'ope, from 'eaven,
And placed by your most learned society
In Hextile, Hanguish, and Hanxiety,
Nay, charged without one just pretense
With Harrogrance and Himpudence.—
I here demand full restitution,
And beg you'll mend your Hellocution.
—Skeat.

Mnemonics consist of verses designed to aid the memory:

A CAUTION.

If you your lips
Would keep from slips,
Of these five things beware:
Of whom you speak,
To whom you speak,
And how, and when, and where.
—Anonymous.

A RULE OF THREE.

There is a rule to drink,
I think,
A rule of three
That you'll agree
With me
Cannot be beaten
And tends our lives to sweeten:
Drink ere you eat,
And while you eat,
And after you have eaten!
—Wallace Rice.

OLD SAW.

He who would thrive, must rise at five;
He who hath thriven, may lie till seven.
—Anonymous.

Anagrams contain a number of words made up of the same letters:

BERTHA.

Lady *Bertha*, the beautiful *bather*, one day,
After swimming and diving and splashing away,
Found her *breath* was not equal to further display,
So starting for cricket, she took up *her bat*.
When the wind found a *berth* 'cross the bar for
her hat!
—Anonymous.

Echo Verse derives humorous effects from the repetition of words or parts of words, often altering the original meaning:

ECHO.

I asked of Echo, t'other day
(Whose words are often few and funny),
What to a novice she could say
Of courtship, love, and matrimony.
Quoth Echo plainly,—“Matter-o'-money!”

Whom should I marry? Should it be
A dashing damsel, gay and pert,
A pattern of inconstancy;
Or selfish mercenary flirt?
Quoth Echo, sharply,—“Nary flirt!”

What if, aweary of the strife
That long has lured the dear deceiver,
She promise to amend her life,
And sin no more, can I believe her?
Quoth Echo, very promptly,—“Leave her!”

But if some maid with beauty blest,
As pure and fair as Heaven can make her,
Will share my labor and my rest
Till envious Death shall overtake her?
Quoth Echo (sotto voce),—“Take her!”
—John Godfrey Saxe.

Macaronic Verse consists of the mingling of two or more languages:

MACARONIC MOTHER GOOSE. JACK AND JILL.

Jack cum amico Jill,
Ascendit super montem;
Johannes cecedit down the hill,
Ex forte fregit frontem.

LITTLE BO-PEEP.

Parvula Bo-Peep
Amisit her sheep,
Et nescit where to find 'em;
Desere alone
Et venient home,
Cum omnibus caudis behind 'em.

LITTLE JACK HORNER.

Parvus Jacobus Horner
Sedebat in corner,
Edens a Christmas pie;
Inferuit thumb,
Extraherit plum—
Clamans, “Quid sharp puer am I!”
—Anonymous.

Initial Rhymes have the rhyming words at the beginning instead of at the end of the verse:

Rat-tat it went upon the lion's chin;
“That hat, I know it!” cried the joyful girl;
“Summer's it is, I know him by his knock;

Comers like him are welcome as the day!
Lizzy! go down and open the street door;
Busy I am to any one but him.
Know him you must—he has been often here;
Show him upstairs, and tell him I'm alone."
—Thomas Hood.

Middle Rhymes add internal rhyming words:

When I, sir, play at cricket, sick it makes me feel;
For I the wicket kick it backward with my heel.
Then, oh! such rollers bowlers always give to me,
And the rounders, grounders, too, rise and strike
my knee;

When I in anguish languish, try to force a smile,
While laughing critics round me sound me on
my style.
—Anonymous.

Alphabetical Whimseys are so constructed as to have each succeeding verse contain a succeeding letter of the alphabet:

Have Angeworms attractive homes?
Do Bumble-bees have brains?
Do Caterpillars carry combs?
Do Dodos dote on drains?
Can Eels elude elastic ears?
Do Flatfish fish for flats?
Are Grigs agreeable to girls?
Do Hares have hunting hats?
Do Ices make an Ibx ill?
Do Jackdaws jug their jam?
Do Kites kiss all the kids they kill?
Do Llamas live on lamb?
Will moles molest a mounted mink?
Do Newts deny the news?
Are Oysters boisterous when they drink?
Do Parrots prowl in pews?
Do Quakers get their quills from quails?
Do Rabbits rob on roads?
Are Snakes supposed to sneer at snails?
Do Tortoises tease toads?
Can Unicorns perform on horns?
Do Vipers value veal?
Do weasels weep when fast asleep?
Can Xyliphagans squeal?
Do Yaks in packs invite attacks?
Are Zebras full of zeal?

—Charles E. Carryl.

Acrostics are so devised that the first letters of the lines, taken in order, form the name of a person or title constituting the subject of the composition, as in the following experiment:

Marion, the honeysuckle steals across the hush
of night,
All its dreamy odours ravish with a fairylorn
delight.
Red the roses in the starshine, white the lilies
by the moon,
In the thirsty cups of lilac dewdrops drip the
wine of June.
Oh, the magic and the music, far too beautiful
for me,
Now to hear you singing faintly in my love's
first mystery.

The double acrostic treats both the first and the last letters of the lines in the same fashion:

Unite and untie are the same—so say you.
Not in wedlock, I ween, has the unity been.
In the drama of marriage, each wandering gout
To a new face would fly—all except you and I
Each seeking to alter the spell in their scene.

—Anonymous.

Tongue Twisters achieve humorous effects by purposely creating confusion in enunciation:

Betty bit a bit of butter,
Bitter bit!
But a better bit of batter
Betty bit.

—Anonymous.

WHAT HIAWATHA PROBABLY DID.

He slew the noble Mudjekeewis,
With his skin he made him mittens;
Made them with the fur-side inside;
Made them with the skin-side outside;
He, to keep the warm side inside,
Put the cold side, skin-side outside,
He, to keep the cold side outside,
Put the warm side, fur-side, inside:—
That's why he put the cold side outside,
Why he put the warm side inside,
Why he turned the inside outside.

—Anonymous.

COLUM AMONG THE FIRST AGAIN

In the vote of the New York State librarians for the best children's books for the year 1921, the fifth on the list was "The Golden Fleece," by Padraic Colum. In this new book, whose sub-title is "The Heroes Who Lived Before Achilles," Mr. Colum has made a beautiful companion volume to "The Children's Homer," and completed this creative retelling of Greek mythology.

Into this dramatic romance of the Argonauts there are woven a large number of myths that fit in, artistically and logically, to the stories of each of the heroes. Here are the labors of Herakles. Here is a scene from Aristophanes. It is a book for children of about ten, and over. A preparatory school teacher wrote us recently that it was the first book he had found that made the Greek literature live for boys, and that nothing could stop his boys, once they had started it.

WHAT ONE AUTHOR READS

A few years ago, Knut Hamsun said: "I read nothing but poetry translations from foreign works, newspapers and J. Henri Fabre." If Hamsun was familiar with "More Beetles," the latest Fabre book printed in English, it must have been easy for him to write "The Growth of the Soil." The roots of his epic are in this book.—*New York Evening Post*.

SANCTUM TALKS

A series of articles on Short Story Writing, intended as a guide for those who want to know more about this interesting and profitable phase of the writing profession.

By James Knapp Reeve.

Founder and Former Editor of The Editor Magazine.

SPECIALIZING

IN business and in the professions there is a growing tendency to specialize.

In the various avenues of trade and commerce, the man who knows one thing and knows it well is always in demand. He never has to seek the job—the job seeks him.

So it is in the professions, as the ordinary observer may see exemplified in the profession of medicine. The general practitioner, who treats all the ills that flesh is heir to, is becoming more and more rare. In his place we have the eye specialist, the ear specialist, the throat specialist, the lung specialist, and many others who have studied one single ill to which the human body is subject, until they are competent to deal with it in every phase.

In a sense writers who take up one main branch of literature are specialists: such is the short story writer, the novelist, the poet, the essayist. But the specializing that I have in mind is of a more limited sort.

We have hack writers who can turn with facility to almost any literary task that comes to their hand. Such may not be specially qualified by knowledge of the subject, yet they have the training that will enable them to gather quickly all necessary material, and whip it into shape for publication.

But it is vastly better, than to be a Jack-of-all-trades in this manner, to study one subject, to know it thoroughly, and to be ready to write upon it when occasion demands. If the subject is well chosen, the occasion will be almost always with us.

Many years ago I knew a writer who specialized in agriculture and agricultural development, with special reference to agricultural chemistry. It was at a time when agricultural colleges and experiment stations were attracting attention. He visited these throughout the length and breadth of the land, studied the men in control, their

methods, the things accomplished, the relations of chemistry to agriculture, and began to write upon the things he had learned.

He found publications of every class open to him, from the leading literary magazines down through the whole range of household, religious, agricultural, and special journals. Upon any subject regarding agriculture, such as an insect pest, a new plant disease, or the development of any new agricultural industry in a certain section, he was ready with first-hand knowledge to add to the facts of the newly developed situation, and so found editors ready to give him place.

Just now an agricultural undertaking of first importance is before the public eye—the Muscle Shoals project for increasing the supply of nitrogen. This is a topic that comparatively few are able to write about authoritatively, or even understandingly; but my friend who has followed agriculture and agricultural chemistry for many years, finds editors calling upon him for articles upon a phase of agriculture that was hardly imagined when he began the study of agriculture as a literary specialty.

I have merely indicated agriculture as one of the specialties that may be successfully followed; but in choosing his field, I would caution a writer to select one that is of universal appeal—not narrow, confined to one locality, one time, or of interest to one class of people only. One man whom I know has made a long and careful study of decorative art as applied to the household, and an almost endless procession of magazines and books show the welcome which his work has met.

Another made a study of athletics and outdoor sports. He was not an athlete, nor did he ever take part in any outdoor sports, but he studied the subject thoroughly, followed all sporting events, knew the men prominent in the athletic fields, and became

an authoritative writer on everything from lawn tennis to yachting.

Another made a specialty of bird life and of photographing birds in their native habitat.

None of these people followed these lines as a profession—except in the way of being professional writers. The agricultural

writer was not an agriculturist, the writer on decorative art was not a decorator, the sporting writer was not a sportsman.

A long list of specialties which it would pay intelligent writers to study and to follow could easily be made, but having given the suggestion, it remains for each one to discover the thing for which he is most adapted.

A SONG'S A SONG

By E. M. Wickes.

Author of "Writing the Popular Song" and other important works on song writing.

A SONG is a song and any one may write a song. Many songs are published every year, but only a small percentage become hits. The fact that there is a pot of gold at the end of every song hit induced millions to try to turn out a hit.

It is just as easy to write a hit as it is to write a failure, provided you can dig up a good song idea and give it the proper treatment. No one in this world can predict with accuracy just what will be a hit, but experienced song writers and publishers have a better idea as to what might please the public than the new writer. And it is the new comer's lack of experience that keeps him from turning out a hit.

Last year James Kendis and James Brockman, writers of "I'm Forever Blowing Bubbles," "Golden Gate," and "I Know What It Means To Be Lonesome," cleaned up a fortune in royalties. This year they have "Feather Your Nest," one of the biggest hits on the market.

Once upon a time, however, both were raw amateurs. They couldn't tell a good song idea from a swiss cheese sandwich. When Jimmy Kendis started out he didn't know one note of music from another, and he was such a yokel that he didn't know whether he should write words or music.

Years ago Kendis earned his daily bread by making cigars in Philadelphia. Always keen for songs and singing, he used to spend his spare evenings at the cheap theatres, where popular songs were much in evidence.

One night he heard a brand new song in a theatre—heard the chorus several times and managed to memorize it. The next day

he told a fellow cigarmaker that he had written a song and sang the chorus he had memorized.

"You write that," said the other fellow. "You're crazy! If you could write like that you wouldn't be working here for eight dollars a week."

These skeptical remarks disturbed Kendis' little Angora.

"Just to show you that you don't know what you're talking about," Kendis replied, "I'll write a brand new song—a whole one—tonight."

"All right," said the doubting one. "I'll give you a title. Write this up: 'They Shouldn't Let Him Loose Because He's Dangerous.' If you can write a song on that I'll believe you."

That night, after six hours of strenuous work, Kendis completed the lyric. But what a mess. His skeptical friend called it a joke and said he was convinced that Kendis had never written the other. They had a row and a week later Kendis threw up his job and journeyed to New York, determined to make good as a song writer. It took him five years to sell his first song.

"When I look back and think of the junk I used to write in the beginning," said Kendis, while referring to his start, "I have to laugh. At that time I thought the stuff was great and used to call the publishers boobs because they wouldn't take it. I thought I had great ideas—song ideas—just as every new bird does, and it took me a long time to learn how to tell a good song idea when I ran across one."

Kendis, however, isn't the only successful song writer who had to put up a stiff battle

to get a break. Even Andrew B. Sterling, one of the greatest popular lyric writers that this country has ever produced, plugged away for years before he could induce a publisher to take any of his songs.

Sterling and Harry Von Tilzer started together and have been collaborating for the past twenty-five years. In the beginning they were willing to sell a song for anything—five dollars—two—one. They'd sell to a publisher, an actor, a butcher or a baker. They had to have money to eat and sleep. And the fact that nobody cared for one song didn't prevent them from grinding out a dozen others. It was nothing for them to sit up until three and four in the morning grinding out songs.

One night while they were trying to figure out just where they could get breakfast money—writing at the same time—they turned out three complete songs, little dreaming that they were producing three hits in "You'll Get All That's Coming To You," "Stories My Mother Told Me," and "Just Sing A Song For Ireland."

At one time—even after Sterling and Von Tilzer had turned out several hits—Sterling was paid ten dollars a week by a publisher to write songs at night and act as errand boy in the daytime. But they didn't care what happened, as long as they were able to live and find publishers for their stuff. They knew that in time they would get their reward. And they did.

The career of Harry Pace and W. C. Handy is another good illustration of the value of sticking to the end. Fifteen years ago they were living in the South. They wrote songs by the dozen and sent them to New York publishers, but no publisher could see anything in their work.

Getting tired of having their stuff fired back at them, Pace and Handy pooled their spare cash and decided to become their own publishers. At that time the wiseacres said that a song published outside of New York or Chicago would never be a hit. But Pace and Handy had never heard about it.

They published "Memphis Blues," one of Mr. Handy's composition, which was the original of the present "Blues" craze. "Memphis Blues," however, didn't set the world on fire and Pace and Handy sold it to the manager of a five and ten-cent store, who thought he could do something with it. When the store manager fell down with it he disposed of it to a New York publisher.

To date, "Memphis Blues" has sold close on to a million copies.

The "Memphis Blues" matter didn't discourage Pace and Handy. Handy wrote "Beale Street Blues," "St. Louis Blues," and "Yellow Dog Blues." By the time they were ready to publish them the "Blues" idea had caught on through the sales of "Memphis Blues." Pace and Handy opened a little publishing office in Memphis, Tenn.—a long way from Tin Pan Alley—and invested all they had in the new venture. Their new numbers began to take with musicians and singers—which they got to through advertising in theatrical journals—and at the end of the first year they were doing a nice business.

Today Pace and Handy occupy an entire building in Tin Pan Alley, where they publish their own and outsiders' songs. They built up their business from the enormous sales of "Beale Street Blues," "St. Louis Blues," and "Yellow Dog Blues." Each song has sold close on to a million copies.

The popular song game may be likened to a lottery. Some never pull down a prize, some have to stick for years before picking a winner, while others grab a plum the first crack out of the box.

In contrast to Kendis, Sterling, and the others, the case of a certain little country girl may be cited. She started out to be an artist and possessed quite a little talent. And she loved to write songs. When she came to New York to study art she brought along one complete semi-high class ballad and several others partly finished. The first publisher she visited accepted her semi-high class ballad and asked her to show him others as soon as she had any ready.

Summer came and the art school closed. So she had to go back to the farm and her folks. She wanted to draw and she wanted to write—and she wanted to live. She was young and beautiful, but sickness came—the flu—and took her away a few weeks after she had seen a published copy of her first song.

Another instance where new comers got a quick break was that of two young southern women, the Misses Burns and Shepard. They came to New York, strangers, but before they had been here a month they had placed half a dozen songs. Then they went back South to write more, and from all reports they are doing very well with their work.

Several months ago another young

woman up in New England, New Hampshire, to be a little more exact, took up with song writing. The first song she completed was a semi-high class ballad, and the first publisher to whom she offered it accepted it. And the publisher happens to be one of the big moguls in Tin Pan Alley.

The trouble with most of the new song writers is that they haven't anything worth while to offer—nothing in the way of ideas. A bunch of words strung together doesn't constitute an idea—not a song idea—even if it does carry a few rhymes.

Good song ideas are always scarce in Tin Pan Alley—so scarce that one can collect royalty on a title carrying a good idea, without going to the bother of writing the song. Time and again, some performer—one unable to write a line of a song—has thought of a good song idea, which he turned over to a publisher or a writer, and for which he received credit and money.

Unless a lyric expresses some specific idea—it may be the most nonsensical thing imaginable, but it must be an idea—it has no song value. Irving Berlin is not a genius as a lyric writer, but every one of his lyrics contain some definite idea that applies to everyday life, that the average man and woman can feel. Berlin's genius shows in his ideas, his catch lines, his rhythm, and melodies. He took a common phrase—one that everybody knew—in "I Hate To Get Up Early In the Morning," and by the treatment he gave it turned it into a hit.

A good title usually suggests the idea—gives an inkling of the story. The best titles are short and tell or suggest the idea as in "I Wonder Who's Kissing Her Now," "I'm Forever Blowing Bubbles," and "Till We Meet Again." Some titles don't express anything—nothing in the way of the story. "Smiles" is a good example. The success of this sort of a song depends upon the treatment one gives it. "Smiles" could have been treated in a half a dozen different ways. Few beginners would have been able to do anything with "Smiles," as they wouldn't have had the experience or ability to coin the kind of phrasing that appeals. They would have described "Smiles" in a flat and uninteresting manner.

When a publisher sees what he thinks is a commercial idea he sees money, and if you, be you tyro or veteran, can offer him a good lyric or a good idea, he'll be only too willing to do business with you. He spends a great deal of money every year trying out

songs by new and old writers, and the fact that he pays all bills entitles him to the privilege of publishing what he wants to, regardless of the author's ideas. The publisher can't stay in business unless he gets songs that will sell, and he can't rely upon the songs offered to him through the mail. He depends upon experienced writers for the majority of his publications, but he's always ready to listen to any one with something better than his staff can turn out.

New song writers who never come in contact with publishers are under the impression that a novice gets little or no attention from publishers. Well, if such were the case we wouldn't have any songs today, for song writers come and go just the same as bricklayers and plumbers—the old ones gradually dropping out, with new ones coming in. It is not unusual to see some well-known staff writer being forced out of a firm by a new comer. To a publisher a song writer is what a baseball star is to a fan—a hero while he's winning, but a lemon when he falls down.

The publisher must have songs that will please performers and the public, and if his staff cannot produce them it will have to make room for others. A staff man can take any given title and whip it into the proper shape, but he can't produce ideas to order. And the new comer has just as much chance to pick good ideas out of the air, out of every day life, as the veteran.

"Carolina Sunshine" was written by two beginners, but that didn't prevent Harry Von Tilzer from taking it and spending his money as a publisher to exploit it.

When the writers of "Carolina Sunshine" showed Von Tilzer the song, he was all set to push one of his own numbers, called, "When the Harvest Moon Is Shining." In fact, the plates for the Harvest song had been made. Von Tilzer, however, thought that "Carolina Sunshine" stood a better chance of going over as a hit, so he put his own song on the shelf for the time and went after "Carolina Sunshine." He made it a thirty-cent number and sold more than a million copies.

The fact that you think a song is good, or that your friends say it's great, doesn't mean anything to a publisher. It's what he and his professional manager thinks that counts. You may even tell a publisher that you don't think much about one of your own songs, but if he can hear the jingle of

WRITING THE SERIOUS ARTICLE

By G. Edward Pendray.

THE writing of good serious articles is an art all in itself, and as an art, the study is worth undertaking. But for the beginner in literature, and those who would learn the higher phases of letters, the serious article serves often as a most helpful stepping stone.

For this assertion there are at least three reasons. In the first place, the writing of articles furnishes much good word practice. The success of any writer depends mainly upon his ability to express his thoughts easily, exactly, and clearly, and nowhere else can training in these essentials be so quickly or so accurately gotten, for the well written article is a word masterpiece, painted clearly and without a single wasted or unnecessary stroke.

Second, the serious article will invariably train the observational abilities of the writer. Whether his subject is a description from nature or an explanation of a mental process, an outline of an educational method or the elucidation of some complex mechanical process, its author must observe keenly and write accurately, must learn to use all five senses to the greatest possible advantage.

And finally comes the reason which concerns payment for the efforts put forth. Perhaps in no other literary field can the beginner attain success so quickly as in this. I almost said easily also, but that would not be strictly true. He who would write must first wash out from his mental processes any dreams of sudden wealth or success. Fame so easily won would not be worth the having, even if it were existent. But payment for worthy efforts in the article field is excellent, and, though it is perhaps not so good as that of some forms of fiction, it has the advantage of giving the writer an unlimited field, and a great number of articles may be written without the mental fatigue which accompanies the production of fiction.

To the beginner, the question of remuneration often appeals most, and he may be assured that he will be amply repaid for his work, provided that he studies his markets. Trade journals are the largest

buyers of this class of material, but nearly all fiction magazines use some, and pay well for it.

There are perhaps three general types of serious articles. The most common seeks to give information merely: to tell of trade conditions, to give interesting ideas about the customs of strange people, to describe scenery or to tell of the possibilities for vacation—anything of this nature whose purpose is to inform but not to persuade or explain. A great number of these are used by fiction magazines.

The second type is perhaps the article which explains some new or better trade method, or makes clear some intricate technical point for reasons other than purely informative. For instance, I am interested in education. I have written and read scores and scores of articles on pedagogical method. They were informative in a way, but that was not their primary purpose. Trade journals are large buyers of this class of material, but generally require that it be authoritative and well written.

The third class, it seems to me, is that which leans a trifle toward argumentation, which attempts to influence thought or urge a particular behavior. These are perhaps the hardest to write—tactfully—and otherwise they are of absolutely no value. Their greatest sale is to religious magazines or papers, but there is a demand for them elsewhere if they are good and agree with the policies of the editor.

Probably the first thing to think about in writing a serious article is the tone in which it is cast. It should be strongly in keeping with the purpose, and should indicate to the reader at the outset something of the nature of the piece. Serious articles should never be written in a flippant tone or express egotism. Such a slant invariably disgusts the reader, rather than interests him. Interest is the one thing to be striven for, and I know of no better way to test your work for this prime necessity than to read it over, after it has "cooled" somewhat, from the viewpoint of the possible reader, not from that of the writer. In writing, bear ever in mind the probable

characteristics of the audience you are addressing and strive to please and interest it. Read interesting articles and copy especially good passages. This will often give an idea of just what lends the interest.

The length of a serious article should be governed largely, of course, by the amount that is to be said, and by the requirements of the magazine for which it is to be written. As a rule they should be short, generally not more than three or four thousand words, and fewer if possible. Shortness in articles has two advantages to recommend it. A short article is generally more interesting, and shortness means that all unnecessary words and topics are cut out. The absence of wordiness adds clarity and greatly helps the general style. Most articles are paid for by the amount of space they take up, but the beginner who wishes to win success should not be misled into writing articles long for the sake of greater remuneration. The chances are that he will ruin both his reputation and his style.

The use of humor in the serious article is never allowable as a mere ornament. It seldom adds interest, for the reader is not following for the purpose of being amused, and he will be only irritated if he has to pick out the grain of fact from the chaff of near-wit. Consequently the promiscuous use of humor in an article intended to serve another purpose is both irrelevant and amateurish. There is only one place where it is allowable and where it will not seem out of place, and that is where a point to be made can be most ably illustrated or clinched by it. This is not common, and if there is any other way of gaining the same effect, it should be used instead. Humor degrades the tone of a serious article, and loses for it its punch and effectiveness.

Of course, these rules do not apply to articles undisguisedly intended to be humorous. There is a good demand for such sketches, provided they *are* humorous, and not merely amateurish foolishness. Good humorous stuff is hard to write.

The underlying purpose of all articles is to give information. This applies alike to the three types earlier discussed. Therefore, *be informed*. A good convincing article should not only *be* authoritative, but it should *sound* so. There is perhaps only one way to accomplish this, and that is to write from a larger fund of knowledge than you ever put on paper. Know your subject thoroughly. Think upon it and read upon

it—and then do not rush right in to the typewriter and dash off a couple of thousand words. Turn it over in your mind for some time. Let age mellow it and give it sequence and relate it to the rest of your experience. Then sit down and write, selecting here and there choice ideas from a sea of facts, making no attempt to exhaust the subject.

Do not fall into the habit of "writing down" to your audience. Remember that it is made up of intelligent human beings, who probably know nearly as much about the subject as you do. Do not explain everything. Give the reader credit for reasoning powers of his own.

There is constantly a question in the minds of writers as to just what *person* to use in articles, and each has his own personal preference, which seems to best fit his style. As a rule, I think, the third person should be held as far as possible in all types, and especially in the purely informative sketch. The third person adds an air, somehow, of sincerity, of convincingness, of formality, but it should not be held at the risk of straining the smoothness of the style. In an informal skit such as this, it is entirely permissible to descend from the cold heights of the third person and use "I" and "you" occasionally. Perhaps in technical articles it adds a certain air of authority to say "I," but care should be taken to avoid too frequent use of it, or the tendency to make it seem egotistic. The writer should never obtrude his personality unnecessarily into his work.

In all articles, depend as much upon good grammar, good diction, and clear style as in short stories. The reader is under no compulsion to read either type, and those are the main essentials in holding his voluntary attention. I believe that there is no better way to cultivate them than by attempting to imitate the successes of others, not for publication, but for practice. He who imitates most widely is apt to be most original, for he has a broader outlook and a better command of his instrument.

When the article is finally ready to put on paper it should first be thoroughly planned. I should no more begin an article without a carefully-written outline than I should expect a carpenter to build a house without a blueprint. How could I know that he wouldn't get the bay window where the cellar door was supposed to be?

An unplanned article is liable to be even more illogical and disconnected.

The planning should be done mentally at first. The important points should be arranged in a logical sequence and all irrelevant material cast out before paper is even touched. The next step is to reproduce the plan with a lead pencil. I like a pencil because erasure and change is easy.

After the outline is written down it must be carefully revised. Any irregularities or illogical sequences should be changed or smoothed over. Unnecessary facts should be scratched out and valuable ones put in here and there. Similar ideas should be grouped together. The article should grow and develop there in its embryonic state. As the outline is bent, so the article is inclined.

It is best to adopt some regular outline method for all such preliminary sketches. Personally I prefer the form called the analytical outline because it allows for any number of subdivisions under each main topic, it is compact, and it allows for easy changing, either deletion or insertion. In addition, it shows at a glance the relative importance of each topic, and suggests the amount of space to be given each.

To me, a carefully planned outline seems one of the most important steps in writing articles, and to make this sketch more helpful to the reader I am giving here, word for word, the outline I made before I began this article.

OUTLINE

Writing the Serious Article.

- I. The value to the beginner of writing articles.
 - A. Afford much good practice in the use of words.
 - B. Train observational abilities.
 - C. Afford a very good income.
 1. Much can be produced.
- II. Purpose of the serious article.
 - A. To give information.
 - B. To explain new or better methods.
 - C. To influence thought or conduct.
- III. Tone.
 - A. Should be in keeping with the purpose.
 - B. Should never be flippant.
 - C. Should aim at interest.
- IV. Length.
 - A. Should be governed by amount to be said and the requirements of the magazine for which written.

- B. Should be as short as possible.
 1. Shortness lends interest.
 2. Avoidance of wordiness adds clarity and helps the general style.

V. Humor in serious articles.

- A. Should never be used for mere ornament.
 1. Seldom adds interest.
 2. Is irrelevant and amateurish.
- B. Is allowable only when it most most effectively illustrates or clinches a point to be made.
 1. Any other means, if as effective, is preferable.
- C. These rules do not apply to articles intended to be humorous.

VI. Further miscellaneous information.

- A. Purpose is to give information. Be informed.
- B. Do not write down to the reader.
- C. Third person is generally best for all articles.
 1. Exceptions.
- D. Use good grammar and diction.

VII. Planning the article.

- A. Should be done mentally at first.
- B. Statements should follow regular logical sequence.

THE NEW WELLS NOVEL

It has been said of H. G. Wells that he sees his characters not simply in themselves or in relation to one another, but in relation to the whole social framework, and his new novel, "The Secret Places of the Heart," fully bears out the contention.

Moreover, the two chief characters, Sir Richmond Hardy, the English coal baron, and Miss Grammont, of New York, find a common interest in their preoccupation with their relation to society at large. They have both suffered and learned from life, and they discover a unique congeniality of thought.

The strong interest of the novel lies in the aspirations and decisions of these two, the analysis that Doctor Martineau, the eminent psychiatrist, makes of Sir Richmond's state of mind and heart, and the effect of all this on Sir Richmond and his wife, and Martin Leeds, the artist.

"The Secret Places of the Heart" has just been published by Macmillan.

THE MORGUE

By Henry R. Zelley.

NO, I am not going to advise young writers to visit the city institution known as the morgue, neither is this article an eulogy on the drawer of the desk wherein rests those manuscripts, conceived in mental agony yet "despised and rejected by men."

The morgue meant here is the filing cabinet, closet, or box where cuttings are kept for reference. I feel safe in stating that every writer has a collection of this reference material, and after several years of collecting, it often becomes a burden to find the article or clipping desired.

I do not know what the experience of other writers has been, but personally, I came near being drowned in a mass of clippings. I tried several filing systems, first I started to bind the various classes of material in loose-leaf books but the size varied so much that this wouldn't work. Then I tried subject indexing but soon I had too many titles. Then I started in to number each article, but found that this mixed things up too much.

At this stage of my mix-up the war started and I left for the army. Instead of landing in the trenches I landed in an office and one day woke up to get the order to install the duo-decimal filing system in our office. Knowing nothing of this system I had to burn much midnight electricity to study it out. After the war I decided that a modification of this system was just what I needed.

Working this out took a great deal of time, but I have now developed this system to my own satisfaction and am offering it hoping that it may help some other writer out of a tangle like mine.

I keep complete files of several magazines and articles from these are entered on my index cards showing magazine number and page.

But I also have a great many articles clipped from magazines and newspapers. These are filed in large envelopes. I secured a lot of size number eight envelopes from an insurance office, envelopes which had become obsolete as the address of the home office had changed. The printing on these envelopes doesn't interfere with their

use for filing purposes. I also save all of my own returned envelopes, which I use for filing instead of throwing them away. (I use the rejection slips for notes so that I can get a little good out of them.)

On one end of these envelopes I stamp with a rubber stamp No. —, Subject —, Title —. Now for the duo-decimal part of this system.

Going through the mass of clippings I found that I had sixteen general classes, so I numbered them as follows: Art—0; Drama—10; Photo-drama—20; Journalism—30; Literature—40; Biography—50; Crime—60; History—70; International—80; National—90; Political—100; Religion—110; Sociology—120; Science—130; War—140; and Miscellaneous—150.

This allows ten subdivisions under each class number which I find sufficient. For example, Drama—10 is subdivided so that General articles are filed under 10, Play-writing articles under 15, Stories and Scenes from Plays under 17, Stagecraft under 18, and Articles on Foreign Drama under 19, while division 120, Sociology, is subdivided into General—120, Birth Control and Eugenics 121, Divorce 122, Immigration 123, Immorality 124, Labor 125, Social Unrest 126, Prohibition 127, Dress 128, Reform Laws 129.

These subdivisions often appear in more than one main division, as for instance Immigration and Labor also appear under National. In that division is filed laws and statistics, in the subdivisions under Sociology are filed articles dealing with the social side of the question.

Now for numbering these articles as each one is usually placed in a separate envelope. Take Division 10, the first article filed under General Drama is numbered 10.1, the second 10.2, etc., in subdivision 15 the first article is numbered 15.1 etc. For this numbering I put the division or subdivision number in red and the decimal point and article number in blue.

These subdivisions are used to make it easier to find the articles and also keeps all articles of a like nature together. Naturally

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A Monthly Journal on Writing Photoplays,
Short Stories, Poems, Popular Songs, Etc.

J. P. GARLOUGH Editor

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The writer often meets with the question, "How many words do you write in a day on an average?" It is a question often discussed by those in the profession, and one that at times becomes a point of contention.

Many and widely varying are the amounts that have been given in answer. From six to twelve thousand words
A Question has been given by some as their average, while others say one thousand or fifteen hundred or two thousand, as the case may be.

A little checking up of the answers from various writers affords some most interesting facts. The average for newspaper writers, trade paper correspondents, and special article writers is of course high. That of fiction writers is low.

To get a fair basis for comparison, consider only the fiction writer. It is a fact that the most successful and most experienced writers of the present day confess to a very low average. A few widely read writers write at faster pace, but most of our prominent writers place their average at approximately one thousand words. They also confess that writing is a task that requires

a great deal of effort and they admit that they spend much time in rewriting and revising before a story is pronounced as finished.

It is usually the young writer that boasts of a high average and the critics will tell you that his work shows that accuracy and polish have been sacrificed to speed. His advance in the profession is invariably marked, not by an increase in speed but by a lessening of the average number of words written, and by an improvement in quality.

Success, then, should not be measured in the terms of words written. The writer who diligently devotes an allotted amount of time regular to his work should never worry over an apparent lack of speed. The question for him is not "How much did you write?" but "How well did you write?"

Occasionally a report of the activity of some writer's club or society comes to hand. After perusing the report, we are usually more than ever impressed with the value of organization.

There are a large number of writer's clubs scattered throughout the country, but in the face of that fact, we may truthfully say that the majority of beginning writers at least, do not belong to any such group.

The Value of Organization. Of course, there are many who cannot belong to any club because they live in localities having too few writers to organize, but we believe that the majority are within reach of some organization.

The exchange of ideas to be gained from association with others who have similar interests is of unlimited value in any walk of life. In writing this association is indeed valuable because so many start out with no knowledge of the profession, and often become discouraged at a few rebuffs when with a fair amount of perseverance they would have succeeded. A knowledge of the hard work put in by other writers will encourage the beginner and cause him to continue to work.

Probably the greatest benefit in organization is the protection that it gives the writer against frauds. The "fake publisher" thrives on the ignorance of his victims. He makes no attempt to catch the experienced writer, and he has but little chance with the beginner who has met and discussed his chosen profession with others of the craft.

BETTER ENGLISH

This department is intended as an aid to the writer who is striving to improve his English. From month to month it will include correct synonyms—rhyming words—correct spelling—rules on correct usage, etc., etc. Communications to this department will be welcome.

SLANG

By Robert C. Schimmel.

SLANG! What is it? We use it every day and yet I doubt if any satisfactory definition has ever been formulated. Webster's Collegiate defines slang as follows: *Originally, cant of thieves, gypsies, beggars, etc.; now, language consisting either of new words or phrases in arbitrary senses and having a conventional but vulgar or inelegant use; also the jargon of a particular class.* Chas. E. Rhodes says: "Slang is a special limited vocabulary often consisting of borrowed or coined words which gain ready acceptance among people who are looking for immediate and striking effect, and who wish to register a protest against hackneyed and commonplace usage." Both of these explanations come as close as is possible to a clear cut definition of what slang actually is. Webster's definition is a trifle too broad—too broad to be explicit—and Rhodes confines himself too much in his definition to an explanation of why some people use slang. "A special limited vocabulary" tells us little. From these definitions and others of standard dictionaries, however, we can deduce two characteristics of slang; that it is in use by the masses and that it is outside the pale of standard authorized English. For our purposes then, it suffices to say that slang is "popular" and "unauthorized."

It is because slang is "unauthorized" by "good usage" that the writer who is struggling to market his wares should be exceedingly careful when he employs it. Simply because slang is "popular" does not excuse its presence. However, this fact must at all times be borne in mind: Slang used with sense and with discretion often will carry your point to your reader where plain, "authorized" English will fail miserably. You have no doubt read passages where the author was too intent on avoiding slang to note the ludicrous effect he was creating: The result was similar to that obtained by an English editor in his funny

sheet. On the stage at various times comedians have "brought down the house" by mimicking an Englishman singing some popular American song. The reason that the audience laughs is because the Englishman instead of using the cant terms and phrases that are perhaps a part and parcel of the song, substitutes his own "authorized" English. Although slang plays a large part in our conversations it does not usually appear in the pages of any mature writer. Booth Tarkington uses slang in ALICE ADAMS with great effect, but you will notice that he has the Adams boy, and not himself, do the speaking. Slang is permissible when the author is speaking in character. When he steps back into his role of the omniscient father of his characters and speaks out of the pages to his readers, slang vanishes from his diction. Mark Twain, perhaps our greatest humorist, in his polished speech and writing, consistently avoided slang. To him slang was no doubt truly American, but it did not signify the acme of perfection in speaking or writing.

Slang in its various forms must be distinguished from provincialisms and from generally used colloquialisms, both of which have proved their usefulness in our language. (See June issue for a discussion of these terms.) Slang words and phrases fall into three categories. First there are a number of coined words such as jazz, pep, rotter, dope, mucker. Second there are what Professor Krapp calls "counter words," that is, words which serve for all purposes—words put to so many uses to express different ideas that they have no personality whatever. Such are awful, elegant, marvelous, gorgeous, perfect, fine, grand, wonderful. These words for the most part express either the speakers' like or dislike of some person or thing. At times, however, the second class overlaps the first. In this instance it is interesting

to note what Professor Brander Matthews says concerning the word *dope* in his essay on "The Latest Novelties in Language."

"As it happens I can recall when I first became acquainted with this linguistic weed (*dope*). In 1893 at the Chicago Exhibition I was told that the animals were not *doped*. I immediately accepted *dope* as derived somehow from *opium* or *opiate*, although I am still at a loss to understand how it acquired its initial.

In ensuing years I began to hear men assert that they felt *dopy*, i. e. *sluggish*, as though they had taken an *opiate*. A little later the word took an enlarged meaning, "I *doped* it out" that is to say "I came to a conclusion." After a while I noted that a person seeking information would ask to be supplied with the *dope*. When we went to war with Germany the American Ambassador left Berlin carrying a small bag which he held fast because as he explained it contained the *dope* for the book he intended to write. I am watchfully waiting eager to record any further enlargements of meaning this chameleon word may be about to acquire, assured in advance that its future cannot be more surprising than its past."

From the above, one readily sees that *dope*, though it falls into class one, is as much a counter-word as any of those named in the second list. In the third list are many words which have been derived from the phraseology of occupations or of sports. From the screen comes "vamp," "close-up," "fade-out," "register;" from the stage "in the spotlight" or "in the limelight;" from the railroad "side-track," "head-on," "stop, look, listen;" from baseball "to fan out," "wing," "pill;" from radio "broadcast;" and from who knows where that latest of them all—"to pass the buck," and "buck-passer." Of course, the extreme purists throw up their hands in horror at the very mention of slang. They are against it once and for all. Other critics, while standing against the indiscriminate use of slang, do not refuse to see its merits. Oliver Wendell Holmes, writing on the subject of slang, said: "I think that there is one habit worse than that of punning. It is the gradual substitution of cant or flash terms for words which are truly characteristic of their objects. I have known several genteel idiots whose whole vocabulary had deliqued into some half-dozen expressions. All things fell into one of two great categories—

fast or slow. Man's chief end was to be a *brick*. When the great calamities of life overtook their friends these last were spoken of as being a *great deal cut up*. Nine-tenths of human existence were summed up in a single *bore*. These expressions come to be *algebraic symbols of minds which have grown too weak or too indolent to discriminate*. They are the blank checks of individual bankruptcy; you may fill them out with what idea you like, it makes no difference, for there are no funds in the treasury upon which they are drawn. *Do not think that I undervalue the proper use and application of a cant word or phrase. It adds piquancy to conversation as a mushroom does to sauce*. But it is no better than a toadstool, odious to the sense and poisonous to the intellect when it spawns itself all over the talk of men and youths . . ."

Only a few days ago I had my attention called to an example of what Holmes calls the "toadstool" type of slang. The article, which appeared in an Eastern daily, was signed, "A Flapper." The meaning of the slang words used are so arbitrary that a code had to be printed with the article in order that the reader could decipher the content. A brief excerpt follows:

"For the last two hours I've gone without petting and I shall die of enyooey. But of course my Highjohn can't be steady all the time, for there's the gin to sneak at the speak-easy and his Tux to gander and the carburetor to trim for the big blow to-night.

"This Highjohn is some sharpshooter. Knows how an 'independent lady' wants to be treated. Always wears latest collars and is some slat. Not a floor flusher honey but he drags a slick sock. No tricks he's not up to. Give him your left knee and your all over the floor at once.

"Nothing slimpy about my Highjohn either. Has no love for one-guys with fish hooks in their pockets. Smacks down the green glories whether he funs or not. 'If you must have you must have it' and he swans toward another pint." This sort of gibberish may have the good fortune to last two or three years, but after that time it is dead. There is no intellect back of the coining of these words or any intellect back of their use. The person who first started to use *movies* instead of motion pictures may have had little intellect. That does not matter if the word is worthwhile after it is

(Continued on page 41)

THE NEWSWRITER'S CORNER

A Department for Those Interested in All Phases of Newspaper Work.

HOW TO BE A PRESS AGENT

A series of articles dealing with this new branch of the newswriters' profession.

By Harry V. Martin.

PUBLICITY is one of America's leading professions. The World War proved that. Publicity put over the Liberty Loans. Publicity brought out a huge volunteer army. Publicity made the draft a success, by educating the people to see its benefits. Publicity broke down the morale of the German people and revived the dying spirit of our Allies in Europe.

George Creel, Uncle Sam's official press agent during the war, is entitled to much of the credit for our victory. When President Woodrow Wilson picked Creel as publicity director, the chief executive realized the enormity of the former newspaper reporter's task. In addition to handling the assignments described in the preceding paragraph, it was up to Creel or his associates to get men for the shipyards and munition plants; put over the Thrift Stamp campaign literature; demonstrate to the public the necessity for income and other war taxes; fan the sparks of patriotism into a flame; intimidate the pro-German and pacifist elements—in short, to prove that the pen is mightier than the sword.

Without detracting a particle from the glory won by the boys who fought in France, it may be remarked, without fear of contradiction, that they never could have given the foe such a quick drubbing had it not been for the assistance of Creel and his staff.

America's martial press agents, all expert magazine and newspaper writers, "dolloped up" the bulletins wired or cabled to Washington by the unimaginative leaders of our fighting men, so skillfully, that when the news was sent forth officially to the press of the entire world, it had been given the "punch" and "pep" necessary to make it perfect publicity.

Only highly trained specialists could have done this, writers familiar with the wants of news associations and individual publications. Creel and his helpers made many mistakes, we'll admit, but they also were

successful in handling the biggest publicity job in the world's history.

Do you remember how, apparently by strange coincidence, the Allies would win some tremendous battle or score a triumph of another character, on an American national holiday, at the psychological moment to send us into flag-waving hysteria and Liberty Bond-buying-fever?

Well, don't forget that Creel *knew* that, on holidays the newspapers have more space than usual, and the public has more time to read!

It was rumored in newspaper circles, yet never confirmed, to this writer's knowledge, that several whopping big stories were held up for days, to time them exactly with the holidays in question; furthermore, that the exploits of certain American heroes had been exaggerated, for the sake of greater effect on public opinion.

Who will forget the bravery of the U. S. Marine Corps? Before our troops went into action the Marines were the most unpopular branch of the service, despised by the soldiers and sailors and looked upon by civilians with mild contempt.

To Major Thomas Sterrett, once press agent for a circus, was given the Aegean stable job of handling Marine publicity and incidentally overcoming this antipathy for the Marines. Unless he could make the Marine Corps popular, in a few short months, Major Sterrett was informed, there was little prospect of recruiting it to war-time quota.

Sterrett's circus experience helped him much. Those colorful, "circus band" uniforms of the Marines held his attention; he made the attire conspicuous in his billboard advertising. He took advantage of the fact that small boys worship uniforms, and "Men are but children of a larger growth."

It is popularly considered that the term, "Devil Dog," for a Marine, originated with the Germans. Not so. It is said that the

originator of the expression was William A. Honing, a member of Major Sterrett's publicity staff, who was wounded in action at Belleau Wood.

This catchy description of the Marine, coupled with the accounts of his deeds at Chateau Thierry and Belleau Wood, transformed him, at the very outset of America's participation in the war, from an object of scorn, into one of the most glorified figures of history, and sent thousands of the finest young men in the land flocking to the Marine Corps as volunteers.

Need there be further proof of the power of publicity?

In time of peace as well as war, the press-agent is an economic factor. Still it took the international scrimmage to place his star in the ascendancy.

In periods of industrial depression, when manufacturers and merchants are laying off or discharging other workers, they manage to hold onto the advertising and publicity managers, because they are the persons who may be able to save the business institutions from wreckage.

When times are "hard," almost everybody complains but the press-agent. Then it is that *his* business thrives best. During the war, when times were "soft," he wasn't at all prosperous, if he didn't happen to be doing publicity for Uncle Samuel.

Publicity men who are able to write advertisements have a better chance of holding their jobs; thus, if you are not acquainted with type—the various kinds and sizes—you should begin at once to familiarize yourself with it. The International Correspondence School, Scranton, Pa., publishes an "Advertisers' Handbook," which is an excellent little work.

For a press agent, it is a treat to bring an advertisement—a paid one—instead of a publicity story, into a newspaper office. There is all the difference in the world in the way he is greeted. The newspaper could not exist were it not for advertising.

Every newspaperman or woman who intends going in for publicity, should study type-forms; should know how engravings are made; should have a good working knowledge of the composition of a newspaper. That is an essential that the average newspaper reporter knows nothing about. Most copy-editors know that a No. 1 head has a certain number of letters and spaces to a column, but if asked what point type is used, they are at a loss for an answer.

Although the press agent's art has reached a high development only within the last twenty years, Rameses II is credited with being the first star "publicity-shooter." The tomb of Rameses, built by the ancient Egyptians, is carved with figures of many animals, so that it resembles a circus parade. Archaeologists, deciphering these hieroglyphics, have discovered that the animals, not to mention the birds and fish thrown in for good measure, were only Ram's method of telling the world what a wonderful guy he was.

Napoleon was a classy press agent. The bulletins he sent back home, invariably told the bunch down at the corner grocery, how he was "knocking 'em dead" on the battle field.

During the Civil War in the United States, censors of the North and South "doctored" the news, with such care, that both sides seemed to win every battle.

In the Spanish-American and World wars, the censor was equally busy. Even during the recent rebellion in Ireland, the Irish claim the English never permitted the real news of alleged massacres to be published by the press, either in America or abroad.

The hottest seekers after publicity are the theatrical people. Without publicity the theatre cannot live. It is in this profession that publicity has attained its highest degree of perfection.

Many theatrical magnates of today were the press agents of twenty years ago.

A. L. Erlanger was press agent for the Madison Square Theatre, when Marc Klaw met him. Soon afterward they founded the firm of Klaw & Erlanger, most noted of theatrical partnerships.

Charles Dillingham, chief owner of the New York Hippodrome, at first was a Chicago reporter; then a press agent.

Mr. Dillingham's fertile brain invented the "Nethersole kiss," descriptive of the lingering quality of osculation practiced by Olga Nethersole, the famous actress.

Augustus Thomas, dean of American dramatists, once was a newspaper reporter in St. Louis, quitting the staff to become advance man for a show.

Sam Shubert, founder of the Shubert enterprises, whose untimely death saddened the whole mimic world, was his own press agent when he started out by leasing the Herald Square Theatre.

Channing Pollock, now a noted play-

wright, was one of the first of the new school, who, not satisfied with news created by the stars, "made up" their own stories. This school, at present has its most distinguished exemplars in Harry Reichenbach, whose exploits I have mentioned elsewhere; Leon Victor, Will Page and others.

The newer publicitors, instead of saying to themselves, as they sit down to their typewriters, "Let's see; what did Dotty Twinkletoes and Belle Dumb do today?"—remark, "Now what can we have the girls do, something that is different and that will knock the old drama editor cuckoo?"

P. T. Barnum, while not claiming to be a press agent, was a bear-cat in that line. P. T., as I get it, was the pioneer exploitation man. You no doubt recall his silly little stunt of having a man carrying two bricks, one at a time, from a prominent corner to a spot on the sidewalk in front of Barnum's theatre, and back again. In those days, that attracted attention. Today, an exploitation man would be fired if he didn't think of something better.

Barnum's fake "Cardiff Giant," also his donkey striped like a zebra, and elephant painted white, were a trio of features that really were worth while for exploitation purposes.

Out in Denver, recently, Ralph Ruffner, movie theatre manager, booked a feature picture, "The Still Alarm." He told the chief of the fire department that the boys with the ladder and hose could make a hit, if they gave a practice run to the theatre every afternoon and night that week.

The fire department "ran;" the crowds followed. "The Still Alarm" broke records that week.

Many theatrical persons would have called this bad publicity, as it might have frightened the more timid away from the theatre. Ralph Ruffner didn't. He took a chance. After all, nothing counts but results. During the "flu" epidemic, when people were staying away from theatres, he threw a series of announcements on the screen, "kidding" patrons for being afraid of the disease. I don't think so much of that last stunt myself, but it shows you what kind of a happy-go-lucky lad Mr. Ruffner is.

Publicity may be carried too far, as in the case of a press agent, who "planted" at the edge of the Central Park lake a suicide note purporting to have been written by a girl. Believing the note was "on the square," a squad of detectives dragged the lake all night, but found no body. The newspapers

"fell hard" for the yarn, sticking it on the front page. All would have been well, had it not been for the motion picture reviewer of an afternoon paper—

The reviewer was assigned to see a pre-release screening of a big feature film. The name of the heroine in the play made a peculiar impression on him. Where had he heard or read it before? All through the screening, he sat there, trying to "drag" his memory. And then—it came! The heroine's name and the name signed to the Central Park lake suicide note were identical!

Did he go to his office and write a story about it?—did he! Well, it was such a "slam," that the District Attorney ordered an investigation and subpoenaed every member of the movie company's publicity department, threatening all of them with indictment—and in New York State, you can be indicted for causing false information or news to be printed in the newspapers!

Finally, the case was dropped, and so was one person, at least, in the publicity department. He was made "the goat."

The moral of this is that, if you "fake", be sure that your story is harmless. Anyone might know that something awful is bound to happen, if you make a squad of detectives roll up their sleeves and go to work!

Keep the police out of your stuff as much as possible. The day has gone when you can pull on the "old pipe" and smoke up a tale about the mental anguish suffered by Miss Dixie Footlights, over the loss of the emerald ring given her by the Khedive of Egypt. Don't forget that all thefts must be reported to the police and every robbery is regarded as a rap at the police department.

If the ring really is stolen, nobody will believe it but Miss Footlights and the thief!

One of the biggest laughs last season was handed out at Brighton Beach, N. Y. An actress *really* went beyond her depth and was sinking for the third time. An actor *really* swam to the rescue. Six reporters *really* looked on. The actor had a hard fight and was exhausted when he brought the unconscious victim to land.

As the beach attendants worked over the half-drowned girl, the reporters galloped up. Their leader asked a few questions; looked disgusted; yawned. "Come on, boys," he announced; "it's only a press agent story." As they turned "right-about face," he added: "I hate to drink it, but let's try some of that near-beer!"

Not a paper printed a line of the story!

THE SONGWRITER'S DEN

A Department Devoted to Song Writing and Song Writers

Conducted by C. S. Millsbaugh

If you have a question for the Song Editor please observe the following rules:

Address all inquiries to The Song Editor, care The Writer's Digest, Butler Building, Cincinnati, Ohio.

All questions will be answered through these columns. Songs or manuscripts will not be returned unless a self-addressed stamped envelope is enclosed.

POPULAR SONG COMPOSING

By Fred Keats.

IT is claimed by a majority of the profession that the music of the popular song is its most important feature. Whether this is so or not is scarcely worth discussing, but I will go so far as to say that, as a lyric has no value alone, and the music has, I would be inclined to vote for the music, and in doing so, I, unlike many, could not be charged with partiality, as I write both the music and lyrics for my own songs. One thing experience has taught me is that the music end demands more care, time and aptitude than the lyrical end, and that it cannot be slighted with impunity as lyrics sometimes are.

Three important points in the melody for the popular song are simplicity, good balance, and catchiness (and "catchiness" is simply a form of beauty, so to speak.) Now, in nearly all the melodies conceived by the amateur lyric writer and turned over to the composer-arranger, those essential virtues are almost entirely lacking. One thing that the unmusical amateur has not learned is that his principal theme—that is, his most striking bit of melody—must start the chorus, and, nine times out of ten, must be repeated further on. This repetition of the choice strain not only gives balance, but it makes the chorus much easier to memorize—and that is a very important point in popular songs. Some chorus melodies are so simple that when we first try them we smile indulgently and gently lay the music aside. Then we hear someone whistling it on the street and wonder what it is. Then we hear it played by the orchestra at the vaudeville house, and we discover that it is the simple little thing we condescendingly discarded. So we fish the music out again and find that it goes much better this time; thus we come to learn and recognize what

it is that makes the boy on the street like to whistle the tune.

If an amateur's melody possesses a really catchy theme, but "falls down" further on, the composer-arranger should be allowed to develop the attractive theme in his own way. Sometimes a given melody is so poor, and is written so faultily as regards the observance of correct time, that the job of getting it into shape is equal to the writing of a complete new song. It is therefore much better to leave the music composing entirely in the hands of the chosen man, with the privilege of adopting or discarding any melody suggestions given him.

There are some unmusically educated who can "make up" fine melodies, and, again, there are many musically educated whose best attempts are practically valueless. This, like the gift for most forms of art, is born in a person. Very rarely can it be acquired, and then only by long and constant application. The really good melody writer is a specialist in his line.

Many amateur lyric writers wonder how much they should pay for the composing of music to their efforts. One can pay a small price or a large price, but the safest price is the medium price. It is unwise to pay only a little. It is just as unwise to pay a big price—that is, unless you positively know just what you are doing. The small price invariably brings only its equal value in musical quality; the high price brings you work from someone who may possibly base his charge on the not very important claim that he once wrote a successful song. This may look like a guarantee of the man's ability and tend to arouse confidence, but it does not guarantee any better work for you than that of an average medium priced composer who is willing to show you sam-

ples of what he has done for others. The trouble is, however, samples of music-composing are of little use to the average lyric writer, who knows not a note of music, and who, if he has no friend who can play the piano and read at sight, must simply put his faith in some medium priced composer whose ad. reads convincingly honest and which says nothing about "publication guaranteed," and all that sort of nonsense. If a man like that could guarantee publication of all the truly excellent songs longing for the light, aspirants would make him a millionaire in two years.

When you get a song from a composer, and you find that your little outlay has not brought you what you consider to be another "Whispering" or "Palestina" or "Love Nest," don't despair. All kinds of songs are needed, and it is the public that will judge your song, not you, and, provided it is not absolutely "rotten" (like some \$3.00 compositions I have seen, or some \$40.00 studio "creation") no one can tell what luck may await it. Of course, there is a dead line below which a good composer will not step, and as the average medium-priced man never gets anywhere near that dead line, he is a pretty safe man to try out.

The dupe who answers a thirty-word ad. offering music for \$3.00 or \$4.00, has only himself to blame when he finds that the \$3.00 or \$4.00 worth is rubbish, or has a string to it whereby he is led on to spend more money for certain extras, or is induced to have his song printed through the agency of the astute \$3.00 composer, who will manage, you may be sure, to secure his little "rake off," making the original \$3.00 look in the end like \$10.00 clear profit.

There are many "composing" schemes afoot to part the unsuspecting amateur from his money. Someone may institute a prize competition for lyric writers, offering a tempting prize, the sole object being to secure a big list of possible "innocents" who will be approached through circulars in the matter of having their lyrics set to music, etc., etc., including the marvelous attraction of having the song copyrighted so that imaginary publisher-thieves can't steal it and rob the owner of a fabulous fortune. Another will start some kind of a lyric-writers mother-love association, including a nicely printed membership card and the special privilege of having your lyrics set to music by specially recommended men (who

turn out their compositions with a sausage grinder, perhaps.)

Now that a magazine like the WRITER'S DIGEST has opened its pages for the guidance of those in doubt, there should be no excuse for any amateur "going it blind."

The Song Editor's Answers

E. G., Kansas City.—Alas, you have also fallen a victim of the wiles and supplications of one of the units of the "Jesse James Music Co.," or, in other words, a songshark. Beware, my friend, of the "pay for publishing" proposition; it hath teeth that biteth, yeah. No, there is absolutely no possibility of obtaining any profit whatsoever from the song. The roll and record people would be utterly uninterested in any musical composition so ridiculously asinine and commonplace as the "gem" your "publisher" has dealt out to you, and if you can persuade any retail music dealers to stock and push song copies, you qualify immediately as a star salesman of the first magnitude. I hesitate to comment on the lyric from the standpoint of your ability to write poems, because the poem I have before me is very apt to be vastly different from the original inasmuch as the "chief composer" who, as the literature explains is a very zealous guardian of the patron's best interests, is, nevertheless, prone to so manhandle and maltreat the original poem in a effort to make it more generously fit the musical consistencies of the occasion that much of the former beauty of the piece is erased. I can offer no hope; the best thing to do is to charge your adventure up to EXPERIENCE and forget it—if you can.

B. W., Tonopah.—There is a bit of an idea in your composition, but it isn't a song idea. That is, an idea you can cash on. At that you've worked in a different "twist" and your development is O.K. (Note: No manuscripts of any sort will be returned unless ACCOMPANIED by return postage).

E. C. A., Cleveland.—As selling propositions, dialect songs are punk, excepting Harry Lauder's of course. I dare say your effort would have absolutely no appeal to any publisher and to go to any expense seems unwarranted. Such songs are used, of course, frequently by vaudeville acts, but it is rare indeed that a publisher spends actual cash exploiting them. Try something along more popular lines. Pioneers in any line have a mighty hard row to hoe. Let the "other fellow" do it first.

A. D., Irvington.—Take not offense, gentle reader, but heed these pearls o' wisdom. Song poems are short stories crammed, jammed or concentrated into, usually, two verses and one chorus, and for best results said story should embrace a subject well within the ken of the dear "peepul." The clever writer adds embellishments in the form of fancy flights of English, and rhymes that are pleasing and understandable. In fact, rhymes are considered a very necessary part of the poem. You, however, have seemingly overlooked this little item, unless I take in con-

(Continued on page 60)

THE WRITER'S FORUM

NEWS FROM OUR READERS

Conducted by John Patten.

In writing to the forum, kindly address all letters to the Forum Editor, care THE WRITER'S DIGEST, Butler Building, Cincinnati, Ohio. And remember, the Forum wants to hear from you on any subject of interest to writers.

HERE it is, time for the next installment of the Forum, and as I glance over the letters that have accumulated, I find one from Selma, Alabama. It happens that Selma boasts the oldest Writer's Club in the state, and so when Montgomery laid claim to honors literary, it was time for Selma to speak up in self-defense.

We are glad to see this friendly rivalry, for it indicates active interest in literary affairs. The town of Selma is the home of several prominent writers whom our correspondent mentions.

"DEAR FORUM EDITOR:

Next! Selma! You have thrown down the gauntlet to Dixie writers. I am answering for Selma. You people above the Mason and Dixon line do not know anything in Alabama, but Montgomery, Mobile, and Birmingham. I now introduce you to what Roy Octavus Cohen called the Centre of Feminine Culture in the State. You see, that still gives John Proctor Mills a ghost of a chance, as he hails from Montgomery. We know that talented gentleman. We made him an associate member of our Scribblers' Club, the oldest Writers' Club in the state. This club numbers among its members some of the brightest writers in the country. Katherine Leser Robbins, who writes for *Youngs'*, *Snappy Stories*, *Telling Tales*, and other popular magazines, is one of the valued members of this club. Katherine Hopkins Chapman, the all-time president, is now representing the Auxiliary of American Pen Women, of Mobile, at the Silver Jubilee of the American Pen Women. Mrs. Chapman has to her credit a number of short stories and two books. This club has been honored by having one of its members chairman of The Writers' Department of the Alabama Federation of Women's Clubs since it was organized three years ago, through her efforts, and made a part of the club life of the state. This chairman is Mrs. Benjamin H. Craig, Sr. In this Writers' Department there are contests each year for the best in several classes for amateurs and professionals. In the amateur class, Mrs. Septimus Hudson captured the prize for the best short story, and the best metrical, and free verse poetry. This year Miss Margaret Thomas won the prize for the best short story on any unusual theme. The story was called

'In Miracle Land.' Scenes laid in Old Mexico. Both of these are members of 'The Scribblers.'

Respectfully,

(Signed) COLA BARR CRAIG."

And now that Selma has been heard from, what about other towns? We will be glad to hear from every town in Alabama, but certainly other clubs in other states have members of whom they are proud. Let's hear from all of you.

* * *

Another correspondent has asked us for information concerning the Manuscript Club of Boston. In reply, we quote from a letter from Frederick H. Sidney, Wakefield, Mass., who is secretary of the club: "The Manuscript Club of Boston has been in existence eleven years. The Club meets the first Tuesday afternoon and third Tuesday evening of each month at Room 510, Huntington Chambers. All those actively engaged in writing are eligible for membership."

* * *

Some one has placed the felicitation or what not (depending on the mood of the recipient) that frequently passes between the author and publisher into verse which we quote here, with acknowledgement to the George H. Doran Co.:

I HAVE ASPIRED TO, ETC.

The incipient author dithyrambs a possible publisher.

Dear Sir: Herewith a manuscript Which I and my efficient co-hack Believe will prove, in final form, A better book than MR. PROHACK. The last three chapters will be changed, We mean to make the ending tragic; The splendid style, restrained and pure, Will sell the book like magic.

Of course, you may not want the work, But, surely, you will want the money; Think twice before you spurn a book So certain of distilling honey With which to sweeten many a loss

"Should Be Most Helpful to Those Ambitious to Become Photoplay Writers"

THESE are the words of Hamilton Thompson in a letter recently received. As Editor for the Fox Film Corporation, Mr. Thompson is in a position to know just what will help and what will not help the ambitious writer. This candid statement concerning The "Ideal" Course in Photoplaywriting is proof that this Course contains those suggestions that are so necessary to every writer who would be successful.

A BROAD FIELD

Photoplaywriting today offers a broad field to the ambitious writer. Here the beginner has an equal chance with the seasoned writer, for writing for the screen is a new art. It has requirements peculiar unto itself, and the new writer can master these just as quickly, if not more so, than those who have adapted themselves to other forms of expression.

The demand for good photoplay stories is tremendous. Producers are ever in search of stories that will make the great "hits of the screen." They employ large staffs to search for exceptional stories among the stacks of manuscripts that reach their offices.

WHAT IS A GOOD STORY?

What is the difference between a good story and the mediocre, the one that is returned time after time? It isn't in theme. Thos. H. Ince tells us in a recent editorial to "Stick to Human Nature." We can all do that, finding our themes right at home. No, it isn't in theme. It isn't in plot either, for the plots of many of the stories accepted and those rejected are much the same. It is, however, in that finish which the writer who has made a study of photoplay writing is able to give to his work.

There are two ways to gain this finish. One is through work, through trying time after time, revising and rewriting, sending out manuscripts and receiving them back until at last the writer discovers for himself the secrets of success. This method requires years of hard work, and the average individual gives up long before the struggle is completed.

THE "IDEAL" WAY

The second way is the "Ideal" way. By means of The "Ideal" Course in Photoplaywriting, you may take advantage of the experience of successful writers without going through the long period of struggle. The "Ideal" Course consists of twenty complete lessons, taking up and discussing in a clear, concise manner every feature of photoplaywriting. In its make-up it is free from all technicalities, simple and yet effective; brief and yet omitting nothing necessary to the student's success.

That The "Ideal" Course does all that is claimed for it, is being proved every day by hundreds of students. Letters are received every day, which bear out Mr. Thompson's judgment of The "Ideal" Course in Photoplaywriting in every way.

MR. THOMPSON'S LETTER

"I have examined the 'Ideal' Course in Photoplay Writing, compiled by the editorial staff of THE WRITER'S DIGEST, and it seems to me that this Course should be most helpful to those ambitious to become photoplay writers."

HAMILTON THOMPSON,
Editor,
Fox Film Corporation,
New York City.

READ WHAT OUR STUDENTS SAY

"I have examined your 'Ideal' Photoplay Course. It's worth the money, as good as others that I have seen priced at several times yours. Enclosed find \$5.00 in payment."

Greenfield, Ind. L. C.

"I was certainly glad to see The 'Ideal' Course in Photoplay Writing which came by this morning's mail. Of course, I have had no time for a thorough examination, but from a quick but not careless survey of it, I think you have beaten them all. I have four or five other courses, but this seems

to be the most sensible and careful statement I have seen."
Washington, D. C. S. M. N.

"I have just received your 'Ideal' Course in Photoplay Writing, and find it to be one of the best Courses along this line that I have found on the market. The Course is worth many times the price."

Plymouth, Texas. J. L. P.

"The editorial staff of The Writer's Digest have turned out a very excellent book on the subject of Photoplay Writing. In fact, I think it is the best and most up-to-date book that has been written so far. It hits the nail on the head, and should be of great help to anyone interested in writing for pictures."

New York City. John C. Brownell,
Scenario Editor,
Universal Film Manufacturing Company.

OUR SPECIAL OFFER

At this time we are making a special offer to introduce The "Ideal" Course in Photoplaywriting. The regular price of this Course is \$5.00. However, for the present we are offering to send you this Course and to enter your name as a subscriber to The Writer's Digest for one year for only \$5.00.

SEND NO MONEY

If you wish, it is unnecessary for you to send any money with your order. Simply fill out the coupon below and mail it to us. When the postman delivers the Course to you, pay him \$5.00, the Course is yours and you will receive the next twelve big, illustrated issues of The Writer's Digest.

This is a special offer, so send your order at once. The handy coupon below will suit your purpose. Fill it in and mail it to us today.

The Writer's Digest, 909 Butler Bldg., Cincinnati, O.

Please send me The "Ideal" Course in Photoplaywriting and enter my name to receive The Writer's Digest for one year.

I agree to pay the postman \$5.00 when he delivers the Course.

I enclose \$5.00 herewith.

Name

Street

City..... State.....

Incurred on volumes of non-fiction!
Besides, OUR book is ART, toward which
You can't show dereliction. . . .

WITH REGRET I AM, ETC.

The admonished publisher runs the risk
of the rejection slip.

My dear Young Things: We're sending back
The masterpiece which you have shown us;
We did not mind the manuscript
So much as having you high-tone us.
Non-fiction's where the money is
More steadily than novels yield it;
Perhaps your work is ART, if so
You've perfectly concealed it.

* * *

George Barr McCutcheon has completed
the manuscript of a new novel, which is
now in the hands of his publishers, Dodd,
Mead & Company. The title is "Viola
Gwin," and it is a romantic story of the
Black Hawk War early in the nineteenth
century.

* * *

Warner Brothers have purchased the mo-
tion picture rights to F. Scott Fitzgerald's
"The Beautiful and Damned." It is re-
ported that they also intend to produce
Charles G. Norris's "Brass."

* * *

The subject of publishing your own book
is one that is frequently discussed by writers
and especially young writers not yet familiar
with the publishing houses or the require-
ments of a successful book. Shall they or
shall they not publish their work at their
own expense? Robert Cortes Holliday dis-
cusses this subject thoroughly in the *Book-*
man for June.

* * *

Robert W. Brown, formerly with the
Courier-Journal, at Louisville, Ky., is the
editor of the new Elks magazine. This new
official organ of the Grand Lodge of Elks
is a fine monthly journal, cleverly edited,
attractively made up and filled with stories
and articles from the pens of our best writ-
ers.

* * *

Proper usage is a subject that bothers
every person who writes, where his chosen
form of expression be the short story, the
poem, the novel, advertising or the business
letter. The Thomas Y. Crowell Company
has issued a practical handbook that should
prove valuable in settling many questions of
usage in "Everyday Uses of English," by
Maurice H. Weseen.

We have but recently had the pleasure of
looking through "A Manual of the Short
Story Art," by Glenn Clark, Professor of
English at Macalester College. It is a
comprehensive and at the same time inter-
esting treatise. The art of short story writ-
ing is discussed in a manner that throws
many new lights on the subject. The book
is published by The MacMillan Company.

* * *

Robert W. Service has recently returned
to New York after a visit to Tohiti. Mr.
Service says that the fair South Sea Island
is all that is claimed for it and that he would
gladly have extended his visit. Proofs for
his novel, "The Poisoned Paradise," awaited
him, however, and so he has returned to
read them. Dodd Mead & Company will
publish this novel in the early fall.

A SONG'S A SONG

(Continued from page 27)

gold in it, he'll go after it and take the con-
sequences.

Phil. Kornheiser, professional manager
for Leo Feist, had a case of this kind. Grant
Clark, one of his staff, had an idea that he
didn't think amounted to anything. Korn-
heiser thought the idea was good and sug-
gested that Clark write it up.

"What's the use?" Clark said. "It's not
there."

"Write it up anyway," Kornheiser per-
sisted. "I'll find out if it's there or not."

Clark finally wrote the lyric and then
Kornheiser had a melody put to it. Four
months after the song was published, which
was called, "You're A Doggone Dangerous
Girl," it had sold a million copies.

So you can see, that after all, it isn't
what you think that gets you the gold and
glory, it's the view that the publisher takes.
And you won't gain anything by complain-
ing because the publisher refuses to accept
what you think is good. It doesn't cost
much to write songs, and if you continue to
look for new ideas, continue to write and
submit, you'll land with some publisher
sooner or later, provided you have inherited
or can acquire the knack of recognizing
commercial song ideas when they cross
your path.

THE tenderfoot in the struggle for
literary success needs stout shoes when
mounting Fame's ladder. It's a long, long
way to the ridge-pole and most of the rungs
have splinters.—J. L. P. oogle

Missing Heirs

You may be one of them. Will you help in this nation-wide search by sending for the free Van Loan Questionnaire offered below?



MISS WINIFRED KIMBALL, of Apalachicola, Fla., received a \$10,000 check as first prize winner in the Chicago Daily News scenario contest. She is a student of the Palmer Plan, and writes: "I feel that much of my success is due to its practical instruction."

THE Palmer Photoplay Corporation is in the position of a lawyer who has been commissioned to find the missing heirs to a great estate.

The motion picture industry **MUST** have new scenarios. It **MUST** have them if it is to continue to hold its vast audiences. It **MUST** have them if its great studios and investments are not to become worthless. It is willing to pay fortunes for these stories; it is ready to crown the successful scenario writers with fame and maintain them in luxury. Who are these people who can tell a story? Where are they?

To find an answer to these vital questions the industry has commissioned the Palmer Photoplay Corporation to conduct one of the most exciting searches ever undertaken.

We use the words "exciting search" advisedly. Can you imagine anything more exciting than to find the talent that won the \$10,000 prize in a nation-wide scenario contest? To discover in a Montana housewife the power to tell a story and to hand her the producer's check as the reward of a talent which she did not know she possessed? Can you picture the surprise and delight of a Utah reporter, a private secretary in Pennsylvania, a Chicago Red Cross worker, when lifted suddenly to an earning power beyond their wildest dreams? Or of the inmate of a penitentiary whose scenarios are eagerly sought? These are actual incidents in this combing of the country for men and women with story-telling power.

And still the search goes on. Hundreds of thousands of copies of the Van Loan Questionnaire must be distributed this year; will you send for your copy? You may be one of the thousands (out of the hundreds of thousands) for whom the rewards of this new era wait.

THE VAN LOAN QUESTIONNAIRE — A BIG NEW INVENTION

Not every man and woman can write stories for the screen. In the past many who had no real talent or chance for success have wasted time in fruitless trying. Such waste of time and money is no longer necessary. By an interesting new development it is now possible for you to know almost at once whether you have any gift of **CREATIVE IMAGINATION** and whether it will pay you to develop that gift.

The invention is a Questionnaire such as was used by the United States Army in establishing the qualifications of officers and men in the war. This Questionnaire has been created with special reference to the needs of the motion picture industry by H. H. Van Loan, the well-known Photoplaywright, and Professor Malcolm MacLean, formerly of Northwestern University.

We invite you, without obligation, to send for your copy of this questionnaire. We ask you to co-operate with the new forces in the motion picture industry by making this free test of your creative talent in your own home.

WE SHALL BE FRANK WITH YOU.

The Palmer Photoplay Corporation is the largest seller of motion picture scenarios in the United

States. It is in business to secure scenarios for which producers will pay large sums.

The Educational Department of the Corporation is organized to train men and women of talent to a point where they can produce such scenarios. Therefore the Educational Department must and does deal very frankly with those who fill in the Questionnaire. If your talent is not sufficient to justify you in going on, you will be promptly notified.

If, on the other hand, you should be one of the thousands now unknown who are to be important factors in this second era of the motion picture industry, the facilities of the Educational Department will be placed at your disposal if you choose to take advantage of them.

AT LEAST TEST YOURSELF— THE TEST IS FREE

Surely this simple test is worth trying. Failure to attain high rank in it involves you in no loss. You have merely invested a stamp and a pleasant hour of mental discipline. On the other hand, success with the Questionnaire may open the way to fame and immense reward.

Do not pass by lightly the chance to share in this second era of the motion picture industry. Send today for the Van Loan Questionnaire.

PALMER PHOTOPLAY CORPORATION

Dept. of Education 124 W. 4th St., Los Angeles, Cal.



PLEASE send me, without cost or obligation on my part, your Questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test, I am to receive further information about your Course and Service.

Name (Indicate Mr., Mrs., or Miss)

Address

SLANG

(Continued from page 34)

coined. Everyone realizes that this shortcut is worthwhile and there is every chance for this reason that *movies* has come to stay. Mob was considered slang in the days of Swift, but the word was so much better than the cumbersome Latin that after some years all vestige of the slang piquancy was gone; today we recognize mob as a word in standard English. And so we see that some words by virtue of the fact that they are *needed* in the language gradually become a part of it, while other slang phrases and words, since they are not needed, soon die out. How many now use the word *skiddoo*? Few indeed. And yet you and I can remember the time when it was on the lips of all. It died a natural death because the language could get along very well without it. "Get out" is quite as powerful, more so in fact.

Our attitude toward slang should be one of alertness. We need not be afraid of slang, but we should see to it that slang is never our master. Once we feel that no sentence can be uttered without nonchalantly dropping two or three slang expressions (without actually realizing we have done the same), we have come to the danger point. The time is ripe to rule out slang expressions until we are once more master of our diction. Remember that the free use of slang is a menace to clear and accurate diction. It is a fact that those who rely on slang can seldom express themselves accurately when circumstances compel them to use formal English. As Chas. E. Rhodes says: "If one would stagnate and deteriorate let him become a slave to slang. If one would grow, let him make diction a matter of study and of conscience."

THE MORGUE

(Continued from page 31)

using but ten subdivisions to a class does not indicate exactly on what file card the material is entered, but it does keep articles of one general class together. I have about 130 different card headings for the material I file under Drama—General Division 10, about 25 headings for material filed under subdivision 15.

Liberal cross indexing on my cards is used and the subject headings of the cards are such that indicate at once the nature of the material entered on the cards. When in

doubt as to what subject heading under which to enter any article I enter it under those that seem to me to be the ones I would turn to if I wanted material of that type. And if not satisfied then I add another subject heading to my file, so as to make it impossible to fail to find the material if I want it for reference.

On my cards I have entered all the material filed in my envelopes as well as the articles in the bound volumes of magazines which I save without clipping and any other "dope" which comes along in my reading and which I think might prove of value in my writing.

A morgue cannot be "built" in a day any more than Rome could and I have spent several years collecting and arranging mine and today it is priceless to me. Other writers may have a better system than the one I have described, but with this system I can tell in a few minutes whether I have any material on a subject and if I have, just where it is.

If any other writer wishes to adopt this system, go to it, for it is neither patented or copyrighted, and I sincerely hope that I have described it clearly enough so that others may be saved from suffocation beneath a mass of reference clippings.

ENVIRONMENT

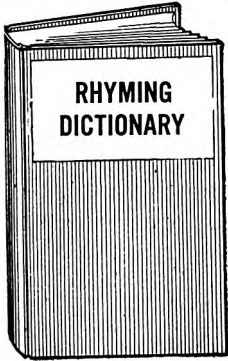
(Continued from page 20)

What happens?

Unless Smith has a cast steel deep-diver's chest protector, there is a perceptible expansion in his whole torso. He is in the proper form for writing, now. He is not afraid to do anything. He knows his work is excellent. All he needs to do is to write it. The public is waiting for just such work as Jones thinks him capable of. Why should he not produce it for them?

Once in this fertile state of mental activity, Smith is really quite apt to seize on some wild thought and develop it so the finished product will warrant some favorable degree of success. Whatever he writes, there will be a note of assurance, a sound of self-confidence, a tinge of assumed success, and surely some modicum of a master-stroke easily evident throughout his writing. And, these elements are some of the recognized prerequisites for the successful writer.

So, I would advocate that the beginner especially, seek that environment which lifts, that influence which breeds self-confidence,



EVERY POET--EVERY SONGWRITER

NEEDS THE BROAD FIELD OF EXPRESSION FOUND IN THE

RHYMING DICTIONARY

A Handy Book that Immediately Tells You the Particular Word You Can't Recall.

In the ordinary dictionary words are arranged according to the letter they begin with—

In the RHYMING DICTIONARY every word in the English language is listed according to its termination. Thus you can quickly find a suitable rhyming word for any situation that may arise—there's no delay, no mental searching for the word you need.

A HELPFUL DAILY ASSISTANT

This book is the most HELPFUL assistant any writer could desire. For instance, suppose you've written a line ending with the word "night." You need the word most appropriate to your subject which will rhyme with "night." Reaching for your RHYMING DICTIONARY you turn to "night" and there you find "height, fight, right, might, plight, light, fright, sprite, white, tight, kite, bite," etc.

A clearer, more concise method of expression in YOUR writing will soon establish a distinctive style and bring you profitable recognition. It's to your own advantage to have this splendid reference book in your library.

700 Pages. Price, Postpaid, \$2.50. Clothbound.

Clip and mail the coupon TODAY—let this useful book help to make your literary career all that you want it to be.

THE WRITER'S DIGEST

Butler Building,

: - :

Cincinnati, Ohio.

THE WRITER'S DIGEST, Butler Building, Cincinnati, Ohio.

Enclosed find \$2.50 (check or money order) for a copy of the helpful book, RHYMING DICTIONARY.

It's understood that if I am not satisfied with it after a three-day examination, I can return the book and get my money back at once.

Name Street.....

Town State.....

and that company which offers optimistic sympathy.

Even a little flattery will not hurt a writer. They presuppose their own flattery—or they would never have entered the profession. So, instead of another's flattery arousing vanity, it only serves to substantiate their own former knowledge on the subject of their ability.

Leaving aside levity, is this courting of

environment best suited to individual progress, not an important consideration for the would-be writer? You know the people who seem to inspire you most, the folks who seem to like you most, and the friends who have the most confidence in you. Hunt them out. An hour a day with them and their environment will be of far more value to you than the same time spent with your Thesaurus.

THE WRITER'S MARKET

All up-to-date and accurate information regarding suspended or discontinued publications, the needs of various publications and publishing houses as stated in communications from editors and announcement of prize contests in any way involving the literary profession will be found in this column.

Prize Contests

Watson Medicine Co., Yuma, N. C., will award a prize of \$5.00 to the person who will write the most words out of the following line: IRON-PEP HOME TREATMENT. Number your words as you list them down, and send them in to us on or before August 31, 1922. Send dime for registration expenses with your list of words. You may win the prize. Try it.

In the course of your summer outings you will visit new towns and cities, you will see new sights, and you will undoubtedly run across one or more scientific or mechanical achievements that will interest readers of *Popular Science Monthly*, 225 West 39th St., New York City. Interesting photographs of new inventions, engineering triumphs, or personal adventure win \$50 in prizes each month. Send your photographs, and if they are sufficiently newsy and instructive, they will be paid for at regular rates, even if they fail to win a prize.

True Confessions, Robbinsdale, Minn., is offering \$5,000 Short Story Contest! This contest is to close October 1, 1922, and is as follows: For distinctively interesting based-on-fact stories of 1,000 to 10,000 words, \$1,000 is the Grand Prize; \$300, second; \$200, third; ten prizes of \$100 each; twenty-five of \$50 each; and fifty of \$25 each. Suggestions: Confessions of a Magdalene, Confessions of a Jimmy Valentine, Confessions of a Maniac, Confessions of a Dope Fiend, Confessions of Faithless Love, Confessions of Hate. All stories must be unusual. *True Confessions* will not consider cut and dried fiction. They will take their readers into the inner chambers of real life. Unless otherwise requested, writers' names will not be published. All manuscripts not prize winners will be purchased at space rates upon acceptance. Manuscripts should be addressed to W. H. Fawcett, Editor.

Motor, 119 West 40th St., New York City, offers a first prize of \$15, a second prize of \$10, and a third prize of \$5, for the three best photographs, submitted each month. The only condition being that the photographs are not pub-

lished elsewhere. For all other photos used *Motor* will pay space rates.

Prize Contests Still Open

Contemporary Verse, Logan P. O., Philadelphia, Pa., is offering the following prizes: The special Gene Stratton-Porter prize of \$50, five first prizes of \$40 each, and five second prizes of \$20 each to the poets whose work in the magazine during 1922 shall be deemed most worthy. The judges will be Grace Hazard Conkling, Witter Bynner, and Professor William Lyon Phelps. They are also offering the Galahad Sonnet prize of \$25 for the best sonnet in the Elizabethan form. Judges: Joseph Andrew Galahad, David Morton, and John French Wilson.

Twelve pairs of E. Busch Binoculars are offered as prizes for the best hunting stories for 1922. For the best hunting story received before the 25th day of each month during 1922, a pair of genuine E. Busch Binoculars will be awarded by the editor of *National Sportsman Magazine*. This prize offer is made through the generosity of Dietzen, Inc., of New York, who have set aside twelve pairs of these famous binoculars, with the idea of encouraging *National Sportsman* readers to let their fellow sportsmen know about their successful hunting trips. The editors will be the sole judges of the contest, and there are no conditions except that stories illustrated with photographs, and not over 1,500 words in length are preferred. In these prize stories, it is not necessary to mention binoculars; they prefer to have the name left out. Mark your story plainly, "Binocular Prize Contest," *National Sportsman*, 221 Columbus Ave., Boston, Mass.

Judge, 627 West 43rd St., New York, pays \$10.00 weekly for the best story, and \$5.00 for the second best. All others at regular rates. Original, unpublished, short, humorous stories only are wanted.

The American Magazine, 381 Fourth Ave., New York City, has each month a prize contest—for the best letter of not over 400 words. Prizes,

An Important Book for Every Writer

THE NEW

1001 Places to Sell Manuscripts

(1922 EDITION) NOW READY

PRICE, - - - \$2.50

Compiled by James Knapp Reeve and Agnes M. Reeve.

The one great desk book for every writer who would keep fully informed regarding the market for manuscripts of every description. For twenty years recognized as the standard guide to the market for all classes of literary material. No writer who is offering manuscripts for publication can afford to do without it. A single new market opened to you—a single sale of your least important manuscript—will more than repay its cost. It will help writers to sell more manuscripts. It brings to the writer's finger tips the pertinent, exact information about markets for short stories, articles, essays, photoplays, post-card sentiments and mottoes, vaudeville sketches, plays, photographs, ideas, songs, humor—anything that is good prose or verse—that will enable him to market his material to advantage. "1001 Places to Sell Manuscripts" is the great How to Sell, What to Sell, and Where to Sell guide for all writers. Many changes in the publishing world have occurred in the past year—some periodicals have departed this life—many more have been born. This new edition tells you of these changes.

Special attention has been given to listing markets for verse. More than 100 publications are named, that use poetry. More than 200 markets for short fiction are named, and their requirements specifically shown. Special articles upon Verse writing, and Trade Press work. A very full list of Trade Journals and their needs is given. Departments explaining Juvenile, Religious, and Agricultural markets. Book Publishers. House organs. Photoplay Producers.

Order today, while the lists are new.

Catalogue of 25 other helpful books for writers sent on request.

*JAMES KNAPP REEVE, Publisher, Franklin, Ohio.

THE EDITOR LITERARY BUREAU

Criticism and Revision of Manuscripts

For more than twenty years this organization has been helping writers to perfect and to make salable their work. It was begun by Mr. James Knapp Reeve, who for more than half this period had it under his direct control. Mr. Reeve has now resumed this work and will give it his exclusive attention, and all manuscripts submitted will be read and advised upon by himself personally.

Mr. Reeve has for many years been engaged in various branches of literary work—as writer of fiction and miscellaneous articles for magazines which have had cumulative effect in giving a very full understanding of editorial needs and requirements. This experience can be applied to your own needs.

The charge for Reading, Criticism and Advice regarding sale is as follows:

1000 words or less.....\$.75	Words over 5000, in one manuscript, 50 cents for each additional 1000. Special rates for book manuscripts of more than 20,000 words, and for verse. Send for full explanatory circular.
1000 to 2000 words..... 1.25	
2000 to 3000 words..... 2.00	
3000 to 4000 words..... 2.60	
4000 to 5000 words..... 3.20	

Address: *JAMES KNAPP REEVE, Franklin, Ohio.

*Founder and former editor of The Editor.

\$20.00, \$10.00 and \$5.00. Subject changes each month. Contest closes the 20th of the month.

The Home Workshop, Popular Science Monthly, 225 West 39th St., New York, is offering two prizes for the best new ideas sent to the Home Workshop Department each month. Seventy-five dollars will be awarded every month to the authors of the two best articles appearing in this department. The first prize is \$50.00, the second \$25.00. Every article submitted will be considered as a possible prize-winner. Those which do not win prizes may be purchased at space rates. The prizes will be awarded upon publication, and the check will be mailed to the winner the same month.

The prize-winning articles may be long—but not over 1,000 words—or they may be very short. The idea, device, or machine described must be practical and ingenious; it must fill an actual need in the home, office or shop.

For the best story of 1,600 words or less, published each quarter, *The Black Cat*, Book Hill, Highland Falls, N. Y., will pay \$25.00; this award to be in addition to the amount originally paid for the story.

With the April issue, the *Hay Rake Magazine*, Garland, Pa., a pocket size, humorous and philosophical monthly, began a \$100.00 prize contest which will run twelve months. Stories should be of a humorous or philosophical nature, with a rural atmosphere and should not exceed seven hundred words. A year's subscription to the magazine at \$2.00 must accompany manuscript. No manuscript will be returned.

Forbes Magazine, 120 Fifth Ave., New York, offers a prize of \$5.00 every two weeks for the best funny story, and \$1.00 for each story used. Very short stories or anecdotes with a business flavor preferred.

The Student Writer, 1835 Champa St., Denver, Colo., offers monthly prizes of \$5.00, \$3.00 and \$2.00 for the best developments of an uncompleted plot outline. A new problem or "wit sharpener" is published in each issue. Although the *Student Writer* is a writer's magazine, contestants who are not writers may win some of the thirty-six prizes awarded within the year. Details furnished upon request.

The Boston Daily Advertiser, 309 Washington St., Boston 8, Mass., is running the following prize contest:

Every week six prizes are awarded to the six best poems, one of \$25, and five of \$5. The winners are announced every Monday morning, and one of the prize poems is printed daily the following week. Additional poems, adjudged worthy of honorable mention also are printed daily.

This contest is open to all the *Advertiser* readers. Poems must be not more than twelve lines, must be original, and none can be returned. All decisions of the Poem Editor are final.

Four hundred and fifty (\$450) dollars is to be awarded by *I Confess* for stories. Beginning with this issue, the editor will give a special prize of \$25 to the writer whose story in each issue she

regards as best. The length should be 1,000 to 3,000 words. This amount will be paid in addition to the check paying for story at regular rates. Any writer can send as many as he wishes. Further, Publishers' Christmas money prize of \$100 will be paid just before December 25th, for the best story appearing in this magazine between the dates of June 16th and December 15th. As this prize will be awarded by the publishers, entirely independent of the editor's opinion, there is a possibility of your story winning two prizes. Or, again, the \$100 prize may go to a story that the editor did not regard as worthy of the \$25 prize. The kind of stories that *I Confess* wants are personal experiences, told in simple language, having the ring of truth. Every unaccepted manuscript will be returned, if accompanied by stamped addressed envelope. Address your story to The Contest Editor, Room 1515, 46 West Twenty-fourth St., New York City.

General and Fiction Publications

CONTINENT, 509 S. Wabash Ave., Chicago, Ill. Editor, Nolan R. Best. "We use occasional travel articles with pictures; stories about people doing exceptional altruistic work; fiction of about 2,000 words in length, and children's stories. We also use some verse."

ELECTRIC RAILWAY JOURNAL, 10th Ave., at 36th St., New York City. Editor, H. W. Blake. "This is a highly technical paper except for a few news pages. Editors are constantly in the field gathering news at first hand, each man writing about his own specialty." The rates of payment are \$5.00 and \$7.50 a thousand words, which is made on publication, in the very few cases where they go outside of their own organization.

FASHIONABLE DRESS, 250 Fourth Ave., New York City. Editor, Frances L. Scher. "We use feature articles of interest to women of culture. High class and authentic beauty articles—smart and original entertainment articles. Always interested in getting in touch with 'clever' writers." Manuscripts are reported on within thirty days, and payment is made on publication.

HOME BREW, 1128 Bedford Ave., Brooklyn, N. Y. Editors, Mrs. and Mr. George Jahan Houtain. "We use pithy, snappy, zippy manuscripts for those who read as they run. Compensation is nominal, \$1.00 per printed page. We prefer original cartoons." Payment is made on publication, and reported on within one week.

THE INDUSTRIAL DIGEST, 25 West 45th St., New York City. Editor, Prentice Winchell. "We use articles and photographs of a strictly industrial nature." Manuscripts are reported on within a week, and payment is made on publication. An average rate of \$10.00 a page for articles is paid, and \$3 to \$4 for photographs.

THE NEW STORY MAGAZINE, 401 Christie Bldg., Duluth, Minn. Editor, David M. Schwartz. "We want stories of action, from 2,000 to 6,000 words in length. No florid fiction or worn-out plots will be considered. We want humorous articles, as well as special material for the general

"Packed with Sound Advice and Practical Information"

THAT is the verdict of George B. Jenkins, Jr., after examining The "Ideal" Course in Short Story Writing. Mr. Jenkins has given his unqualified indorsement to this most helpful course of instruction for those interested in writing the short story. His letter, which is reproduced herewith, will readily convince you of the sincerity with which he has praised the "Ideal" Course.

Mr. Jenkins is a successful writer and as such is a competent judge of what is helpful for the aspiring writer. He has contributed verse, short stories, one-act plays and novelettes to the leading fiction magazines, and his work is eagerly sought by a long list of readers.

REGRETS THAT IT WAS NOT WRITTEN YEARS AGO.

Had this course of lessons been available years ago, Mr. Jenkins would have avoided many blunders. We have his word for it. What a hint there is in that statement for aspiring writers! True it is, that beginning writers today have a much better chance than those who began years ago. They can profit by the experience of those who have gone before and through a little diligent study learn those things that former writers had to get through practice requiring years of unceasing effort. Every writer must be a beginner at one time, but those who begin with the "Ideal" Course as a guide can reduce the apprentice period to a minimum.

WHAT IT IS.

The "Ideal" Course in Short Story Writing is a complete set of lessons taking up every phase of this branch of writing. These lessons have been most painstakingly prepared, great care having been taken to see that no detail was omitted. At the same time they were so condensed and arranged as to make them clear and concise without being cumbersome or bulky. Each subject is thoroughly treated, but in such language as will be readily understandable to those entirely without experience, as well as to those who have already had some practice.

LESSON FIVE.

Mr. Jenkins remarks especially on Lesson Five. The subject of this lesson is "The Importance of Good Titles and Proper Handling of Notes." It is a thorough discussion of the effect of a good title or bad title upon a story, with many suggestions as to the methods of selecting your titles. Much information on the how and why of note-taking is also given. Note-taking is a most valuable asset to good writing, and the information in this chapter means much to the aspiring writer.

This, however, is but one lesson in twenty-five, every one of which takes up some subject of vital importance to the writer. Lesson One takes up "The First Essential in

MR. JENKINS WRITES:

"I have just finished reading 'The Ideal Course' in Short Story Writing' and found it packed with sound advice and practical information, and written in so fascinating a style that studying it will be a pleasure, and not a tiresome task.

"I shall never cease to regret that it was not written years ago. If it had only come into my possession when I first started writing fiction, I would not have made the stupid blunders, the asinine mistakes, that marred my stories and made them race homeward from editorial offices.

"Obviously, the Course is the result of many hours of labor, much research, and a vast amount of analysis. Yet the information it contains is presented with great skill and uncommon charm.

"Nowhere else have I seen such a complete and comprehensive presentation of the fundamental principles of fiction writing. I particularly recommend Lesson 5 to the beginning writer as a veritable gold-mine of inspirational material."

GEORGE B. JENKINS, Jr.

Mr. Jenkins is a contributor of verse, short stories, one act plays and novelettes to Smart Set, Ainslees, Black Mask, Live Stories, Follies, Judge, Saucy Stories, Snappy Stories and various newspapers.

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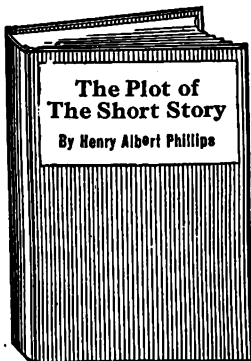
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THE SONG EDITOR'S ANSWERS

(Continued from page 39)

sideration your obvious attempt to rhyme "saw-horse" with "woodpile." However, lest I seem unduly hasty, let us pause in our deliberations and assume that you are an exponent of Free Verse. 'Tis done. Now then, in re the subject chosen. "The Family Woodpile" is well within the ken of the dear "peepul" I unhesitatingly admit, but it won't do. You can sing the praises of "Mother," or some other happy incident of youth with some chance of creating a bank balance, but to sing the praises of "The Family Woodpile" is prone to create animosities thereof in the breasts of cer-

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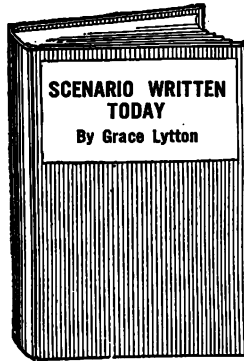
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tain languidly inclined youths of the period; and methinks, many males of the species, now grown to man's estate, may envision, by reason of the title, certain recollections of boyhood's happy days when the only blot upon the horizon of pleasure was caused by the daily enactment of the leading role in that tender little drama entitled "Love's Labor Lost" upon "The Family Woodpile." Yes, it's a poor song subject.

Mrs. F. E., Saginaw.—Unfortunately you also have succumbed to a "Jesse James Music Co." proposition. Yes, you own the song and can request them to return it. They undoubtedly will, for, having received as much money from you as they can possibly hope to secure, they have no further interest in the song. To secure the return of the money expended, however, is a vastly different matter inasmuch as you signed a contract and said contract is "within the law." This is the simplest of schemes—albeit a gold-mine for the operator—and it is remarkable that so many writers are "roped in." Absolutely all the "work" done by the operator is to present his plan and bank the cash results. He does not put himself to the slightest inconvenience in behalf of you or your song, merely taking five or ten dollars for the privilege of "listing" the song and "agreeing to publish when sufficient orders are received to warrant publication." As a matter of fact, there is nothing to the "listing" business, and so far as the "agreement" is concerned it is simon-pure bunk. The operator is safe because the contract stipulates that a certain number of advance orders must be obtained BEFORE he is obliged to publish at his expense. However, this is reversing the established order of procedure for songs must FIRST be published to obtain orders and not AFTER.

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D. T., Richmond.—Unfortunately your remarks are too true, it is disastrous to trust too much in advertisements of composers, etc. No one denies that the music world is badly infested with a horde of fake composers, fake publishers, fake this and that that are constantly enriching themselves at the expense of trusting songwriters, who, unfortunately, are led astray by misleading advertisements, etc. Many composers are seeking business on the strength of their past successes. This doesn't mean a thing. The lyric writer isn't interested in past performances, what he desires is future performance, and some assurance that the composer will earnestly endeavor to serve the

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Mrs. J. V. R., Arion.—Your verses are absolutely good! Your rhymes, and particularly your double rhymes, are excellent and if you could recast the chorus on a par with the verses you would have a very good poem. As it now stands it doesn't seem finished.

A. N. Mc., Bolton.—I cannot suggest any particular method of reaching vaudeville people personally unless it is to follow up their route via the *Billboard* magazine. Undoubtedly you could secure definite information along this line by addressing the *Billboard* at Cincinnati, Ohio. At the present time there is no market for the style of song you mention.

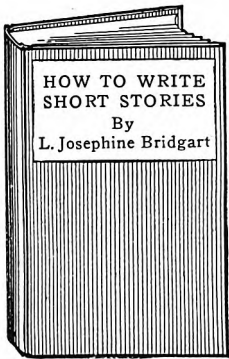
C. S. F., Little Rock.—It will depend upon the individual himself. He may be able to prepare the harmonization and in that case a simple lead-sheet of the words and melody would suffice. For all-around purposes it is well to have a complete arrangement; that is, words, melody and a harmonization of the melody which, in its entirety is called a full musical score. The author does not usually supply the orchestrations.

C. L., Blaine.—Unfortunately I cannot suggest a market for song poems, and particularly your poem. It hasn't a great deal of merit, and consequently I believe all the precautions you are taking to prevent "thieves from stealing it" are unwarranted. It isn't the sort they steal. Don't let any so-called composer or fake publisher entice you into spending actual money on this poem. You can only lose.

Mrs. M. K. M., Chevy Chase.—Would suggest that William Kuebler, Montgomery, Ohio, is an excellent copyist and I dare say would undoubtedly serve you to your complete satisfaction. There are various so-called "literary bureaus" that advertise to perform the service you mention but former patrons are so dissatisfied with their "experiences" with them that I cannot recommend them. The detailed information requested in questions 1 and 3, and the service hereof, to the best of my knowledge, is obtained only through the Song Author's Mutual League.

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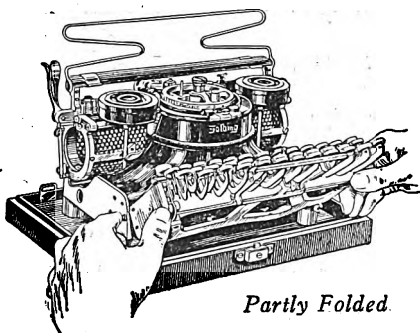
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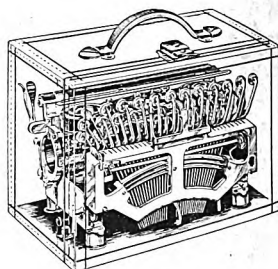
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HAMILTON THOMPSON,
Editor.

Fox Film Corporation,
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Irving Bacheller

IRVING BACHELLER in reality needs no introduction to the general public, for he is well known through his work as a lecturer, newspaper man, and novelist.

Born in Pierpont, New York, in 1859, Mr. Bacheller was educated in Canton Academy and St. Lawrence College, where he gained many degrees. In 1910 Middlebury college conferred the degree of Doctor of Literature upon him. Mr. Bacheller has been connected with the press in New York for many years, and until recently was one of the editors of the *World*.

Among his many published books are "The Master of Silence"; "The Still House of O'Darrow"; "D'ri and I"; "Darrow of the Blessed Isles"; "Silas Strong"; "The Master"; "Cricket Herron"; "Keeping Up With Lizzie"; "The Light in the Clearing"; "Keeping Up With William"; "Man for the Ages," and others.

Mr. Bacheller's latest work, "In the Days of Poor Richard," is promised by Bobbs-Merrill Company for early fall. This is a story of Revolutionary days, featuring Washington, Franklin, and others among the founders of our nation. It is his first novel since his Lincoln story, "The Man for the Ages."



THE WRITER'S DIGEST

FORMERLY "SUCCESSFUL WRITING"

A MONTHLY JOURNAL ON WRITING PHOTOPLAYS, SHORT
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VOLUME II.

AUGUST, 1922.

NUMBER 9.

MAKING EXPERIENCE PUT YOUR STUFF ACROSS

How Arthur Lockwood Broke into the Fiction Writing Game.

BY ARTHUR LEEDS.

"EXPERIENCE," said Benjamin Disraeli, "is the child of thought, and thought is the child of action. We cannot learn men from books." In "getting off" which same pithy statement, the great Jew whose foresight and knowledge of men and events made it possible for Great Britain to gain possession of the most important "ditch" that was ever dug in the Old World, laid down a rule for writers that simply cannot be beaten.

Every writer *about* writing has had something to say upon the subject of going outside your library in the hunt for story material. Without seeking to deny that an enormous amount of plot material *can* come from reading, they all urge the necessity for just as much "getting about the world" as it is possible. On the other hand, it has been pointed out quite truthfully that romance and adventure are to be found everywhere—even as O. Henry found them in any city block, and as countless writers have come upon them in this or that country, village, mining camp, or "cow town."

But, although George Allan England and H. Bedford-Jones both agree that much help may be gained *via* the "laboratory method" for running down ideas, local color, etc., for their stories (in spite of their widely different methods "laboratory"), both these authors—as must be apparent from a reading of their stories—believe in "going after" inspiration through traveling,

"knocking about," "seeing life," in just as many different quarters of the civilized and uncivilized world as they can reach.

And in this little sketch I wish to introduce to WRITER'S DIGEST readers another literary craftsman of the same breed.

Arthur Lockwood doesn't wish to be known as an "author." He hates the word almost as much as does our mutual friend, Maxwell Smith—whose name, like Lockwood's, carries a lot of weight with readers of *People's Story Magazine*. Then men who sail the seven seas, who are blown about by the winds that tramp the earth, are just *writers*. If, by writing sincerely, thinking clearly, and breathing into their characters the breath of life they succeed in producing literature, and if readers and critics choose to refer to them as "authors" and "literary craftsmen" (as I have just done) they are content to let it go at that—and to keep right on *writing* the very best stuff they can produce.

That being *that*, let's carry on. Arthur Lockwood was born in Aurora, Ill., in 1894. He is 100 per cent American, on both his father's and mother's side, for many generations back. His father, a harness maker by trade, moved to New York state when Arthur was six years of age. As a boy, he had the usual public school routine of the three R's until he was thirteen. He then started to serve as an apprentice in civil engineering, but—*wanderlust* developing early—he broke away from that job after

a two-year term. After that, he worked for longer or shorter terms as a farm laborer, sailor, brick factory laborer, and in furniture factories, foundries, and pattern shops until he was eighteen, when he procured a job as reporter on the Medina (N. Y.) *Daily Journal*, at the princely salary of five dollars per week.

Then came what proved to be a most important move, if only because it led to the formation of a friendship that (I really believe) has done more to spur Lockwood on to writing the good stuff he is now producing, than did any other single event of his more or less "checkered" career.

He threw up the job in Medina, and went to Buffalo, where he connected with a meal-ticket as a cub reporter on the *Courier*. The city editor at that time was our friend Maxwell Smith. Lockwood declares that Smith is—or was—one of the greatest reporters and all-around newspaper man that ever lived. (I'll take his word for it if Smith's newspaper writing was even half as good as the fiction he is now doing for *People's*, the *Post*, and other first-class magazines.) At any rate, these two regular fellows "got together," and Lockwood went on gaining experience in newspaper work and steadily improving a literary—I mean, a "writing" style that—I am told—was always crisply humorous when humor was at all in order. At nineteen he was writing editorials on the *Courier*.

Subsequently he worked for longer or shorter intervals on the Buffalo *Times* and *Enquirer*, the Schenectady *Gazette*, and a couple of Rochester papers.

About this time, Hohenzollern & Co. cut loose with their long-matured scheme for "world power or downfall." Lockwood mixed his newspaper activities with various kinds of war work—which is to say with active propaganda for the allied cause—and just as soon as it seemed reasonably certain that America was bound to get into the "show," he enlisted in the Eleventh Division, Naval Militia, N. Y. In December of 1917 he was appointed to Pelham Bay Officers' School.

That winter he spent at sea, as a cadet; the early spring was spent at school, and he graduated in May, 1918, with an ensign's commission.

Lockwood next served as assistant gunnery officer on the U. S. S. *Louisville*, which, during the summer of 1918 was carrying troops to Europe. In the early fall he was shifted to the position of senior

gunnery officer on the U. S. S. *Clare*, carrying explosives to France. He takes it good naturedly when I tell him that he'll never be nearer Heaven than he was on those trips on the *Clare*.

They used to fill the vessel's hold with picric acid, "T. N. T.," and that little-talked-about "Explosive 'D,'" this last being labeled, by those who knew its capabilities, "Concentrated essence of Hell." This boxed and casked Inferno was topped off with a good deck load of poison gas.

While in New York, between trips, Lockwood "hung out with" his old pal, Maxwell Smith, who was then on a metropolitan newspaper. While on the *Clare*, he was promoted to the position of Lieutenant—which commission he still holds in the Naval Reserve.

After the armistice, Lockwood came back to Manhattan Island and worked on the *American*, the Associated Press New York Bureau, and—something quite new for him, though he delivered the goods to the satisfaction of all concerned—the *Garment News*. He was associated with Mr. Hoover's and other press-agent bureaus. He found it impossible to stick on any one newspaper job for long—used to get tired, he's said, of "chasing Nicky Arnstein, Dr. Grant, influenza epidemics, and the like."

One day, down around the waterfront, he met his old skipper of the *Clare*. They started in to talk over old times. Lockwood at that time was doing newspaper work on the *Sun*. The *Clare's* captain accused him of trying to turn a perfectly good sailor back into a landlubber. "Go get a mate's license," he urged Lockwood, "and ship with me again." "You're on!" promptly responded the restless subject of this sketch; "I'd bunk with a 'herring choker' to be back on the briny." Forthwith he took his examination for a mate's license, and got an unlimited ocean ticket entitling the bearer to steer any kind of a "sea wagon" to any port of the world. He spent the next year on the ocean, picking up story material at Porto Rico and Danzig, Stockholm, Naples, and Liverpool. In Danzig he invested three dollars in a violin that was subsequently appraised at over \$300—upon which instrument Maxwell Smith's son is now disturbing the night air of Yonkers, while his father is writing mystery yarns that keep readers throughout the country awake from another cause. Lockwood once mentioned casually that

champagne in Danzig was selling for from seventy-five cents to a dollar a quart. All together, boys! "I wish I was in Danzig!"

On one trip to Danzig he got into a jam with the skipper—could it have been as a result of the seventy-five cent "hang-over" from the stay ashore?—there?—and was handed three days in his room for insubordination. Lockwood characterizes that as an "extra wild voyage." They had twenty-seven stowaways when they left Germany. "Merry blazes" was raised during the whole trip; there were robberies, a mutiny, a murder, and daily free fights. "A pleasant time was had by all."

But Arthur was getting "fed up" with his once-beloved ocean. He came ashore in the fall of 1920 "disgusted with the sea." He comes up to my office now, stretches out in the morris chair that is supposed to be reserved for people with editorial connections, and sighs for the "good old days" aboard the lugger. 'Tis a way some guys have!

Next, he got a job as press agent on the staff of Herbert Hoover's European Relief Fund, and worked at that until the spring of last year. All last summer—according to his own story—he "just loafed." But I know that he wrote and sold a couple of vaudeville playlets which are still bringing in a regular weekly royalty, and sold fiction to more than one magazine that favors "mystery" romances.

It was in the fall of last year that Maxwell Smith tipped Lockwood off that he would be working in an uncrowded field—and one in which his work in the past had shown that he easily and quickly might "make good"—if he went in for writing sea stories. Lockwood seized on the suggestion, but at first tried to write only straight romances of the ocean. While many writers would have been satisfied with the results, Lockwood held that they were "not so good." Again Smith made a suggestion: "Write humorous sea stories." Lockwood went to it—hammer and tongs. He offered the first one to *People's*. The editors liked it and asked for more. In due time evidence came to hand that the readers liked it, also. Lockwood had struck a profitable fictional medium, and one, moreover, that appealed to him—once he'd settled himself to it. He kept himself busy all winter writing fiction, and some verse, for *People's*. And he's still doing it, though shortly he plans to

begin producing humorous "book-lengths" with a background of ships and sailor men.

Three things you'll find in all his work. First, he has genuinely humorous situations, some of which are "far-fetched" only to certain readers whose knowledge of the sea and its people is entirely limited to what they read. There are few Lockwood story situations which Arthur has not either actually witnessed in his roaming career or which are perfectly "true to" and possible in the life he knows so well. Again, he is a stickler for correct and interesting local color, whether at sea or ashore in any part of the world. One of his funny yarns, "The Herring Choker" (which after its publication in *People's* was "swiped" bodily by the *Montreal Standard*—probably because of its character of a supposed "herring choker" or Nova Scotia seaman), was laid in Rochefort-sur-mer, the home of Pierre Loti. It is a quickly sketched, but correct and interesting picture of the home of the French literary master. As Lockwood has said, most American sailors know nothing and care less about the town's being Loti's home, but every one of them knows the exact location of the roller-skating rink described in the story. Then, in the third place, swift action is an ingredient of every story that this author (I said *author*; if he doesn't like it, he can go hang!) writes.

Some of Lockwood's better known stories (mostly published in *People's*) are "The Herring Choker," "Prunes," "Mob Psychology," "The Wages of Gin," "The Sea-going Lady," "The Natural Anthem," "Simple Signals," "By Guess and by God," "The Harder They Fall," "The Jinks' Night Off," and "The Thief Catchers." Among his poems of the sea are "Old Hawk," "Sirens Old and Sirens New," and "A South Sea Suit."

This, then, is an unadorned sketch of the career to date of one man who was born with an inherited wanderlust, who was always ready to "rough it" and take what came to him, and who—his creative faculty roused by the experiences and colorful incidents of the Great War—turned to fiction as a natural means of expression. He declares that he is lazy and that he hates to write, but write he does, and regularly. Furthermore (and touching what I said in opening), he is firm in his belief that, no matter how much "knocking about" a writer has done, no matter how familiar he

may be with the world and its people, he can—and he should—go on adding to his mental equipment by an intensive study of the printed page—everything from other people's fiction to history, science and classical literature.

With such a view-point, backed up by his experiences afloat and ashore in so many different parts of the world, it seems to me that a man *must* go on producing

better and better work all the time, and become, eventually, not only a "regular" author, but a producer of sure-enough literature. Other "young writers" (and that is the way Lockwood refers to himself) should profit from a study of the stuff he is steadily putting across. Anyone can learn something from a study of the masters. It is no less important to be able to learn from a study of the writing methods of the really successful beginners.

HOW COMMON BUSINESS SENSE AIDS THE WRITER

*One of a series of Articles on the business side of writing
especially prepared for the readers of the Writer's Digest.*

*By L. Josephine Bridgart.
Writer and Critic.*

IF you are a business man and are handed the card of some person you have never seen and asked to give him a few minutes of your time and you go to the room where callers wait and find two men you instantly know which one you prefer to talk to. Without consciously thinking about the matter you are annoyed when the carefully dressed, bright-faced fellow keeps his seat and the slouchy man with a spot on his collar comes forward to meet you. Moreover, if you accost the carefully dressed caller and he replies with a smile that is courteous rather than familiar that he is waiting for Mr. Somebody Else, your sense of preference deepens, even before the slouchy man has shown his bad breeding by talking too loudly or making a suggestion which should have been left to you or disgusted you by his obsequiousness.

When a manuscript goes seeking an interview it should be correct in appearance and its manner of presenting itself. It is discourteous to send out a manuscript that is soiled or which has been corrected until it is hard to follow. It is bad taste to tell the editor about your family affairs when you are submitting a manuscript for sale. It is bad manners to suggest that your article or poem or story is better than anything he has yet published. It is not good business sense to be discourteous, whether you are trying to sell an automobile or a manuscript.

It was once my task to see that the manuscripts rejected by a certain magazine were

returned to their owners. Those that were beautifully clean, folded just right to fit their return envelopes and slipped into the slot of the mail chute without protest always left my hands with regret while those that were untidy or awkward to handle were disposed of with a sigh of relief. I dare say the editors who read them as well as handled them shared my feelings. Indeed, I once heard an editor say that manuscript readers were only human and could not help being attracted or repelled by a manuscript because of its appearance. Yet despite the fact that article after article and chapter after chapter has been written, explaining just how to prepare manuscripts for publication, there are still writers who roll their manuscripts, use note-books that are awkward to handle and heavy to hold, send return envelopes that could not possibly contain the manuscripts they accompany or in some other way cause unnecessary trouble in the editorial office.

I have examined manuscripts filled with small errors which the writers frankly acknowledged and half promised to eliminate when they had more time. These manuscripts had evidently been interviewing editors just as they reached me. How long would it take you to send back a filing-cabinet that was delivered to you with the wood unpolished? How long would you employ a dress-maker who sent your gowns home with the bastings still in and the seams unpressed?

It is not good business sense (1) to make your manuscript into a package so thin and flat that it is liable to be bent or broken in the mails; (2) expect the editor to pay postage before he can secure your manuscript from the post office; (3) fasten a stamp to your manuscript when you know a detached stamp leaves a soiled spot behind it and is awkward to use again; (4) use paper which will tire the editor's eyes and make him anxious to lay your manuscript aside; (5) ask the editor to provide you with a return envelope; (6) expect the editor to do some of the work which you hope to induce him to pay you for doing.

The courteous, business-like manuscript appears before the editor, correct, clean and fresh and with just a brief note, stating that it is offered for publication at the editor's regular rates, with once in a while some such addition as the following:

"As my story involves a knowledge of engineering, I had it read by my friend, Professor A. T. Smythe, of the _____ School of Mines. He permits me to use his name in connection with the statement that the story is correct and plausible, considered from the engineer's point of view."

"I lived in Norway for ten years and know the peasant life there."

"As I make some rather startling statements in regard to the cruelty of certain well-known companies, you may wish a reference as to my reliability. I refer you to Mr. Alfred Thompson, of the S. P. C. A., in _____, who will be glad to vouch for me and my investigations."

"My name is doubtless unfamiliar to you. Until recently I have used the *nom de plume*, _____; I have been a contributor to _____ under this name for the past two years."

After you have begun to succeed the editor may write you kindly, interested letters, which warrant you in abandoning your formal tone in submitting further work, but it's good business sense to let the editor be the one to drop the bars.

A physician told me that he liked to place orders through a certain salesman because he knew enough not to waste a patron's time. "If I snap out, 'Nothing today!' he withdraws with only a courteous bow," the doctor explained. "He has sense enough to see I'm not cross, but just busy." I wish I could convince some of the new writers that it's not good business sense to waste the editor's time when submitting manuscripts for sale.

In marketing manuscripts let your attitude be that of the well-bred, well-trained salesman who believes in the thing he has to sell and who expects to sell it for no other

reason than that it is good of its kind and well adapted to the needs of the customer.

An editor told me that she dreaded Christmas time because her mail brought her so many pitiful letters. It is not good business sense to ask an editor to take your manuscript because you need money. If you intended to open a store you would not want to buy a certain property because the man who owned it needed the money he had invested in it. You would think it only fair that you be left free to select a building that was well heated and well lighted, convenient to the patrons you hoped to hold or to win, in all respects adapted to your business. You haven't a great deal of patience with the robust young man who tries to sell you poor needles or carbon paper because he has "a sick wife and three small children at home." Would you really want the editor to accept an article or story or poem of yours just because he felt sorry for you? If so, you are not an artist and not a workman entitled to the respect of your fellows. You are rather a beggar, ashamed to confess that you are a beggar and hiding under the garb of an honest toiler.

In my correspondence with new writers I have been struck by the fact that a great many of them are not interested in the question of how to write what will sell. They want to know how they can sell what they write.

"I know my manuscript is still faulty," writes one, "but I've worked on it until I'm sick of it. Can't you help me to sell it just as it is?"

"I know there isn't much demand for this kind of thing," says another, "but I do love to dabble in psychology! Don't you know of some magazine that could use my manuscript?"

"I know these sketches are not exactly what the editors are looking for," admits a third; "they were written for a club to which I belong. But I'd like to sell them if I could."

The successful farmer doesn't take his one-pound chickens to market because he's tired of fussing with the scrawny little things. He doesn't raise sun-flowers because they please his aesthetic taste and then expect to sell them. He doesn't cover his fences with sweet-smelling wild grapevines and then as an after-thought try to sell the grapes. Except in his kitchen-garden, where he grows what he likes, or what his wife likes, he raises that which the green-grocers and housewives who are his customers have shown themselves willing to buy. He doesn't raise pigs because he likes pigs, but because pigs will sell and

bring in a good return for the time and money invested in them.

It is not good business sense to offer for sale that which is inferior or which has not yet matured. It is not good business sense to offer for sale that for which there is no demand, unless, of course, your product is so excellent and so tempting that it creates its own demand. It is not good business sense to offer as a specimen of your wares a product which just happened to grow in your garden or your brain or which was produced for some entirely different purpose than satisfying the demands of the market.

A study of two or three copies or even of one copy of a magazine will give you a very fair idea of what the editor of that magazine is buying. A study of three or four magazines of the type you wish to please will give you a very fair idea of the kinds of manuscripts this type of magazine buys. If you like to write allegories, monologues, poems of from 200 to 2,000 lines, essays on such general and over-worked topics as "childhood" or "a mother's influence" there is no reason why you should not employ yourself in this way. But if the magazines you wish to please use only short stories, poems of from four to thirty-two lines and articles on current topics it is not good business sense to send them these manuscripts which it so pleased you to write.

As a good general rule it is best for the new writer to put his thoughts into one of three forms, into a short story, an article or a poem, taking care that no story runs over 5,000 words, no article over 3,500 words, and no poem over thirty-two lines. Until you have created a demand for your work it is wise to produce that for which there is the largest market. I believe that many a manuscript is returned to the author unread because the editor sees at a glance that, however good it may be, it is too long for his periodical or is in a form which is excluded by his policy.

As a second rule I suggest: Be guided by your temperament, your training and your experience of life. I once saw an editor fling down a manuscript with the exclamation: "I wonder why people who have never been to New York will persist in laying their scenes there! 'The Metropolitan Opera House was crowded to the doors!' I hadn't read a page before I knew that girl had never been inside the Metropolitan

Opera House in her life." Life in the little hamlet or village you know so well may have far more charm for the New York reader than the rush and rivalry of a big city. The city, which you do not know, appeals to you because you do not know it. The village, which the city reader can never know as you do, may charm him for this very reason. At any rate you cannot succeed if you persist in depicting that which you yourself have never been in a position to appreciate.

My third rule follows naturally after the second: Be sincere. I have read manuscripts which showed plainly that they were written by beginners and yet they were so sincere, so conscientious in presenting what the writers believed to be the truth, so free from the affectation of discussing that which the writers admired but did not know that they awakened both respect and confidence. And I have read others that affected me like an insincere compliment or a patch of rouge.

It is insincere to try and play upon the reader's sympathies by depicting sorrow which you have no reason to believe ever existed or could exist. For example, it seems to me insincere to show a virtuous and refined young woman who must choose between seeing her baby starve or going on the street and using what remains of her physical charm to attract some dissolute fellow with money in his pockets. Where are the Salvation Army stations? Where are the college settlements? Where are the kindly priests and clergymen who make a business of helping God's poor? Where, indeed are the generous poor themselves that such an outrage as this is necessary?

A nurse from one of the New York Settlement homes told me that she once went to a tenement to prepare a patient for transportation to the hospital and found the woman with absolutely no clothes fit to put on. The room in which she lay was so dark that they had to have a light, though it was only two o'clock in the afternoon. The neighbors were not much better off than the patient, but they eagerly ran to their own poor quarters and gathered up the best they had and soon the woman was in a clean night-dress with a decent dressing-gown about her.

"But she can't go without stockings," protested the nurse. "She must have something on her feet."

The women looked at one another. It was clear that no one had a whole pair of

stockings among her clean clothes. As the nurse pondered, one of the women suddenly sat down on the floor, took off her shoes and quickly stripped her feet of what was evidently the only pair of presentable stockings she had in the world.

That was real New York. Doesn't it sound as though a girl could get a bit of bread for herself and milk for her child without imperilling her soul? There is plenty of pathos about us without our manufacturing it, and plenty of humor and other story material. It is not good business sense to manufacture that which can be had by simply picking it up as it lies at your feet, especially when the natural product sells so much more readily and so much higher up than the manufactured.

My last rule is: Think occasionally of the individual editor and his desire to please the reading public as well as of yourself and your desire to sell your manuscripts. There are few men, I think, able to withstand the lure of being understood.

I once had an editorial position with a house that printed a technical magazine and published a few books in line with the magazine. We kept some sample copies in our outer office and took subscriptions and sold books there. I was intensely interested in the magazine and thought the books the best of their kind on the market. When patrons dropped into the office they very often told me a little about their work, and I showed them the books and explained the scope of the magazine. But selling books and taking subscriptions were not my particular duties and my superior complained that I spent too much time talking to patrons and banished me to a little office of my own in another building.

About six months later he said to me: "Do you know, we take in very little money at the office since you've been over here? I guess it pays to spend time talking to visitors after all!"

Now I hadn't had any experience in selling subscriptions and books and, indeed, had not tried to sell any. My success lay in the fact that I was able to get into sympathy with the people who came to the office and as at the same time I believed our books and magazines were just what they needed I was able to secure their subscriptions and sell them books. While I was talking to a patron I was more interested in him or her than in our publishing business.

If you can get into sympathy with the

editor's needs and difficulties and at the same time have something in your brain or your desk that could be of definite service to him, it will not be a very hard matter to induce him to buy your manuscripts. But the understanding is a necessity. The editor won't change his policy for you, no matter how he may rate your work. The best salesman can't sell a pipe-organ to a man who is getting ready to raise chickens or an incubator to a boy whose one hobby is collecting stamps.

"But must we think of nothing but sales?" asks the young writer with the serious eyes. "Must we throw away all our ideals because we want to make a success of writing?"

Sometimes, doubtless, an author has had to choose between his ideals and a sale, but doesn't our study of literature show us that it is the man who has refused to throw away his ideals who has won real success, whose work has stood the test of time and shifting fashions? Then, too, the chances are that if you are a person who would suffer in discarding your ideals and have not yet succeeded in producing a story not governed by an ideal you couldn't please the periodicals with any ideals, no matter how hard you tried.

If you are able to write what pleases the popular magazines and yet have the natural talent and cultured taste necessary to satisfy the best publications you are, judging you from a business viewpoint, a fortunate person. You can work your way from the lesser to the greater magazines and publishing houses in the same way that an intelligent, ambitious boy works from a clerkship to a partnership. But if you are so constituted or so environed that you can't turn out manuscripts suited to any but the best readers accept the condition cheerfully, remembering that success is no less sweet because it comes suddenly after long and patient effort instead of being won little by little with every passing day.

Whatever we do, or don't, let us not make the mistake of thinking that the present-day writers who are succeeding are succeeding because their standard is lower than ours or because they have thought only of fame or financial gain. It doesn't follow that because I don't like a book or think it harmful that it isn't likable or is pernicious. Because a man doesn't respect my ideal it

ODDITIES IN ENGLISH VERSE

By Robert Lee Straus, M. A.

Instructor of the University of Cincinnati.

(Continued from the July issue)

CHAIN VERSE connects consecutive lines by links of single words or phrases:

OUT OF SIGHT, OUT OF MIND.

The oft'ner seen, the more I lust,
The more I lust, the more I smart,
The more I smart, the more I trust,
The more I trust, the heavier heart,
The heavy heart breeds mine unrest,
Thy absence therefore I like best.

The rarer seen, the less in mind,
The less in mind, the lesser pain,
The lesser pain, less grief I find,
The lesser grief, the greater gain,
The greater gain, the merrier I,
Therefore I wish thy sight to fly.
—Barnaby Googe.

NERVE THY SOUL.

Nerve thy soul with doctrines noble,
Noble in the walks of time,
Time that leads to an eternal,
An eternal life sublime:
Life sublime in moral beauty,
Beauty that shall ever be;
Ever be to lure thee onward,
Onward to the fountain free:
Free to every earnest seeker,
Seeker for the fount of youth,
Youth exultant in its beauty,
Beauty of the living truth.
—Anonymous.

Lipograms are composed in various fashions:

(1) One vowel only may be used throughout:

THE APPROACH OF EVENING.

Idling, I sit in this mild twilight dim,
Whilst birds, in wild swift vigils, circling skim.
Light wings in sighing sink, till, rising bright,
Night's Virgin Pilgrim swims in vivid light.
—Anonymous.

(2) A certain letter may be omitted:

THE FATE OF NASSAN.

(E is omitted)

Bold Nassan quits his caravan,
A hazy mountain grot to scan;
Climbs jaggy rocks to spy his way,
Doth tax his sight, but far doth stray.

Not work of man, nor sport of child,
Finds Nassan in that mazy wild;
Lax grow his joints, limbs toil in vain—
Poor wight! why didst thou quit that plain?

Vainly for succour Nassan calls,
Know, Zillah, that thy Nassan falls;
But prowling wolf and fox may joy,
To quarry on thy Arab boy.
—Anonymous.

(3) All the letters of the alphabet may be included:

ALPHABET VERSE.

God gives the grazing ox his meat,
And quickly hears the sheep's low cry,
But man, who tastes his finest wheat,
Should joy to lift his praises high.
—Anonymous.

Cento or Mosaic Verse is made up of lines or passages taken from various poets:

I only knew she came and went Powell.
Like troutlets in a pool; Mood.
She was a phantom of delight Wordsworth.
And I was like a fool. Eastman.
—Anonymous.

WHATEVER IS, IS RIGHT.

Lives there a man with soul so dead
Who never to himself has said,
"Shoot folly as it flies?"
Oh! more than tears of blood can tell,
Are in that word, farewell, farewell!
'Tis folly to be wise.

And what is friendship but a name,
That boils on Etna's breast of flame?
Thus runs the world away.
Sweet is the ship that's under sail
To where yon taper cheers the vale,
With hospitable ray!

Drink to me only with thine eyes
Through cloudless climes and starry skies!
My native land, good night!
Adieu, adieu, my native shore;
'Tis Greece, but living Greece no more—
Whatever is, is right!
—Laman Blanchard.

Jesuitical or Equivocal Verse is capable of double interpretation by means of different readings. In the following example, the lines may be read consecutively or alternately: 1, 2, 3, 4; 1, 3, 5, 7; or 2, 4, 6, 8.

PANEGYRIC ON THE LADIES.

That man must lead a happy life
Who's free from matrimonial chains,
Who is directed by a wife
Is sure to suffer for his pains.

Adam could find no solid peace
When Eve was given for a mate;
Until he saw a woman's face
Adam was in a happy state.

In all the female race appear
Hypocrisy, deceit, and pride;
Truth, darling of a heart sincere,
In woman never did reside.

What tongue is able to unfold
The failings that in woman dwell?
The worth in woman we behold
Is almost imperceptible.

Confusion take the man, I say,
Who changes from his singleness,
Who will not yield to woman's sway
Is sure of earthly blessedness.

—Anonymous.

Initiative Harmony utilizes the sound of words to suggest their meaning. Here we find the principle of onomatopoeia in its extreme form:

THE BELLS.

Hear the sledges with the bells—
Silver bells—
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells—
From the jingling and the tinkling of the bells.

—Edgar Allen Poe.

LAY OF THE DESERTED INFLUENZAED.

Doe, doe!
I shall dever see her bore!
Dever bore our feet shall rove
The beadows as of yore!
Dever bore with byrtle boughs.
Her tresses shall I twide
Dever bore her bellow voice
Bake bellody with bide!

Dever shall we lidger bore,
Abid the flow'rs at dood,
Dever shall we gaze at dight
Upon the tedtder bood!
Mo, doe, doe!
Those berry tibes have flowd,
And I shall dever see her bore,
By beautiful! by owd!

—H. Cholmondeley-Pennell.

Catalogue Whimseys list various examples under a general classification:

SIMILES.

As wet as a fish—as dry as a bone;
As live as a bird—as dead as a stone;
As plump as a partridge—as poor as a rat;
As strong as a horse—as weak as a cat;
As heavy as lead—as light as a feather;

As steady as time—uncertain as weather;
As hot as an oven—as cold as a frog;
As gay as a lark—as sick as a dog;
As brisk as a bee—as dull as an ass;
As full as a tick—as solid as brass.

—Anonymous.

EARTH.

What is earth, Sexton?—A place to dig graves.
What is earth, Rich man?—A place to work slaves.
What is earth, Greybeard?—A place to grow old.
What is earth, Miser?—A place to dig gold.
What is earth, Schoolboy?—A place for my play.
What is earth, Maiden?—A place to be gay.
What is earth, Seamstress?—A place where I weep.
What is earth, Sluggard?—A good place to sleep.
What is earth, Soldier?—A place for a battle.
What is earth, Herdsman?—A place to raise cattle.
What is earth, Statesman?—A place to win fame.
What is earth, Author?—I'll write there my name.
What is earth, Monarch?—For my realm it is given.
What is earth, Christian?—The gateway of heaven.

—Anonymous.

Alliterative Conceits torture one letter to introduce each word:

SUSAN SIMPSON.

Sudden swallows swiftly skimming,
Sunset's slowly spreading shade,
Sivly songsters sweetly singing,
Summer's soothing serenade.

Susan Simpson strolled sedately,
Stifling sobs, suppressing sighs.
Seeing Stephan Slocum, stately
She stopped, showing some surprise.

"Say," said Stephan, "sweetest sigher;
Say, shall Stephan spouseless stay?"
Susan, seeming somewhat shyer,
Showed submissiveness straightway.

Summer's season slowly stretches,
Susan Simpson Slocum she—
So she signed some simple sketches—
Soul sought soul successfully.

Six Septembers Susan swelters;
Six sharp seasons snow supplies;
Susan's satin sofa shelters
Six small Slocums side by side.

—Anonymous.

Charades are a species of riddle, the subject of which is a name or a word that is proposed for solution from an enigmatical description of its several syllables and of the whole word. In the following charade, notice that the three stanzas describe the three parts of the word, *disc*, *on*, and *solate* respectively, whereas the third stanza is a description of the whole word which is likewise the subject of the charade:

DISCONSOLATE.

O'er distant hills the rising moon
The evening mist dispersed,
And beaming in the radiant sky
She plainly showed my first.

A horseman guided by her light
Approached with headlong speed,
And as he rode, my second said
To urge his flagging steed.

His lady waited at the gate,
Though trysting hour was past;
She was my *who'e*, because her lord
Was then my *third and last*.

—Anonymous.

Logical Whimseys derive their fun by means of some logical effect or foolish consistency in matters of grammar, word-formation, spelling, or pronunciation:

AN ORIGINAL LOVE STORY.

He struggled to kiss her. She struggled the same
To prevent him so bold and undaunted.
But, as smitten by lightning, he heard her exclaim
"Avaunt, sir!" and off he avaulted.

But when he returned, with a wild fiendish laugh,
Showing clearly that he was affronted.
And threaten'd by main force to carry her off,
She cried "Don't!" and the poor fellow douted.

When he meekly approached, and sat down at her feet,

Praying loudly, as before he had ranted,
That she would forgive him, and try to be sweet,
And said "Can't you?" the dear girl recanted.

Then softly he whispered, "How could you do so?
I certainly thought I was jilted;
But come thou with me, to the parson's we'll go;
Say, wilt thou, my dear?" and she wilted.

—Anonymous.

OUGH.

As a farmer was going to plough,
He met a man driving a cough;
They had words which led to a rough,
And the farmer was struck on his brough.

One day when the weather was rough,
An old lady went for some snough,
Which she thoughtlessly placed in her mough,
And it got scattered all over her cough.

While a baker was kneading his dough,
A weight fell down on his tough,
When he suddenly exclaimed ough!
Because it had hurt him sough.

A poor old man had a bad cough,
To a doctor he straight went ough,
The doctor did nothing but scough,
And said it was all fancy, his cough.

—Anonymous.

ADIUOX AMONG THE SIOUX.

Now trouble brioux among the Sioux
Because the whites their rights abiuox.
The sky is red with battle huioux;
Big Injun, squaw, and young pappiuox
Are on the war-path by the sliuox;
They're filling up with fiery bioux,
They swear their lands they will not lioux.

—Anonymous.

Technical Whimseys employ scientific, artistic, or professional terminology with humorous results:

A BILLET-DOUX.

Accept, dear Miss, this article of mine,
(For what's indefinite, who can define?)
My case is singular, my house is rural,
Wilt thou, indeed, consent to make it plural?
Something, I feel, pervades my system through.
I can't describe, yet substantially true,
Thy form so feminine, thy mind reflective,
Where all's possessive good, and nought objective.
I'm positive none can compare with thee
In wit and worth's superlative degree.
First person, then, indicative but prove,
Let thy soft passive voice exclaim, "I love!"
Active, in cheerful mood, no longer neuter,
I'll leave my cares, both present, past, and future.
But ah! what torture must I undergo
Till I obtain that little "Yes" or "No!"
Spare me the negative—to save compunction,
Oh, let my preposition meet conjunction!
What could excite such pleasing recollection,
At hearing thee pronounce this interjection,
"I will be thine! thy joys and griefs to share,
Till Heaven shall please to point a period there!"

—Anonymous.

THE COSMIC EGG.

Upon a rock, yet uncreate,
Amid a chaos inchoate,
An uncreated being sate;
Beneath him, rock,
Above him, cloud,
And the cloud was rock,
And the rock was cloud.
The rock then growing soft and warm,
The cloud began to take a form,
A form chaotic, vast, and vague,
Which issued in the cosmic egg.
Then the Being uncreate
On the egg did incubate,
And thus became the incubator;
And of the egg did allegate,
And thus became the alligator;
And the incubator was potentate,
But the alligator was potentator.

—Anonymous.

O. HENRY VERSUS SCOTT

That O. Henry is replacing Scott on many of the high school reading lists while many other classic authors are being shelved for more modern writers in the English courses of the secondary schools, is an interesting fact—alarming or encouraging according to one's point of view, says the Wisconsin Library Bulletin. A study of the required and suggested reading lists for "outside work in many high schools throughout the country shows that Ivanhoe, the Vicar of Wakefield, and Ben Hur are being replaced by O. Henry's stories, the books of Robert Louis Stevenson, John Burroughs, and Enos Mills.

SYNDICATING TO THE SUNDAY SUPPLEMENTS

A series of articles taking up every phase of securing, writing, and marketing stories for the Sunday Newspaper Supplement—a most interesting and profitable phase of the writing profession—and one that offers unlimited opportunity.

By Felix J. Koch

Contributor to the Leading Papers of the Country.

THE EDITOR, THE READER, AND THE ILLUSTRATION

SYNDICATED newspaper-features divide themselves into two great classes, with editors contracting for such material: The illustrated and the unillustrated.

The unillustrated feature, to dispose of it, is the one which either requires no pictures, or to which the author prefers to have the editor provide illustrations, instead of attending to the matter himself.

Features of the former group are growing increasingly rare.

A skilled feature-writer, or shall we say provider of features, since securing pictures to illustrate articles can hardly be classed directly under the head of authorship—manages to find the possibility of a feature picture to accompany almost every theme.

Now and then he is frankly non-plussed. Let us stop and re-emphasize:

Such occasions are growing increasingly rare!

It hasn't been very long since every thinking Anglo-Saxon was aroused by the thought of the possibility of communication with the planet Mars. Obviously, there are no obtainable photographs of Mars of interest to laymen, unless they be enlargements of pictures taken by astronomers and showing the Martian canals, which have been "done to death," as editors are wont to say.

In order to study Mars, while the presumed signals from the Martians are arriving on the earth-plane, various forms of unusual instruments must be employed. Pictures of these instruments, pictures of the remote observatories where the investigations are conducted, and pictures of the men making the investigations give exceedingly worthwhile illustrative material for a paper on this theme.

Assume, however, that there are subjects which cannot be illustrated.

The author of a feature on these themes writes his paper,—makes his four initial copies, then four more copies, then another quartette of copies; or has the original mimeographed, or set up in printer's proof, and dispatches it, through the mails, to an editorial world.

The given envelope is dropped on a stated editor's desk along with many others.

The man seizes the editorial shears and opens the envelope, drawing out the contents.

The script, let us assume it to be, presents itself—neat, inviting, all that it should be.

Automatically, almost, he reads the heading, the sub-head.

By Jove, that is interesting! He reads on.

Perhaps he doesn't read the article to its end then and there, but in his mind he is settled on accepting the manuscript. So he places it on one side—one of the sheep, to be separated from the worthless goats to be returned.

He goes on with the inspection of the mail.

Another and another impossible offering presented in his way!

Then he draws out the folded *manuscript* in another container, and in a moment he is whirling in his chair to call to an associate:

"Say, look at the machines! D'y'e ever see such a bunch!—We thought we saw a string of autos at the time of the Spring Carnival, but never such a flock of 'em as this!"

He passes across the aisle to some other editor a pair of good sharp snapshots. They show the fronts and the rears of who may guess how many scores of automobiles, parked on the banks of a river.

Accompanying them are other "side," or incidental pictures, emphasizing the pleasure to be had from the inexpensive motor car.

From the pictures—already winning an acceptance for the story—the man glances at the title:

CUTTING THE COST OF YOUR NEW MOTOR CAR.

That IS an interesting subject, particularly in these days, when costs pretty generally, instead of being cut, are mounting on every hand.

He glances down the first few paragraphs at random, as a trained writer will.

The article, on a theme dear to so many folk these days, is devoted, NOT to the reduction of costs of the high-priced automobiles, the sorts of cars which are purchased by people whose purses are such that they hardly bother very much about costs whatever—but the universal, inexpensive models, such as Smith and Jones and Brown and Black enjoy. Shipments are being made by river instead of rail, or under the car's own power.

That article, even if but passably written, has been accepted.

Even if the article is hardly passably written, even if it must be completely reworked, there are a good many chances to one that THAT editor will buy that article, have it re-written by some *attaché* of the paper in the way he wishes it "done," and be printed—if but to keep such very fascinating pictures from adorning the pages of a competitor.

Newspaper publishing, it must be remembered, is a business. Newspaper publishers issue their periodicals in order to make money; they sell news and advertising space to the same ends that the corner grocer will sell you rice, coffee, or sugar.

The more copies the publisher sells—the larger his sworn "circulation lists"—the more advertising he can obtain. The more advertising space sold, it follows most patently at this point, the more of the gold of the realm poured into his tills.

Advertisers, to summarize here—and the point is an important one with the author who would write for the big newspapers—keep a wary eye on circulations. Circulations are built up of readers; readers cling to, or drop, a given paper according as they find it giving or not giving, just a little better than any other paper of town.

Publishers know this.

The editors employed by these publishers know this. They know, too, that their employers read carefully, not only their own,

but every other newspaper published in the given city. They know that if another paper, with no larger funds to spend for wee bit better than the editors in point such material, is giving its readers just a manage to secure, the editorial fate is apt to go into the balance and be found wanting.

So there is a SOMETHING which *does* force the editor, in giving careful attention to what the unsolicited envelope may contain, to buy from the wholly unknown author if what he sends is at all worth while. This something is the certain knowledge that if Mr. Editor of the *Post* declines the good story and sends it home, the *Press* may purchase it, print it, and bring the editor of the *Post* before his employers to explain why HE can't "get up" something the equal of that!

Editors, therefore, are on the alert for good things in the budgets offered.

Those good things introduce themselves to their attention quickest—or out-bid other, otherwise as good things—where accompanied by photographs.

Why?

Let's answer the question with just one example:

The Great War is over quite a while now. Europe is trying to get back to normal. In this attempt to return to the old ways and often mend these along the lines they have learned through contact with people from afar, during the war years, Europe is doing some very interesting things indeed.

The farther from the accepted centers you get, the more striking and interesting become these graftings of wholly new ways on old familiar ones.

Each traveler, back from Darkest Europe, is a mine of material on this head. It should be no trick at all to produce a telling feature on:

THINGS SEEN BY THE WAY IN NEW EUROPE.

Only, the "travel article," as such, has long been "done to death," and exhausted its markets. We Anglo-Saxons are the greatest nomads of earth, and until the Great War put an end to peregrinations, Anglo-Saxons went everywhere. Folk who are fond of traveling for sight-seeing, men and women entrusted with commercial missions to distant and lesser-known places, must, necessarily, be persons possessed of more than common intellect. Returning, people of this class are very prone to put their observations in writing; by and by

they feel the lure of sending them to print.

So the world has been glutted with the travel article, and its theme must be exceptional indeed to make the *manuscript* "get by."

A travel article of the kind suggested, come into an office as a manuscript by itself, would be declined on sight, in innumerable places.

Assume, however, that, along with this manuscript, resting, protected by its folded pages, in such a way that they could not help but take the eye the MOMENT the *manuscript* was drawn from the long envelope in which sent, there were five or six strong, interesting, unusual photographs.

Suppose, reader friend, that, as you sat at the drab of your day's work, some kindly lantern operator flashed five or six strange, curious altogether unexpected slides on the wall before your eyes. Don't you suppose you would sit up, very suddenly—interested, wondering, inquisitive to know what was to follow?

Very much that sort of thing occurs with the weary editor, opening one hopeless script after another.

More than this, the editor knows what you and I do when we read our Sunday pages. We may not like to admit it, but we DO—and he knows we do!

Through with the actual news pages, and ready to be entertained, amused, instructed if it should be, but in an easy-going way—far different from that we assume when we read the day's news, because we feel we MUST keep abreast of the times, somehow—we turn to the Sunday supplements.

We scan the first page of the first section of these, where there are several, put before us.

We look, not at the heading of the article, but at the pictures. Then, if they grip us, we read the heading. Then, if that interests us deeply, before even turning the page, we will read on.

If that first page's aggregation of illustrations doesn't greatly interest us, we turn to the next page. Then on to the next. So on, through the paper.

If it should happen that there are no "lay-outs," as the editors and the art-rooms term these sets of pictures to the respective articles, really interesting us, luring us, in the stated sections, we are apt to lay them down with the remark that:

"There's nothing much in the paper today!"

If, on the other hand, resisting the desire to read to the end, then and there, the article with the fascinating illustrations which we discovered on the first page, we travel from page to page, to "see what else is there," and meet several articles, equally tempting, rest assured we'll remain glued to that paper; read them all, and send other folk, subscribers to other of the local papers, to buy a copy of the stated publication, and read the article in turn.

Pictures today sell the features, because pictures not only catch the buying editors' eyes; they grip readers' attention in turn.

In every city where there are at least two Sunday papers many people subscribe to just one morning paper the week through. On Sunday, then, father, or the oldest son, or someone else slips to the corner drug-store for some cigars, or some candy for the children, or ice cream for midday dinner, or any other pretext, and while awaiting the wrapping of his purchase, he glances through the other papers' Sunday magazines. He hasn't the time or inclination to read titles, let alone articles, just then. He is looking at the pictures.

Whichever paper presents the most pictures to take his interest is the additional paper he will buy.

The publishers of the newspapers know this.

The advertising managers of the concerns who advertise in newspapers know this.

The editor knows this.

Men who would please those editors cannot over-emphasize the fact to themselves in turn.

Why should that fact be true?

Because—and returning to our article on things the traveler in new old Europe will encounter, the truth of the statement is instantly made manifest—one picture tells the reader of the page far more, about innumerable subjects, than a column of the most wearisome and detailed description in print.

Supposing you had a sample "lay-out" for an article on the head suggestion—things to be met with on the way in the Near East.

Take just a bazaar picture for example. In order to set forth correctly and adequately what a Near Eastern bazaar and its merchants look like, a writer must enter into tedious details, indeed.

First, he should tell of the streets, out in

A FREE LANCE ON THE WING

V.—A FEW FOREIGN FOOTNOTES

By Henry Albert Phillips.

AN artist's sight must be equipped with the seven-leagued boots of imagination. Thus, when I see a ruined castle, my mind races back seven centuries and in a twinkling rebuilds it!

Touring Europe in a rubber-neck wagon is an expensive superfluity. It is vastly more economical and satisfactory to tour Europe in an armchair at one of Burton Holmes' lectures. I speak now of the unimaginative tourist, who through the imagination of the lecturer will get an emotional insight into the real thing. The mind of most people who go abroad is a tape measure. They have a wild desire to know how big a certain famous object is, but most of all, How much did it cost? Their gratification is fully realized if they can reply, "Why we have something at home that is twice as big as that," or "Ours at home costs twice as much!" This class of tourist is quite satisfied if they have gratified their eyeballs, their pocketbooks and their stomachs.

The best hotel in Timbuctoo is identical with the same hostelry in New York, San Francisco or Chicago. You meet the same people in Shepherd's Hotel, Cairo, as you do in the Bristol, Vienna or in the Bellevue-Stratford, Philadelphia. There you will find the same people fussing over what they will wear to dinner and fuming over their *pate de foi gras* when they get down to it. Everybody is wondering who everybody else is or how much they have or gazing enviously and receptively upon them if they happen to know they are bigger and richer than they are. All the guests place their boots outside the door to be shined at about the same hour at night and are annoyed by the servants cleaning up the halls in the morning. And everyone goes through the same ordeal of tipping the horde of lackeys that swarm about when one is about to leave and pierce one with cold shafts of sarcasm in their fawning eyes of yesterday as they glance from the tip to our expression of unmerited guilt. And so they slink out to the next hotel.

So our tourist who "does" Europe usually comes home with a tale that Europe has "done" him.

Comparisons are always odious. I can never quite forgive Mark Twain for his glee in saying that after all the beautiful bodies of water he saw in Europe, to give him Lake Tahoe! I have seen Tahoe and can honestly exclaim, "Give me Nashotah Lake!" (Wisconsin) instead. But here we stumble upon the gross injustice of comparing *qualities*. Size, depth, height, thickness and weight may be successfully compared because they may be calculated with more or less exactness. But the relative virtues of true Art, Beauty, and other objects or qualities that appeal to the emotions can only be approximated. Beauty is enhanced by personal, national, or racial appeal. What is beauty to one man is not always beauty to another. What does it mean to us, what is behind it, what is there that stimulates his imagination that we do not see? These are all points worthy of consideration and principles meriting our tolerance.

For instance, the acknowledged beauty of Poland or Norway would fail to approximate any conception of the ideal woman, and my ideal American woman would probably win no prize in Norway or Poland. The two ideals cannot be compared with each other because the *traditions* and standards are different. The reason for Mark Twain's preference for Lake Tahoe was *in his own soul*, not because of its superiority in points of beauty over Lake Geneva, for instance. Our majestic Hudson is incomparable—as are a hundred American rivers I could mention—but the Rhine and the Danube are no less beautiful. From a romantic point of view, the Rhine and the Danube excel the Hudson, in my humble estimation. For centuries have clustered every hillside with tradition and history. Every foot of ground is sown with well-remembered blood of history and steeped in mystic legend. The beautiful hills and valleys and vistas fade into visions of bar-

baric and medieval splendor. The solitary rocks swarm with mountain robbers and the silent dales ring with the echo of the battle horns of the Sagas!

* * *

Reading about and seeing pictures of historic scenes is one thing, actually treading the same ground and breathing the same spaces wherein they took place is quite another.

Laxenburg is a quiet little hamlet about an hour out of Vienna. It has the air of a quiet old person of another age taking an eternal siesta with no wish to be disturbed. One arrives via a branch narrow-gauge railway that crosses the broad plain of the Wienerwald. So stealthily does the little engine with coffee-mill smoke stack steal into the village that one has to think for a moment to make sure that the passengers are alighting. From that point on it seems like a dream.

From the station one passes into a broad street that has seen no change for centuries—I refer to architecture. Squatty, drowsy buildings of yellow stucco with green blinds and trimmings are in evidence everywhere.

One drifts along for a little distance and then arrives before a beautiful villa with wrought iron gates and majestic pillars bristling with the royal arms. This was once the villa of the royal princes, or Grand Dukes. Latterly it has been the residence of the Crown Prince Rudolph, who met with a tragic and mysterious violent death. This is now a restaurant de luxe! Yet it is intact within. One is shown to the Prince's own great dining salon and one of the Prince's own chairs is withdrawn for one to sit in—and thenceforth one may become a prince for a brief season if one has the imaginative capacity.

After a royal repast one drifts on with something of a leisurely, princely air inevitably clinging to one. Down to the old Platz where a Baroque church has been sleepily blinking at the Old Palace of the Austrian Emperors for several centuries, one rings haughtily for the porter and grandly passes out three thousand kronen for entrance tickets.

The dream continues. The wraiths of history brush one's face in passing, royal commands echo through the passages, the measured voices of courtiers linger in the alcoves. Here Franz Joseph slept for twenty summers—it is the simplest bed and

room in the chateau. Now we enter the rooms of the late Emperor Karl and Empress Zita. The room has the appearance of being left hastily when the ill-fated ruler fled forever from the Austrian throne from this very room. We pass through a padded door into the children's room. There is the toy merry-go-round half-poised, just as the little Crown Prince was no doubt hastily lifted out of it and hurried away into exile.

Now we are in the room of rooms. In yonder bed Napoleon slept the night before the battle of Aspern, while a few feet away Kaiser Wilhelm sat in 1917 and planned the destruction of France! What must have been his thoughts in this chamber of conquest? What was the end of the herculean ambitions of both of these men? Here also in this room the Crown Prince, the forlorn hope of the Hapsburgs was born. Years later he was killed by an assassin's bullet and the mother by an assassin's bomb!

Let us pass on quickly and quietly into the fresh spring air of the Royal Gardens. Down through the shady walks of a vast English landscape effect with Corot vistas. With half-closed eyes we may see royal, military and liveried figures strolling leisurely through the open spaces. On to the lake where an old pinion ferry takes one across to the Laxenburg Palace where one plunges anew into a maze of historic associations which unseals the centuries and re-splendors the ages! In books I dream of these peoples, but in castles, I am with them! I am one of them! And having been one of the Medievals, I can tell others exactly what that means!

PLENTY OF PLOTS

Here comes a writer who takes exception to the constant cry that "there are no more new plots, all of the thirty-six original dramatic situations having been long since exhausted." Bradley King, author of "I Am Guilty," "Jim," and "A Man of Action," all Ince photoplays, takes up the cudgel against the complainants. "There may be no new basic situations. But there are plenty of new 'twists.' Life isn't new but the things people twist it into certainly are. Every time you pick up a paper you see some new happenings with dramatic potentialities. There are plenty of plots all about you. Just keep your eyes open, writers."

THE NEWSWRITER'S CORNER

A Department for Those Interested in All Phases of Newspaper Work.

HOW TO BE A PRESS AGENT

A Series of Articles Dealing With This New Branch of the Newswriter's Profession

By Harry V. Martin

AT first, publicity may be followed as a side-line or avocation until you become proficient and the financial reward is sufficient to warrant cutting loose from the regular job.

Most part-time press agents are working newspapermen and women, but it is not absolutely necessary that a person be engaged in journalism, although a knowledge of it is essential. You need not have a thorough knowledge at present; you can pick it up gradually.

It is important that you know how to write publicity stories for the newspapers and how to get material for these stories.

In these articles I shall attempt to tell you how to do this. But a theoretical knowledge of publicity or anything else is of small value—it is only by applying these fundamentals, in a practical way, that true efficiency may be attained. In other words, as soon as you consider yourself able, go out and get a publicity job as a side-line.

Before you do this, you should study the style of each newspaper in your town, to determine how the stories are written. You must remember that each newspaper of any consequence has a style of its own. It may be an imitation of some other paper, but there is just enough difference to make it individual.

Pick out the stories that can easily be identified as publicity matter. These generally are written in a dry, routine way. Your aim should be to write better stuff, to make it so interesting that the City Editor who is most violently antagonistic to press agents, will hesitate before throwing *your* story into the waste basket.

What kind of stories in the newspapers are "press agent stuff", and how many are there? That depends. In some papers, about one-fourth of the entire contents seems to bear the press agent stamp. You will not be able to detect them all; in fact,

the ablest and most suspicious editors are often completely fooled by cleverly disguised publicity copy. Much of it goes into print as legitimate news—and there is no reason why the majority of it shouldn't be! But we'll go into that later on.

The stories that fall readily under the head of publicity matter are those referring to the work of Chambers of Commerce, business and industrial associations; motion picture companies, theatres, summer and winter resorts; actors and actresses of both stage and screen; political candidates, etc. This list could be several pages long and still would not take in all the publicity stuff that gets into the daily paper.

The next step is to get a job. The first thing to determine is what organization or organizations in your town are without publicity representatives. Having ascertained this, write to the secretaries of these bodies. Chances are they will welcome your application, because it means that the burden of writing the routine press-notices may be taken off their hands and put into yours. (They don't get paid for it and you do). Most secretaries are overworked and underpaid, if paid at all.

In addition to your home address, give the telephone number in your letter and ask if you may be granted a personal interview or the privilege of putting your proposition orally before the officers. Inasmuch as most press agents are writers and not talkers, I think the secretary can handle the matter oratorically, better than you.

Do not give your business address, if you want the publicity job only as a "pin-money" proposition; it might prove embarrassing to you if your prospective employers came there to see you.

When you are asked to call at the office of the organization, do not act as though you were overanxious to do the work; do not be hasty to come to terms. Above all

things, do not set your price until you ascertain how much work is to be done. Do not, however, appear to be indifferent—just independent. This is the attitude taken by the most successful publicity men and women. It is an art to be independent, without appearing "fresh." A "fresh" press agent is doomed, so far as getting stuff into the average newspaper is concerned, unless he does it by roundabout means.

Regarding salary: that depends almost entirely upon the size of your town and the financial condition of the organizations or individuals you intend working for.

In a large city, relentless war is waged on press agents who, in the breezy parlance of the publicity world, "cut the throats" of co-workers, meaning that they underbid them on prices, going far below the figures usually paid for such work.

Some publicity men receive annual salaries ranging into five figures. Of course, they devote their entire time to the work. Others draw down but a few hundred dollars a year from each job,—but to them publicity is only a side-line.

Directors of publicity for big national, state and city organizations, are paid from \$5,000 to \$10,000 or more annually. Those employed by smaller organizations are naturally paid much less, since considerably less labor is required from them.

Now we come to consider the prices you may reasonably demand.

Do not handle the publicity for any convention—if you are in a city of several hundred thousand population—for less than \$25 a week. A big convention should pay from \$35 to \$50 a week, as a side-line. About one month of intensive publicity work is required for the average convention.

Rather than lose the job, some press agents will publicize a small convention for \$50 a month; but you may be sure that they give \$50 worth of publicity, and no more. By the same token, conventions which pay better, receive a much greater amount of publicity—the satisfied press agent will generously throw in a few columns extra, to show his appreciation.

By making inquiries, you will be able to ascertain how much has been paid for each job in the past. Take a bit of advice; don't make your own price any less, if you want to be respected; cheap people generally do cheap work; at least that is what other folks think.

No arbitrary rules as to compensation can be laid down. You will have to use your own judgment and be guided by the experience of others.

While, as I have said before, one may become a press agent without actually having worked in a newspaper office, there are comparatively few good publicity men and women who haven't had at least a few month's experience in a newspaper "shop."

If you are going in for publicity as a permanent profession, my sincere advice is for you to prepare yourself for your life-work, by first learning the newspaper game from the inside.

Getting a job on a newspaper isn't as difficult as you might suppose. One sure way to win the city editor's attention is to accompany your application with a news-story. Don't send him a letter. Walk into his office. And if he hasn't anything for you, come back again and again. On one of your visits, he may be in need of someone, at that very moment, to go out on an assignment. If you are "on the job," he may pick you.

The chances are that you can land on a daily; but if you don't, try a weekly paper; it will give you a good idea of the business, and from it you can graduate to faster company. For the best kind of newspaper training, many editors advocate starting on a country sheet and gradually working up to the city papers. But that takes too much time. What you are after, is a good working knowledge of the game, so you may be able to put over publicity intelligently. A year or two on a newspaper may qualify you to do this. In the case of some it requires many years; with others, only a few months.

Another great advantage to be gained from newspaper work is that it brings with it the friendship of the boys and girls of the editorial room, the best people on earth, when you have come to know them as I do.

When you do publicity—don't forget this!—you will find it easier if you confine your attention to your home town or wherever you are personally acquainted with newspapermen.

National publicity, naturally, is best from a financial point of view; also it is much more difficult to handle. Big organizations are glad to pay large salaries to specialists who are familiar with newspaper conditions in all the important centers.

The logical thing is to learn the publicity business gradually, while still on a newspaper, until such a time when you are ready to be your own "boss."

Newspaper folk, who have aspirations toward becoming producers of real literature, have raised the question as to whether a person may be a press agent and yet a good writer. Let me answer them by saying that some of the greatest authors have done hack-work for a living. As an avocation or hobby, they wrote better stuff.

A goodly proportion of novelists and short-story writers—especially the latter—admit that they still derive a part of their income from press agency. Publicity, they have found, is a safer means of obtaining lucre, although one and all would prefer to devote their entire time to the making of stories that will live.

Writing amusement publicity tends to cultivate a "style," as it is handled editorially, without the restraint imposed upon the ordinary news-story. Many short-story writers have either been theatrical or motion picture press agents. Some began in the movie industry as publicity purveyors, were given a chance to write titles and continuity and so have developed into high-salaried playwrights.

Lucien Hubbard, scenario editor for Universal, at Los Angeles, was a Cincinnati police reporter, before tackling the New York papers. Universal put him on as a publicity man and then Vitagraph took him into its scenario department. Hubbard earned fame, by adapting the O. Henry stories to the screen, when critics declared they could not be filmed, owing to their lack of action.

Only two years ago, Ralph Block left his position as dramatic critic of a New York paper, to take charge of publicity for Goldwyn Pictures. Block is now West Coast scenario editor for that company.

Press agents occasionally are metamorphosed into actors on the speaking stage or the screen, though they generally stick to teasing the typewriter, for they write better than they talk or "register."

Publicity writing throws a person into even closer contact with celebrities than does newspaper work, although in lesser numbers, of course. Perhaps it is on account of being able to make a closer and less hurried study of personages, that the press agent's faculties of description may become better developed, and if he has

ability to write fiction, he may be able to use these characters for short-story or novel purposes.

The press agent is better paid than the reporter, and frequently, in spite of his newspaper training, manages to save a little money. With this in reserve, he can, if he desires, cut loose from a steady job, and try freelancing.

Do you think newspaper work fascinating? Mix it with press agenting, and see the difference! The press agent is taken into the confidence of his employers and they don't hesitate to let him hear how important he is to them. Reporters who come around for news, are treated cordially—but they are "outsiders"—the press agent is "one of the family." His employers' success is his success.

Bennie Zeidman, former press agent—the movie people say "personal representative"—for Mary Pickford and her husband, Douglas Fairbanks, went with them everywhere, in their private car; they treated Bennie as their little brother. Other personal press agents are entertained just as royally.

Incidentally, it might be mentioned that Bennie Zeidman is today a motion picture producer, thanks to the start "Doug" and "Mary" gave him.

AN OPTIMISTIC REALIST

Realism is not necessarily synonymous with gloom, unpleasant details, and disillusionment, says Ellen Glasgow, speaking of the hopeful note upon which she has ended her new book, "One Man In His Time," a study of chaotic social and political conditions in the reconstructed South. Realism may be optimistic just as optimism may be free from sentimentality, genuine and robust. Always I keep before my eyes the greatest of all English realists, Henry Fielding. Then there is the great modern example of robust optimistic realism, absolutely free from sentimentality, George Meredith. Galsworthy, who surely is a realist, is also optimistic in such works as "The Freeland" and "The Patricians." The optimism, I mean, does not come from an evasion of facts, but from a recognition of them. The constructive novelist, the novelist who really interprets life, never ignores any of the facts of life. Instead, he accepts them and builds upon them.

"HAVE A HEART"

BY REV. CLARENCE J. HARRIS.

LOOK to your own heart and write!"

The poet thus shows the only method for real results. Force and character depend on heart. Emotion is the largest element and most intimate portion of our personalities. Emotion constitutes the greatest factor in our conscious lives. The heart is the human center of activity, and by its all-encircling influence, easily becomes life's circumference and boundary.

The radius of the wireless wave-circles is determined by the voltage which sends them forth. The effectiveness of every human effort is determined by the motive and spirit that backs action.

Browning, the poet, and Bergson, the philosopher, as well as scores of their followers give the heart and intuitions first place, in the mental and moral makeup of man. To Browning, head and heart are but "halves of one dissevered world," and before the human race can be its best, these two must be united, "Till thou, the lover, know, and I, the knower, love—" Whenever the poet is forced to give preference to one, he selects the heart.

It takes more than brain and intellect to make an author, the force of feeling and the voltage of heart must be appreciated. The author is more than a rhetorician or logician, historian, or plot maker, he is a creator.

Abt Vogler sat at the organ, building a palace of sound, and peopling it with living spirits. His magic touch was spiritual, his force was feeling, his art was a matter of heart. Andrea del Sarto found "a common greyness silvers everything." His perfect pictures failed to win; perfect lines, perfect form, faultless technique,—failure; for he learned "incentives come from the soul's self." He lacked soul—he lost all and cried, "Thus we half-men struggle."

Pitiful indeed is it, for an artist to see his work unwelcomed because of the unappreciated something which the creation lacks. God could have made an earth, just as fruitful, just as nourishing, just as lasting, without the introduction of spiritual elements. Gray flowers, crowning our trees would have been—acceptable to the

materialistic world in their power of producing fruit. The creator lavished beauty in limitless abundance in his work, but best of all the beauty is charged and surcharged with elements of a higher creation.

Greece, it is said, paid a great price for her harmony and order in her art. With all of her art in its radiant loveliness, it is of earth, earthly. She constantly glimpsed the spiritual but never interpreted her passing visions.

With the nineteenth century writers, of whom Browning and Tennyson were not the least, there is a wonderful conception of the spiritual significance of everything in nature. In the old century preceding Swedenborg tried to warm up human hearts with his spiritual ideals. His far-seeing eye penetrated the science of the age, he passed beyond the boundaries of time and nature, in a wild "venture into the dim spirit-realm." Emerson declares that "this man who appeared to his contemporaries a visionary, and elixir of moonbeams, no doubt led the most real life of any man then in the world."

When the author takes Browning's "Paracelsus," Tennyson's "In Memoriam," Ruskin's, "Lamps," Emerson, Carlyle, Martineau, Coleridge, and their co-peers, he will find the standard and stimulus which can also make him great. Too many of these great writers of the nineteenth century have been neglected—when their limitless store of inspiration could send out the writer today with an endowment that would make him equal to today's challenge.

The world is tenderer today than ever before in its history. Today the world is hungry as never before for sympathy and good will.

Materialism has softened. Cold facts have warmed into flame. Primroses, have become people. Mountains, seas, skies, stars are revealing soul. Emerson's song of the "World-soul" is being realized as a fact. Nations long held down by cold commercialism are awakening into kindness, forbearance and unity. Councils are held for the purposes of finding bases for lasting peace.

The marvelous emotional outburst of nations at the graves of their unknown soldier dead, showed that even kingdoms have a heart. Kings, emperors, presidents, legislators, men of world-wide power and influence stood around the grave of an unknown soldier and wept. It was fitting that this baptism of tears should prelude the conference of nations in Washington. A whole nation bowed in silent prayer—the people in the West, joined the East, as the sorrowful audience repeated the Lord's prayer and sang the old hymn, "Nearer my God to Thee." The marvelous help of the telephone, carried the call for peace and good will across the continent, causing a literal as well as a spiritual unity of feeling.

This is the writer's day, it is his opportunity. His products are wanted if they are designed for humanity's need. The author who comes forth, known or unknown, and brings a message, regardless of its form, will go away rewarded. Preachers and priests in fiction have had their day. Reformers are now at a loss for further tasks on which to try their skill. A keen eyed world can see through disguises. Sugar coated pills are found out. Mankind has held the crucifix until its arm has paralyzed into helplessness. It wants something else now, it wants joy, it longs for happiness, it asks for good will—it needs sympathy—the author that gives the stone for bread ought to go hungry himself, as he does.

The ultimate end of all art is life. The supreme purpose of the spiritual is the "more abundant life." Anything that broadens the world's horizon to the multitudes, is art. Anything that stimulates effort and inspires ambition is God-sent. Let the author realize the real end toward which his art should aim, and replenish the heart in him from the rare sources of living truth which exists in abundance.

The writer who would win success today must appeal to the needs of the human heart. By this we do not mean that he is to be a preacher and exhorter of spiritual truths, intent on saving a suffering world by this beneficence and charity. Writing as a business, profit is the aim of that business. An author may write for art's sake, but if he does, someone else gives him bread. Browning did not write as a teacher, but as a money maker. Whittier seemed very poor, writing out of his great heart for the good of the world. He left a hundred

thousand dollars, a fortune in his day. He profited by his doing the world good.

When we speak of success for the author, we mean a reasonable reward for his writing. A profitable return for his enterprise. The author that wins this success will have to deal in the wares that people want. A wise merchant doesn't display straw hats and summer gowns in the middle of winter, their suggestiveness drive away trade and creates chills. A wise merchant goes still further, and displays what the people want, not what they ought to have.

There are many things that people ought to have in their mental, moral and social relations. The opinions of the priests and people differ. Medicines that are good for people are not easily forced into them. Even the Nazarene turned the commandments into beatitudes, the "thou shalt not," into "thou shalt!" Humanity needs educating, refining and ennobling; society, as a whole, needs elevating. No art is going to compel this regeneration, any art can induce it.

Today people want sympathy, they yearn for kindness and goodfellowship. Sympathy is the touchstone of humanity, happiness is heaven. It is true that people really need more than the "milk of human kindness," but until they realize their need there is no use trying to force stronger foods into their systems. The author that wins today will have to cultivate heart and know how to handle hearts. Browning knew the art, he practiced it and succeeded by the practice.

People have criticized Tolstoy for his philosophy. He was a Christian, he wanted everyone else Christians. He did not preach, he practiced. He believed in the Bible, he thought the Christian should do exactly as the founder of Christianity commanded. He did not compel anyone else to do this. He did, however, urge everyone else to do so. To him a command to "follow thou me," meant to follow, questioning nothing. Tolstoy followed his faith literally and believed in it to the letter. He lived his faith, he suffered for his belief, he died for his convictions, and in his death, a small, insignificant Russian outpost practically unknown, became the capital of the Kingdom of God. Within a few hours of the discovery of Tolstoy's whereabouts, that insignificant settlement was thronged with multitudes, train loads of people in all grades of society reached

the hamlet. Even the Czar sought the dying man's welfare. Of one thing Tolstoy can never be accused, that of living and dying insincerely, he sealed his words with his life.

To Browning man is everything, and in man, the soul is all. His great dramatic poems are stories of the inner life, showing the workings of passions, the influence of motives and ideals, and the supreme sway of mind over mind, and soul over matter. To him "his soul's wings never furled!" All of his utterances show "he at least believed in soul, was very sure of God." The world of all overmastering importance, to him was the internal world, with its great record of souls, and its wonderful epics and dramas and tragedies and comedies that make up human life.

There is something even greater than truth, and that is the SPIRIT of truth. Back of all action is motive, back of all effort is purpose. It is better to do wrong with a right spirit than to do right with a wrong motive. The all-supreme thing is the spirit that banks what is said and done. The spirit that prompts the writer is what makes the penetrating atmosphere and influence of what is written. The writer cannot cover or disguise himself, his personality will penetrate his works and reach those who read. "Silence," cried a wearied listener to an eloquent outburst of oratory from a questionable speaker, "whay you are speaks so loud, I can't hear what you say."

It is a wonderful thing to be a teacher and a leader of men. Never has the writer entered his pulpit without the consciousness of the sacred and sublime opportunity of his calling, and the great privilege he has for self-expression. Is there anything more inspiring than to look upon one's own work, his drama, his sermon, his story or his work of art, and feel that he has created something to live in the world. Mozart, Angelo, Ruskin, Shelley, Florence Nightingale, Emerson, Philips Brooks, Beecher, or O. Henry are all alike—differing widely in their works, quite a unit in their spirit. None of these, however, are any greater in spirit than the humblest writer of today who tries, out of a warm, sincere, sympathetic heart, to reach the heart of humanity with a real message of cheer, comfort or of amusement.

When the writer witnessed his first photodrama, a story which embodied his philosophy of real happiness—he was thrilled.

He received word that the picture was being shown in "all the theaters of Europe, taking American films, as well as in this country." He was also informed by the president of the producing company that that drama was "the longest lived drama they had ever made, and it brought fame to actors and producers throughout this country and Europe." The author figured out the number of people he thought witnessed his story, and it ran into millions.

Many ambitious writers have brought to the author manuscripts for his criticism. His first word usually is to the effect that if this story is printed or produced in pictures, it will be seen or read by vast numbers of people—is the story worth it? Again he often asks, "If you knew five million people in America and Europe would see this drama on the screen, do you think you have a message big enough to lay claim to their time and their money?" Seriousness and sincerity cannot be overdone, technique falls long before dead earnestness gives way. Today the world is serious, it is in a thinking mood, a retrospective state, it is hungry for something that sustains soul. The dispenser of words today need to look well to their worth.

A supreme demand today of the writer to meet this new era of emotion, is heart. Browning declared this years ago, and to the writer to whom Browning is a closed book, it is little wonder that in the world their efforts are practically, or actually, unknown.

Get acquainted over again with "Paracelsus," and learn where truth abides. Read "Pippa Passes" and see the mighty power that childlike sincerity and simplicity can have over the grave problems of the state, the church and all human society. Get the retrospective mood of "Rabbi Ben Ezra" and grip things hopeful. Learn anew the way to create, in "Abt Vogler," and study again the elements of the right challenge to a dumb, despairing world, as in "Saul."

It is true that much in Browning is confusing. Studied from the rhetorical or strictly literary standpoint, he is disappointing. Analyzed, many of his paragraphs and sentences are almost meaningless. It is his spirit, his spirit of truth that inspires. A rose is less a rose as it is analyzed in its parts, but taken as a whole it is the embodiment of all beauty. The analysis of anything does not satisfy the heart, the synthetical study of life and things reveals their real significance. In part, life is dis-

appointing; in part, music is unpleasing, but as a whole, with the blending of the various tones, life, like music, becomes harmony. Browning's "Cleon" will guide one in the right use of an undisappointing existence.

The urge at the roots is the writer's need. An enriched life will mean increasing value as a worker. The average writer lives life too little, theories are too often his meat and drink. Technical skill and inventive genius fall flat if they are not rooted and grounded in a deep, sweet, mellow soul. The soul is the thing. Sympathy is the key to all souls. Suffering is the touchstone of humanity. Writers are realizing this. Many of the best stories of today deal with the humblest, simplest and commonest human qualities and situations.

Increasing experience softens and sweetens. Growing years touch the life with a gentleness like the calm of twilight. Browning wrote his heaviest work when he was nineteen, his simplest and most childlike messages were produced in his last days, and the climax of all that was simple and sincere was in the last stroke of his pen, in the "Epilogue to Asolando," for he was:

One who never turned his back but marched
breast forward,
Never doubted clouds would break,
Never dreamed, tho' right were worsted, wrong
would triumph,
Held we fall to rise, are baffled to fight better,
Sleep to wake."

If "knowledge consists in opening out a way whence the imprisoned splendor may escape," as Browning tells us, it behooves the writer to accumulate "splendor." The glorious renaissance of emotion is on us—the author who meets its challenge will reap a fortune. The creation may be a stage drama, a photoplay, a novel, or a short story, poem or essay—no matter what it is, it is a big opportunity, a supreme privilege, a chance for the writer to give out something to the needy from his own enriched life, for:

"This world's no blot to us,
Nor blank; it means intensely and it means good:
To find its meaning is my meat and drink."

After all the writer can do toward self-enrichment, then let him follow Longfellow's advise, "Look, then, into thine own heart, and write."

TARKINGTON DOESN'T SEEK PLOT

In the introductory note which Julian Street has written for the Lambskin edition of Booth Tarkington's "The Magnificent Ambersons" he quotes a letter in which the famous Indianian who has twice won the Pulitzer Prize for the most distinguished novel of the year, embodies his literary creed.

"Don't worry about plot, or your alleged 'lack of inventiveness.' What you mean is something you oughtn't to have. The characters make their own plot—all the p'ot there should be. Think of them in their relation to one another and they will make your story. Your struggle should be against everything extraneous. It is unusual poignancy that makes a book unusual, not unusual plot.

"Hardy, Meredith, Daudet, and Maupassant weren't 'inventive of plot.' Mark Twain's failures are the result of seeking plot. You can tell the plot of 'The Egoist' in three minutes.

"We are here—we writers—to discover and reveal things about life—and we seek the finest means of doing so—the most vivid means. We must make our words into colors and sounds—and the cheap old tricks and phrases won't do that. You've got to get living words out of yourself. Nobody else's words: the used word is stale."

THE CHOICE OF THE MODERNS

Vanity Fair Magazine recently submitted to a jury of ten of the "most modern" of the modern American critics (Heywood Brown, H. L. Mencken Gilbert Seldes, Paul Rosenfeld, etc.), a representative list of one hundred names that included everyone of note, in and out of the chronicles of history, from Aristotle to Jack Dempsey, with a view to acquaint the American reading public with the newer critical standards. The results in some instances were startling, but the selection of Anatole France, as third only to Shakespeare and Goethe, and as the only contemporary author in the first dozen names, has met with the approval of American critics generally and substantiates the popular feeling that he is probably the greatest living writer of today.

SANCTUM TALKS

A series of articles on Short Story Writing.

By James Knapp Reeve.

Founder and Former Editor of The Editor Magazine.

A CORRESPONDENT has asked me why I object so strenuously to stories told in the first person, and particularly to those which are narrated by one of the actors, or by an on-looker, or by one who merely has hearsay knowledge of the matter, to the writer, who in turn tells it to the reader.

These correspondents cite me to examples all the way from Kipling and Stevenson down to Laura Jean Libby, to prove that my condemnation of this form in story work is not supported by the evidence.

All right! I will admit without dispute that any one who can tell a tale of as much force and originality as Kipling's "The Man Who Would Be King," and make it as realistic, as emotional, as dramatic as that tale, may tell it any way he wants to. But we are not all Kiplings.

But the reason for my objection, in general: The further removed the hearer is from the actual happening of the events (I am supposing that the things told in the story actually have happened—for if not, they must be made to appear so) the less realistic and the less dramatic does the thing appear.

Let me give an illustration: Two young lads witnessed the killing of a man by a railway train. It was a terrible, tragic experience in their young lives. They came immediately to me and told me about it, their boyish faces still blanched with the sudden horror of the thing, their voices trembling. There was your story teller at the first intention, with the scene and action directly upon the stage before him.

Their story impressed me, as I was not far removed in time or place. But it readily may be understood that I was less affected than the lads, who were so vastly closer to the actualities.

A few hours later I recited the incident to another, picturing the details so well as I might from the narrative of the lads, and embellishing it with a recital of the appearance and agitation of the latter as they told it to me. But my listener was farther removed in time and place than I had been,

and so the horror of the accident was less vivid to him, and excited but the mild interest that we all take in the things that do not closely approach our own lives, or that come to us as hearsay several times removed.

Now that is just the trouble with fiction stories told in such form—the writer does not bring the reader into sufficiently close contact. He laboriously builds up a setting, develops a narrator of parts, endeavors to get the reader interested in the personality of this narrator, and then sets him to spinning his tale. If this bogey-man places himself as a foremost actor in the tale, he usually becomes tiresome by talking about and by exploiting himself too greatly. When a man talks about himself, he always talks too much.

If he tells the story in a purely impersonal, objective manner, the reader loses that close contact which I have endeavored to show is a first essential in the formation of an impressive story.

Further, this method usually necessitates too long and cumbersome an introduction. In modern story telling, the great desideratum is to get at once into the story. A long preamble is pretty certain to place an editor in a repellant attitude, which will demand very good work, indeed, in the later portion to overcome.

If you have a story to tell, by all means take the direct route to your reader if possible. Tell it as though you knew your people, were entirely familiar with the scene which becomes your setting for action, and as though you were able personally to vouch for every incident, every bit of dialogue, the accuracy of every description, and that you were not asking your reader to take it as hearsay from some other party of whom neither you nor he knows very much.

Break away from all that stands for circumlocution in story telling, particularly in the telling of a short story. Remember that you are dealing with limited quantities—in point of time, action, setting, incident, and personalities.

The Writer's Digest

A Monthly Journal on Writing Photoplays,
Short Stories, Poems, Popular Songs, Etc.

J. P. GARLOUGH Editor

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Just recently the editor of one of our most prominent literary periodicals has said: "The majority of unsolicited manuscripts show that the writers have never seen the ——— Magazine—or else are sadly deficient in judgment."

That is a sad commentary on the majority of those aspiring to literary honors today. Who can imagine a

Studying salesman trying to sell an **the Market.** article without at least considering his prospect's needs? And yet, here we have the aspiring writer attempting to sell a specialized product to a specialized market without obtaining the least idea as to the character of the market.

Present-day periodicals are conducted on certain policies. The publisher and the editor decide on the general policy that the publication is to follow. The editor then sets out to secure the material that best pleases the reading public that will be attracted by a policy such as has been outlined. His material then, month after month, must be of a certain type. He may use fiction—both short and long, he may

use special articles, general articles, scientific matter, or human interest material, but it all must be within the limits that have been set.

In view of this fact it is no wonder that in ninety-nine instances out of one hundred writers who fail to study the markets find their manuscripts rejected about as fast as they mail them out. On the other hand, the writer who will study the policy of the periodicals he wants to sell to and who will note the literary standard maintained by those publications will find an appreciative response and in the majority of instances will make a sale.

Editors are usually a lenient lot and will ascribe the first offense to carelessness, but the writer who persists will, as he justly deserves, be placed in the ignorant class and will in all probability close the doors to what might have proved a lucrative market.

The habit of studying thoroughly every magazine that is considered a possible market cannot be over-estimated and should be cultivated by everyone who aspires to write. It is the only means by which the beginner can get a start and it is necessary for the professional if he is to maintain his reputation.

It is with real pride that we announce to our readers a criticism and revision service equal to any such service ever offered.

For many months our friends have been suggesting that THE WRITER'S DIGEST establish such a service. Certain standards have been set for THE **Good News** WRITER'S DIGEST, and it was decided that this department should not be announced until a service in keeping with these standards could be offered.

As this issue goes to press, arrangements have just been completed, whereby Mr. James Knapp Reeve will assume charge of a criticism and revision department for THE WRITER'S DIGEST.

When you consider the years of experience that Mr. Reeve brings to this department, and that every manuscript submitted will receive his personal attention, you can readily see that the standards will be maintained.

We believe that this announcement is of great importance to writers who are seeking thorough and competent criticism. Full particulars of the new department will appear in the September issue.

THE SONGWRITER'S DEN

A Department Devoted to Song Writing and Song Writers

Conducted by C. S. Millsbaugh

If you have a question for the Song Editor please observe the following rules:

Address all inquiries to The Song Editor, care The Writer's Digest, Butler Building, Cincinnati, Ohio.

All questions will be answered through these columns. Songs or manuscripts will not be returned unless a self-addressed stamped envelope is enclosed.

LYRIC REVISION

By Fred Keats.

FEW amateurs know that if a lyric is not written properly, with good meter and correct accent, a composer cannot give the best he is capable of giving. A good lyric draws out good music; a bad lyric smothers it.

What is a bad lyric? Mechanically speaking, there are several forms. In one way, a bad lyric is where it starts out just right for a waltz; then turns into a fox trot and back again into a waltz. This is very troublesome, and irritates the composer.

Another bad form is where every line is about a mile long, verse and chorus, thus producing a long-drawn-out monotonous effect that no music can remedy. In a certain kind of comic song this may be excusable, but that kind of song is out of style now.

Another bad lyric is where the writer deliberately disobeys the rule of the day and writes a wearisome verse eight lines long when four would be plenty—and then uses four lines in the chorus when there ought to be eight.

Still another is where the writer sticks in an odd line somewhere, trying to make a rhyme in the wrong place, or else writes a chorus with seven or nine lines. Sometimes a writer uses all sorts of odd expressions, meaningless, twisted, grotesque, unnatural.

One seriously bad form of lyric is where words are used (particularly the end rhymes) that cannot be sung gracefully and clearly so that the audience can understand them. Or, if they do understand, they are jarred by the ugly effect produced by words that cannot be properly sustained by the voice of the singer, such as the sibilants and certain consonants that finish "closed" instead of "open."

Does the amateur song writer realize that

these are serious blemishes? He does not, or he would be more careful. Do publishers give consideration to such faulty lyrics? They do not. Do worth-while composers care to work on such lyrics, either for cash or on 50-50? Not unless they are good revisers and see some redeeming feature in the lyric.

What, then, can the inexperienced lyricist do? He can either produce a strikingly original idea, with a good title, and let a reviser do the rest, or he can study the art of versification from the ground up and become a trained lyric writer who needs little help.

But what if he cannot produce that wonderful idea and title that all publishers desire, and has no ambition to sweat his brain for a year or two learning the art, step by step? Well, there is one easy way left: Pay an expert to revise his lyrics. It is the easiest, quickest and surest way of getting satisfaction. Here's a fact that will no doubt come as a surprise to all: 99 lyrics out of every 100 need revising so much that a conscientious reviser has his work cut out for him to whip them into presentable shape, and he more than earns every cent of his comparatively small fee. Did you know that there are two revisions necessary in all lyrics? The first revision is where changes are made from the literary and mechanical standpoint; unnatural phrases replaced by more attractive ones, rhymes added or improved, punch lines introduced in place of dead ones, useless extra lines lopped off and the story concentrated in those remaining, all this necessitating a great deal of maneuvering in order to retain as much of the writer's original material as possible. The second revision comes while composing, playing, and singing the music,

and is governed by the character of the music, its rhythm and the demands of its sustained notes. This revision (from the musical point of view) is really the most important, for of what value would a lyric be that all singers would find fault with and turn down cold after trial? Songs are written primarily for singers; it is a serious mistake to forget that fact. Song words that cannot be sung with delightful ease are faulty, and the farther they get away from that desirable ease, the more worthless the song for commercial and artistic purposes. Printed songs come to me quite frequently that have singing faults that make real success absolutely impossible. "Sticky" places we call them, and sticky they surely are. Even some well-known songs have spots that the careless singer can make "sticky." Handled with skill the blemish can be hidden fairly well, but when the untrained singer sings them, something gets out of kilter. The only way to write a song is to make it absolutely fool-proof.



THOMAS OAKES.

Thomas Oakes is a "different" sort of songwriter. The average songwriter is usually hard-put for effective song ideas and titles, but not he. He, apparently, plucks them from the very ether. In point of prolificness he has few equals, for he has exactly four hundred and ninety-eight songs and lyrics to his credit. The most trivial happenings furnish him with ideas and titles. For instance, once when crossing a busy street he found himself the apparent objective point of two rapidly approaching automobiles, each advancing from different directions. A dismaying position, to be sure, but out of the occurrence came the song idea "Between the Devil and the Deep Blue Sea." Another song subject came from a series of "touches" made by a very convincing talker, but an habitual debtor. Hence the song "Memories."

In the matter of disposing of songs Mr. Oakes is a Kentucky Derby winner. Most writers feel highly elated when they dispose of a song or two, but this writer has successfully terminated the astounding feat of disposing of twelve songs at one time to one publisher. Only a songwriter can comprehend the magnitude of this feat.

Mr. Oakes also enjoys the distinction of having written the shortest titled song on record. It is "I." Some of his best-known songs are "Magic Moon," "Blue Law Blues," "Venetian Rose," "Wonderful Sweetheart of Mine," "Home Town Blues." He is also the writer of one of the most beautiful ballads of the season. It is "Among the Beautiful Caverns of Luray," a number that is being featured extensively by the Supreme Tone Piano Roll Company. An extensive advertising campaign will shortly be inaugurated in behalf of this number by the Mark T. Blain-Thomas Oakes Music Company (yes, Mr. Oakes is junior member of this well-known firm), and there is every possibility that "Among the Beautiful Caverns of Luray" will soon be whistled and sung from coast to coast.

Mr. Oakes' work is not restricted to lyric writing alone. He is also a composer and has prepared the score for twenty-five song numbers. He is also a short story and special writer and has eight photoplays to his credit.

There you have the reasons why revision is so important. The work is worth much more than is charged for it, but the average amateur is so blissfully ignorant of its immense value that he has to be enticed by prices lower than they should be. Two to three dollars from four to six hours' work on a troublesome lyric is not high pay. Ask any plumber, plasterer or garbage man.

As I have said, there are two distinctly different revisions necessary, and the last one cannot be done until the music has been planned and the exact vocal requirements ascertained. Few lyric writers know this, but the expert professional always tries to write his lyrics with end rhymes on open vowels, so that little revision is necessary. This restriction as to open vowels makes good lyric writing somewhat more exacting than the average amateur imagines. However, it may be said that now and again rules have to be broken, for the height of perfection in certain places is almost impossible, and good judgment becomes necessary as to the least

offensive way of handling the delicate situation.

Charles K. Harris says that the least important part of a popular song is the lyric. He says that history shows that no song ever lived because of its lyric. All the same, I'll ask anyone to point out to me a really successful popular song in which the lyrical words were just "any old thing." If you will notice, the words of nearly all big *singing* hits are enticingly easy to sing; they roll right off the tongue. If they did not, I very much fear the story would be somewhat different. However, don't overlook the fact that of late many big hits were not real singing hits, but dance hits with words attached. And that's quite another story. We are getting tired of those so-called songs and begin to long for the good old genuine kind. Do you want to help? All right—*Don't send out lyrics of inferior workmanship.*

The Song Editor's Answers

T. S., *Brooklyn*.—Your poem is built on an idea that might become decidedly popular if the style it represents once more becomes the vogue. Song styles travel in cycles and there is a possibility that the next few years will see a revival of this type of song. No, it is not necessary to copyright poems or music before submitting to publishers. Legitimate publishers have no desire to steal songs, and certainly you would not be so careless as to submit manuscript to an unknown concern. Do not be afraid to send your best efforts to any established publisher, and give them a reasonable amount of time to reach your work, which must await its turn among the scores of others which the average house receives daily for consideration. Yes, the copyright laws provide for the protection of works not reproduced for sale and all that is necessary is to file copies of the work with the Register of Copyrights at Washington, D. C. The cost is one dollar. However, should you dispose of the song later on, the copyright must be reassigned to the publisher. I would advise you to save your money and let the publisher look after the copyright.

C. E., *Brockport*.—I cannot enthuse greatly over your song, "Sometime." It is not a bad song but at the same time could not be considered a good song. Compare your words with the lyrics of a dozen or more songs of the past and present and you find that you have nothing new in your lyric, and have not given the old sentiments a new form of expression—no "punch" anywhere. The repeated use of the words "somewhere" and "sometime" in your chorus does not appeal to me. The monotony of repetition—although effectively used in some very popular numbers—should be avoided, and particularly by the new writer. Your melody is good.

T. K., *Fayette*.—Your number is a comic song that the public would laugh at but never buy in

large quantities. It is essentially a "stage" song. I don't believe any publisher would consider it for a moment. The thing to do is to try and interest some comedian in this number. Sell it outright, there are innumerable acts that might be interested.

E. L., *Baltimore*.—"She's the Pride of Old Kentucky" is an old-time ballad, the sort that was popular many, many moons ago and not the kind that would appeal to the music-buying public of today. No, don't bother about securing a copyright, and don't let anyone beguile you into buying a musical setting. You would have absolutely no chance of disposing of the song to a reliable publisher.

H. K., *Bryan*.—"Long, Long Is the Day," etc., is a beautiful high-class ballad. Your words tell a splendid story and exhibit "punch" galore. Your music is of the kind that lingers in memory when heard but a few times; in fact, you have discovered a glorious rhythm that will sell your song very readily to practically all publishers of this type of song. This song might easily bring you fame, and provide a very substantial bank balance, so be very careful that your interests are well protected.

D. G., *Fayetteville*.—Your poem is poorly titled, contains an idea absolutely unsuited for song purposes, and therefore, would have no chance upon the open market. Your lines, however, are really excellent and your rhymes are also good. It is, nevertheless, a poem rather than a song lyric.

E. M. C., *Tacoma*.—Your "The Love Charm" is very acceptable verse, and ideas similarly situated would be acceptable also. Yes, you are on the right track. "The Art of Versification" would aid you greatly and I suggest that you procure the book. It can be secured through THE WRITER'S DIGEST. The price is two dollars per copy.

D. B., *Baggs*.—Unfortunately I cannot suggest a possible market for song poems. Song poems in themselves are a drug on the market and are usually difficult to dispose of unless set to acceptable music. There are occasional publishers that accept words without music but their number is few. However, your poems would have very little interest for a song publisher in that your efforts are more particularly rather good short verse than effective song poems. Don't let anyone set these poems to music if it costs anything.

B. E. B., *Yetta*.—Unfortunately this department cannot give you the route list you desire, but suggests that you may possibly receive the desired information concerning the individuals mentioned by addressing *The Billboard Magazine*, Cincinnati, Ohio. Or, by securing a recent copy of the *Billboard* you can undoubtedly discover the exact information you wish. Yes, you can address them by letter but be sure that you do not forward too much material at one time. To forward a dozen or so songs at one time is not conducive to best results.

E. W., *Rich Valley*.—"Memories" is a good title but it has been used so frequently that much of its "punch" is gone. And any song so titled is certain to receive scant attention from the publisher. Your verse lines inculcate some very fancy flights of English and in some respects your poem

(Continued on page 64)

BETTER ENGLISH

This department is intended as an aid to the writer who is striving to improve his English. From month to month it will include correct synonyms—rhyming words—correct spelling—rules on correct usage, etc., etc. Communications to this department will be welcome.

HOW MANY WORDS?

By Robert C. Schimmel.

BREVITY is not only the soul of wit, it is the soul of good writing as well! For this reason the beginner should at all times strive to tell his ideas in as few words as possible. No one likes to flounder around in a sea of words; certainly no one dislikes verbosity as much as an editor. The process of separating the novice from the trained writer is for the initiated reader comparatively easy; several facts aid but nothing tells a writer's ability more quickly than the number of words he uses. If he takes two pages to tell that which should have been told in one, if he stretches his ideas so that they will fill a chapter which, when completed, has all the appearance of inflation, or if he invents situations merely to fill space, the editor marks him as a beginner. The editor knows that the mark of brevity is the sterling mark of a finished writer; likewise that verbosity is the earmark of the tyro. Obvious as is this rule of brevity in the use of words, the fault of wordiness is so common that DeQuincey calculated that cutting one superfluous word out of each sentence would increase the time of the reading public one-twelfth. If, in addition to dropping all useless words, all ideas that were irrelevant were also dropped, a person can only guess what the saving would be. If we would at all times endeavor to say what we mean, and only that, wordiness could soon be eliminated. It is when we say what we mean and much more besides that this literary weed grows into our compositions. A conscious striving for correct expression through *the right words* while not wiping out the difficulty, aids materially. One right word will often say what ten hastily thought-up words will fail to say.

Mark Twain gives an explanation of the real value of the right word. He says: "A powerful agent is the right word; it lights the reader's way and makes it plain;

a close approximation to it will answer . . . but we do not welcome it and applaud it as we do when *the right one* blazes out on us. Whenever we come on one of these intensely right words in a book or newspaper, the resulting effect is physical as well as spiritual, and electrically prompt; it tingles exquisitely through the walls of the mouth and tastes as tart and crisp as the autumn butter that creams the sumac-berry." All of us have had the delight of finding the right word even if the degree of delight has not been as great perhaps as that Twain experienced. But the finding of the right word has for the tyro its disadvantages. He is liable to spend too much time in pursuit of it. There is little doubt that one word, and one word only, will in a special passage supply the correct meaning, but it does not behoove the writer who is training himself to spend much time in needless search of it. Growth comes only through practice, and practice will, in time, give to the beginner that sense of word values which makes it possible for the finished writer to express himself adequately without having to grope for the word he wants. *The right word* is the goal, but since it is long in the attaining, none should despair because he cannot quickly reach it. Some day when you have mastered the art of writing you will find that you use *the right word* automatically; until that time comes, strive to improve yourself; try for the best expression of your idea, but do not be as foolish as was Sentimental Tommy. Those who have read the book will remember how he lost the essay contest due to his seeking too long for the right word. His antagonist wrote as the words occurred to him, and won. A writer today has to write much as did the antagonist of Sentimental Tommy; he must be able to turn out quantity and quality combined. It stands to reason that he does

not waste his time. Extra words cost in extra time. Therefore he avoids them.

The average writer in the class of strugglers is redundant in his diction; he uses an extra word here or there that might easily and without detriment to the meaning of the manuscript be omitted. This fault is not so dangerous as that of verbosity and tautology, but it should be guarded against. It is the first step toward weak composition. After you have finished any work go over it and see how many of the words you can leave out without actually marring the value of the work. My experience has taught me that the amateur is not so conscientious as he ought to be. He fails to be as hard on his own manuscript as is the editor to whom he submits it. Instead of acknowledging to himself that fewer words would be more effective, he looks on his brain child so tenderly that any amputation, even for its health, seems horrible. The result is redundancy and failure; the manuscript lacks that smoothness which is so necessary to a worthwhile bit of writing.

Tautology, or direct repetition of thought, is common. Not content with saying a thing once the tyro tries to impress the reader by repeating the idea. Note the following:

Bad: This book is poorly arranged and by this arrangement loses force.

Condensation of the above gives the thought in presentable form.

Better: The poor arrangement of the book weakens it.

The following sentence suffers because the newspaper reporter failed to say what he had to say in as few words as possible:

Bad: The sentence of thirty days on the penal farm, which was to be suspended if the fine was paid, was suspended by Mayor Smith.

Better: Mayor Smith, since the fine was paid, suspended the sentence of thirty days on the penal farm.

Until a writer learns to have an ear for words as well as a knowledge of their meaning, he can never hope to express himself in a way that will be acceptable to the polished reader. The most common fault, resulting in a way from the author's poor ear for words, and harder to correct than either redundancy or tautology, is verbosity. Verbosity indicates, when applied to a composition, that the writer has used so

many words that nothing short of actual revision will make the manuscript acceptable. If an editor writes you that verbosity is the root of all your troubles, go to that root and rid yourself of it. Poorly thought out paragraphs with no ideas back of them are usually the root of verbosity; they are bound to be wordy because the writer knows not whence he travels. Think of certain works that you have read. Have they bored you? If some have bored you your ennui no doubt was due to the fact that the author let you swim in a sea of words for several pages and never gave you a landing place. Perhaps you skipped several pages with the hope that he would stop his rambling only to find that he was still on the same subject, the same wearying, poorly treated subject. If the author had condensed his thought, had put it in words so few and so compelling that no sentence failed to carry weight you would not have been able to skip any portion and the result would not be boredom. Bear this in mind when you are writing—the reading public must have its material in readable form. Mere words can be found in the dictionary. It is your job to put those words together, and to use just the right amount. Words and words and words, jumbled, will be your ultimate undoing.

A writer accused of wordiness advances the plea that he is trying to be clear, or strange to say, forcible. "If 'dumbfounded' and 'excellent' seem too weak to express his meaning and feeling he uses 'utterly dumbfounded' or 'superlatively excellent.' If 'greatness' does not seem to him to give the precise shade of meaning desired, he shirks the task of hunting for the right word and expands it into 'greatness and splendor and magnificence'." But whatever the cause of wordiness may be, mental sluggishness, mental laziness, or mental inability, the result is always the same—dullness.

I say again, when you write take note of your manuscripts and when you write strive for the right word—even if you do not get it—and strive for as few words as will tell your reader what you have to say, AND DO NOT BE SATISFIED UNTIL YOU HAVE CUT AND CUT. When you are able to avoid redundancy, tautology, and verbosity you are on the first rung of the literary ladder. If you fall off you have only yourself to blame.

HOW COMMON BUSINESS SENSE AIDS THE WRITER

(Continued from page 12)

doesn't follow that he hasn't any of his own.

Personally, I'd rather have written one book like Mrs. Prentiss' *Stepping Heavenward* than a thousand like *The Gadfly*. I'd rather have made \$100 writing *Pam* than \$100,000 with *The Woman Thou Gavest To Be With Me*. But many people consider *The Woman Thou Gavest To Be With Me* a strong book and see a very good reason for the existence of *The Gadfly*, and there are some, I know, who think the *Pam* I look upon as so helpful not fit reading for their growing daughters; and one very religious woman told me she didn't care for *Stepping Heavenward* because no real husband, if a Christian, would be as thoughtless as Mrs. Prentiss' doctor. She was a married woman, too!

You may have to wait a bit longer because you think more about ideals than you do about checks, but I don't believe success is denied us because we have chosen "the better part." It's usually quite possible for a writer to be true to his principles and say what he has to say and yet be a good enough business man to put his thoughts into a form acceptable to the reading public. Mrs. Prentiss made her book on the Christian life exceedingly interesting and *Pam* managed not only to preach a sermon but to please the folks who enjoy a peep into Bohemia; and the publishers of both books had no reason to complain of the sales.

I don't believe any of us will fail because what we offer is too good.

I once sat at a counter next to a handsome, stately colored woman who was looking at dresses. The saleswoman held up a number for her inspection and then said hesitatingly, "We have some better ones."

"Show them to me!" commanded the colored woman, pushing aside the pile before her. "The best's none too good for me!"

Don't hesitate to give your best when you are building your article or story or poem. Only in this way can you hope to increase your powers. And, whatever the writers may think about it, the editor believes that *the best's none too good for him*.

SYNDICATING TO THE SUNDAY SUPPLEMENTS

(Continued from page 20)

which the wares are exposed there; how wide these must be; what provision is made for persons using the thoroughfares to pass from some point to places elsewhere. Next he would have to indicate the amount of space allotted each stall-holder; then, how the stall-holder erects his stall. Those things portrayed succinctly, he would have to tell of the wares sold; how those wares are displayed. Note the array of boxes and baskets in the picture and you'll realize instantly that this is an endless tale. That described, he should enter into equally accurate and graphic descriptions of the shopkeepers; then of the clients who come and who go. After this, of the back-grounds to the booths, the bases of supply. Finally, of the cloths, supplanting awnings, which serve to soften the glare of the sun from above.

One picture tells all this. A few sentences, referring to it, or to certain elements, such as the baskets, the cloths in mid-air, or the turbaned Orientals in it, suffice to set forth the entire tale.

Dismissing many long and tedious sections of a story by an appropriate reference to the "illustrations herewith," permits of giving space to more interesting portions of the story—to things which pictures cannot put before the reader fully, and which have been described.

Readers know this—they sense the fact, is a more correct way to put it.

They love pictures; they demand pictures; they subscribe for and advertise the newspapers giving them the best array of these.

So the picture must be added to the feature.

Where the author of an article cannot provide such, often an editor, unwilling to lose that article, will provide these, having his artists draw illustrations to fit the subject; or setting some assistant to tapping recognized sources of illustrative material for just what is wanted—but, for the most obvious reasons, it's a hundred-fold better that the author of the given manuscript should be the party providing them.

COURTESY is the writer's first step toward success.—J. P.

ADVICE TO THE AMATEUR SCENARIO WRITER

By Paul Bern.

Editor of the Goldwyn Scenario Department.

DON'T—write scenarios. But if you feel you really must—that there is nothing that means more to you than the writing of stories for the screen—then go ahead, and write voluminously and exhaustively and continually.

Presuming that you belong to this category (and if you are swayed by the first advice given then you have no business to write), permit me to offer some suggestions. Suggestions only they are, because they are generalities and, as such, they serve only as temporary props to be thrown aside at the first flash of independent creative power.

There is only one definite piece of advice that I have to give to the amateur writer for the screen: Don't attempt to write scenarios, i. e., continuities. That is a job more technical than creative, and it is a technique that requires years to learn—a technique perhaps more difficult than that of the drama. It is a technique, moreover, almost impossible to acquire outside of a motion picture studio, where there is the opportunity to learn the various angles of practical production, the many branches that go into the making of motion pictures, the limitations of the camera, the restrictions of commerce and censorship, the possibilities of lighting and trickery, the flow and ebb, the exposition, development, climax and denouement, the introduction of character and the fullest use of the character until that character is definitely and finally disposed of, and a thousand other details which only experience can give.

But *you*—you who read this—can write stories for the screen. Forget all complicated technique and create—a story.

1. Write your story simply, as simply as you can. Write it as you would tell it to someone sitting opposite you, reciting the story, the important happenings, the characters of your people. Don't try to embellish your story to thrill the reader by your knowledge of grandiloquent phraseology. You only befog the issue, confuse the reader and cause us to strain in an

attempt to peer through a cloudy mist at what is really important. Think in terms of action.

2. Avoid telling your story, the development of your characters, in speech. Speech (titles) may be necessary; it probably is; but, except here and there, it is your least interesting medium. Action, movement, those things are vital. When in a motion picture theatre a patron seldom takes his eyes off the screen while the action is going on, but how often will a fast reader watch his audience while a title is on the screen, thus completely destroying illusions and suspense. Do not misunderstand. Action means more than people running, or a fight. A miser picking up a pin and sticking it into the lapel of his coat; a crabbed person taking his napkin and wiping a perfectly clean plate, or passing his hand on the under side of his chair to discover a possible speck of dirt; the unworthy girl interrupting an impassioned love scene to smooth her hair or straighten a sash, all that is action which delineates your characters and tells your story. And of action of that sort your story should be full.

3. Be dramatic. Be stirring. The elements of which pictures are made, the emotions which most quickly reach the audience, are those of clash, of opposition, of thwarted ambitions, of obstacles overcome, of love not consummated until after a struggle. The course of events should never run smoothly, for then you have narrative—and human beings in the mass are not stirred by narrative. As we gather together in numbers, we retrogress culturally, and the thousand persons sitting in the theatre have only those collective emotions which all of them possess in common. In common, no thousand people are intellectuals. We revert type. In common, we are little better than savages, and the things we understand are elemental, primal and uncivilized. It is even true that a book which a thousand people can read and enjoy individually in their homes, they would not enjoy presented in a theatre if they were

gathered together, for the individual intelligence and artistic appreciation drops when the individual becomes part of the mob. Keep away from complexities of characterization. Do not be too eager to uplift the screen, to be artistic, undramatic, psychological—and *dull*. The supreme sin of theatre and screen is that of dullness. Avoid it!

4. Don't, in your pride, write *down* to the screen. You can't. I have known some distinguished people who wrote, patronizingly, *down* to the screen, saying, "I'll just dash this off." Their contributions never appeared anywhere except on the paper they used. Don't make the mistake of writing less than your best. Write the best you can, the finest you can, the sincerest you can, and perhaps in time it may be suited to the screen. Don't lie, artistically, and this is what you will do if you misunderstand the above chapter to mean that what is written for the crowd must be anything less than true, and fine, and sincere and simple.

5. Don't be morbid. Be bright. Write about things you know and avoid the appearance of ignorance. Write deeply and sincerely of those things which are everyday and true, but do not think that by adding "This really happened" you make your sale easier. If the events have the *appearance* of having happened—that is the important thing in offering screen material to the public. Extraordinary things happen, but if your public won't believe them you might just as well burn the film used in depicting them.

6. Don't—write scenarios, but if you feel you must, then write with everything in you, with your heart, your soul, your blood—for the screen is a jealous mistress, and demands everything you have to give. Then, perhaps, you will succeed.

"BLUFF NOT THAT YE BE NOT BLUFFED."

Not so long ago a pile of manuscripts were received at our offices from aspiring writers who hoped to find a place in the literary world via our screen club publication, *Penpals Journal*. Our reader, in looking over one particular copy, remarked: "This young man's letter-head looks as if he might have had quite a bit of success in the literary world. Just see the number of stories, etc."

I took the article from Miss Shea's hands and at the extreme right of the head saw,

"Author of Someone Who Knew; Bringing Home the Berries; When Kings Ran Wild, and Jippy." Each title looked good to me so I dictated Mr.—so and so—a letter and asked where his stories had been published. What to my surprise, was in a few days to receive a letter from him saying, "I have not yet sold the stories, inasmuch as editors who have read them were overstocked at that time. However, they complimented them very highly, and I would be pleased to have you read them should you care to do so."

Surprised? Not only were we surprised but disillusioned as well. The article "So and So" sent us was fairly good; we accepted it. His letter-head gave us to understand that he was fairly successful as a writer, and we were anxious for more of his material. He *was* "there with the goods" but used a poor method of showing it. His letter-head was nothing more than a cheap bluff, in other words, a slippery slide around the editors. And what did he gain by it? Naturally he sent his stories; we read them, and upon any other condition would have accepted one of them, at least—but so confident was he that they would eventually help make a name for him, that he advertised them beforehand on his letter-heads, and that is the very type of a person that the editor likes best to fool.

An editor isn't an old fogy, as some people seem to think when their articles come back with the rejection slip. He is merely a human being the same as the rest of the world. You can bluff all of the editors some of the time; some of the editors all of the time—but *you cannot* bluff all of the editors all of the time. When you ring a bluff, if it passes, naturally you are safe. If it doesn't pass, you are the loser. No matter how good your material may be, you can pile it in time and again, and it will always be rejected. It seems to me that an editor has an extra efficient memory. Play square with the editor, he always plays fair with you.

In other words, we might say, "Bluff not that ye be not bluffed, for with what measure of bluffs ye sow, so shall ye reap in disappointment."—*Walter Irwin Moses*.

"THE GIRLS" IN LONDON

Edna Ferber's "The Girls" which was widely read in America last year, has been published in England by the House of Heinemann.

THE WRITER'S FORUM

NEWS FROM OUR READERS

Conducted by John Patten.

In writing to the Forum, kindly address all letters to the Forum Editor, care THE WRITER'S DIGEST, Butler Building, Cincinnati, Ohio. And remember, the Forum wants to hear from you on any subject of interest to writers.

VACATIONS to the right of us, vacations to the left of us, vacations ahead of us, and ours is behind us. 'Tis a happy season indeed, this season of the year when one counts on getting away from the hum and pound of the office, out into the open where the sun shines with more brilliancy and the breezes blow cooler. But happy as it is, one dislikes to realize that his own vacation is over and that he (or she, or it) is in the harness again. The joy of anticipation is gone, but in its stead a pleasant memory of well-spent days eases the strain of task after task, while a renewed energy makes duties that might be tiresome, a real pleasure.

And as we glance at the file marked "Items for the Forum," we note that many of our writer friends have not vacationed yet. Many of them are putting finishing touches to new fall editions, while many others are at work on stories for the winter season. Much of real interest for both reader and writer is promised. Still others are planning an early escape from work and routine.

And just at this instant we read that Hamlin Garland has taken his family to Europe for a vacation. That calls to mind the recent announcement of the award to Mr. Garland of the Pulitzer prize for the best biography teaching patriotic and unselfish service to the people. This prize was awarded for his "Daughter of the Middle Border." The book completes the story of Mr. Garland's father and mother begun in "The Son of the Middle Border." The two volumes, each complete in itself, together form a continuous story, a kind of homely epic of mid-western America of the period from 1865 to 1914.

It has been our misfortune not to be able to complete the book, but enough has been read to know that we will finish it as soon as our copy is returned.

The "Daughter of the Middle Border" is

a book that we earnestly recommend to aspiring writers, not alone for the historical information, but

book form that always has and always will appeal.

* * *

Mr. G. B. Burgin, in his recently published "Memoirs," relates the following anecdote:

A short time ago Stephen Leacock was the guest of a literary club to which I belong, and when I was called on to speak I explained how that morning I had been walking in Highgate Cemetery and paused by the tomb of Lord Strathcona. One of the cemetery custodians joined me, and said, regretfully, "Lord Strathcona's the only distinguished Canadian we have here." Then he brightened up a little. "But there's a vacant lot beside his lordship." Where-

upon I explained to him curiously enough that I was going to meet another distinguished Canadian that evening, and would try to induce him to make the necessary arrangements for occupying the vacant space by Lord Strathcona. Leacock listened to this with strained attention. On rising to reply, he disregarded the points made by the other speakers, and said: "Whilst I am deeply grateful to Mr. Burgin for his thoughtful arrangements regarding my obsequies, I regret to inform him that they will have to be cancelled, as I have already decided to be buried in Westminster Abbey."

Is there a new style, or is it mere coincidence, that several young authors seem to have adopted a singularly like fashion of expression? This style—if style it is—seems to depend for effect principally on the short, pregnant sentence. Its effect is broken, disconnected, but brilliant. James Joyce, May Sinclair, Floyd Dell, and now Elliot Paul shows this quality. The following examples from Elliot Paul's new novel, "Indelible," illustrate it to admirable advantage:

"Flowers in the Stoddard yard are mixed with ferns, and look happier than flowers in squares and oblongs."

"Sinners are always easy to get along with."

"Being in love interferes with me from A to Z."

"Most women and girls cry at the drop of a hat."

"Sin of all sorts is an eyesore to mother."

"Smoking, drinking and card-playing are sins as well as the Ten Commandments."

"An affair differs from an occasion on account of the music, and often dancing as well."

* * *

Henry Kitchell Webster will sail for Europe early in July to settle his family in France for the winter. Before leaving Mr. Webster will turn in to the Bobbs-Merrill Company the manuscript of his new novel, for publication this fall. It is in the manner of his "An American Family," and will bear the title, "The Greers."

* * *

A sketch of John Galsworthy's life and works has been issued in booklet form by Charles Scribner's Sons. A copy will be sent to any one requesting it.

* * *

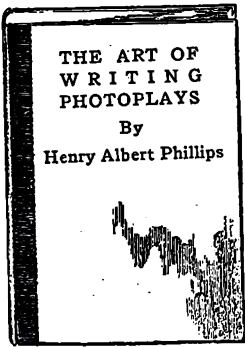
The prize offered by Houghton Mifflin Company for the best essay by a student of journalism on Samuel Hopkins Adam's newspaper novel "Success," has been won by Hugh J. Morlan, of the University of Iowa. The judges, A. Hamilton Gibbs, Will Irwin, Mr. Adams, and a representative of the publishers, included in their report of the contest the interesting information that over half the papers submitted were by women students.

It is also interesting to observe in this connection that Catherine Filene, in her "Careers for Women," lists no fewer than nine positions on a newspaper which are particularly suitable for women.

The growing tendency among popular travel writers to tell how ardently they are pursued by beautiful native maidens during their travels, is ridiculed by Harry L. Foster, author of "The Adventures of a Tropical Tramp," a story of two years of random wandering in South America. Mr. Foster, who has just returned from a second tour of vagabonding, this time in the Far East, informs his publishers that only one determined attempt was made to "vamp" him in the Orient, and that the "beautiful maiden" in this instance was an Annamite with blackened teeth, who had been chewing betel nut until her mouth was surrounded by huge red stains.

Announcing The Art of Writing Photoplays

By Henry Albert Phillips



LONG before the manuscript of this splendid new text on photoplay writing had reached this office, requests were coming in for a treatise on the subject by Mr. Phillips. Immediate arrangements were made to rush the text through the print shop as soon as it arrived. And so we are able to announce to you that this

Readers of introduction to can write authoritatively on the subject have been interested in the conception of the intricacies.

The Art of Writing Photoplays by Henry Albert Phillips' many editing screen stories. It is, therefore, filled with information of great import to the person who wants to write for the screen. Many points that the average writer overlooks entirely are included in the various chapters, thus bringing home points that are important stepping-stones to success.

Previous orders for the book are being filled as rapidly as is possible, and we are now ready to fill all orders. The book is handsomely bound in cloth and the price is only \$1.00.

Send \$1.00
with this
Coupon



THE WRITER'S DIGEST

915 Butler Building

Cincinnati, Ohio

The Writer's Digest,
915 Butler Building, Cincinnati, Ohio.

Gentlemen—Enclosed find \$1.00. Please send me a copy of THE ART OF WRITING PHOTOPLAYS by return mail, fully postpaid.

Name..... Address.....
City..... State.....

"The native girls who pursue a traveling white man," he says, "are usually of the class that pursue anybody. Of course, I'm not belittling the other writers, but they must be a lot more fascinating than I am."

* * *

Booth Tarkington, who recently won for the second time the Pulitzer prize for the most distinguished novel of the year, is also honored by DePauw University.

The degree of Litt. D. was conferred upon the famous Indiana author at the DePauw commencement exercises held during the first week of June. Although Mr. Tarkington is not an alumnus of the university, his father, Judge John Tarkington of Indianapolis is DePauw's oldest living graduate.

* * *

Miss Ellen Glasgow, whose novel of modern Richmond, "One Man in His Time," has recently left the presses of Doubleday, Page & Company, has lived all her life in the old Southern capital. Her home is on Main Street, a fine old Georgian house with square, gracious rooms and the open fire places where from early autumn to late spring coal fires blaze and crackle cheerfully, sending their dancing light up into the French mirror over the high drawing room mantel shelf, over the Chipendale and quaint old mahogany furniture. The fire screens embroidered by the delicate white hands of gentle ladies long since dead and gone, the low ottomans and the pieces of fine old porcelain help to maintain in the big, dignified yet home-like house the best traditions of Southern hospitality.

* * *

Alfred Ollivant, whose latest novel "One Woman" has just been published in this country by Doubleday, Page & Company, has just seen the first showing of the mo-

tion picture version of "Boy Woodburn," his famous story of a racing horse. Mr. Ollivant, like many American authors, believes that the film industry will not produce pictures of highest artistic merit until authors co-operate in preparing their own scenarios.

"In my view, stories by living novelists can never be perfectly expressed on the film until the man who created the story, the character, the atmosphere, is commissioned by the producing company to write what I may call the basic scenario. The ordinary novelist has not, I admit, the expert knowledge to write a technically perfect scenario; but he could and should write a basic scenario. When the producing company calls in the author to help in this matter, then we shall get films of an artistic and literary merit undreamed of heretofore.

"What I am pleading for is that the literary man should do the literary work where his own books are concerned. When he has supplied the basic scenario, by all means let the producing company shut the door on him, and hand his scenario over to their scenario editor to alter with the scissors and paste as his experience dictates.

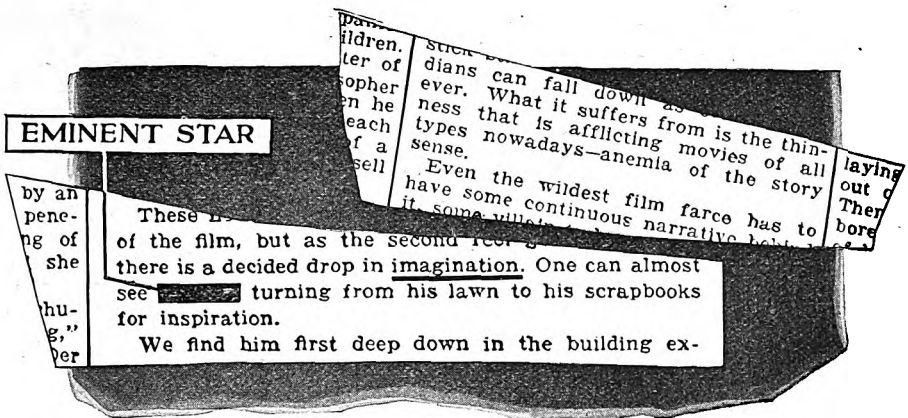
"I think that any novelist who is well off enough to be able to refuse any offer which does not suit him, should refuse to sell the film rights of any novel of his, except on the condition that he write the scenario upon which the film is to be built. The present scheme does not, and cannot work. The creation of an artist cannot be successfully filtered through the mind of another man, however good that man may be."

* * *

"Beautiful Womanhood" is the name of the new magazine published by the Physical Culture Corporation instead of "The Woman Beautiful." The first number will be dated for September, and will appear early in August. Mr. Carl Easton Williams, editor of "Physical Culture," is also editor of "Beautiful Womanhood."

* * *

The stack is now somewhat diminished, but still far from exhausted. But, as we have filled our allotted space, we must withhold our findings for the next issue.



This is why we search the Nation for Imagination

If you possess the gift, the screen needs you and will pay from \$500 to \$2,000 for your stories. Will you accept a free test of your imagination?

THE WHOLE STORY of the motion-picture industry's supreme-crisis is told in the newspaper clippings reproduced above. They refer to the newest picture of one of the greatest stars of the screen.

Talent costing millions—a fortune invested in the production. And a disappointment to the public!

And now the producers realize that the whole future of the industry hangs in the balance. To the Palmer Photoplay Corporation they have said: "Search the nation for imagination. Train it to create stories for the screen."

A \$10,000 Discovery

Wonderful results are rewarding this search. The Palmer Photoplay Corporation discovered Imagination in Miss Winifred Kimball, of Apalachicola, Florida, and trained it to create scenarios. Miss Kimball won the first prize of \$10,000 in the Chicago Daily News Scenario contest. Eight other Palmer students won prizes in that greatest of contests, in which 30,000 scenarios were entered. Three Palmer students won all the prizes in the J. Parker Reade, Jr., scenario contest in which 10,000 competed.

And the search for Imagination goes on. This advertisement offers you the free questionnaire test with which we discovered such Imagination as lay hidden in a Florida village until we found and trained Miss Kimball.

What is Imagination? The power of making mental images. It is the inspiration back of every big thing ever done. And it is the very essence of motion pictures, because the screen is merely an image of life.

The Imagination of a handful of men equipped the industry mechanically. Their creative task is completed. But the Imagination of thousands is necessary to keep the industry thriving. New pictures—and yet more pictures—is the cry of the theatres and the public.

Is it any wonder that producers are seeking everywhere the original story—the scenario written expressly for the screen with the screen's wide latitude and its limitations in view?

The Palmer Photoplay Corporation, the industry's accredited agent for recruiting new scenario talent for the screen, is discovering hidden ability in all walks of life, and through its training course in screen technique is developing scenarios which work is eagerly sought by producers.

Will you take this free test?

By a remarkable psychological questionnaire test, which is sent free to any serious man or woman who clips the coupon on this page, natural aptitude for screen writing is discovered. It is a searching, scientifically exact analysis of the Imagination. Through it scores of men and women have had opened to them the fascinating and well-paid profession of photoplay authorship.

Persons who do not meet the test are frankly and confidentially told so. Those who do indicate the natural gifts required for screen writing may, if they so elect, enter upon the Palmer home training course. This course equips them in every detail to turn those talents to large profits. The Palmer Course is actively inspirational to the imaginative mind; it stirs the dramatic instinct

to vigorous expression. So stimulating are the forces brought into play for screen dramatization, that the Palmer Course has become a recognized aid of incalculable value for men and women in every walk of life when the ability to visualize developments is an asset. Primarily, however, it is for the screen.

\$500 to \$2000 for a single story

The Palmer Photoplay Corporation, which exists primarily to sell photoplays to producers, must train new writers in order to obtain stories to sell. The producers are now paying from \$500 to \$2000 for original stories by new writers.

Above are the simple, sincere facts. This advertisement is just a part of the Corporation's search for talent worth developing. It is not an unconditional offer to train you for screen writing; it is an offer to test you absolutely free, in your own home—to test you for the creative and imaginative faculties which you may have, but are not conscious of. When you have passed the test, if you pass it, we shall send you, without obligation, a complete explanation of the Palmer course and service, its possibilities, its brilliant success in developing screen writers, and an interesting inside story of the needs of the motion-picture industry today.

Will you give an evening to this fascinating questionnaire? Just clip the coupon—and clip it now, before you forget.

PALMER PHOTOPLAY Corporation

Dept. of Education—W. D. 8. 124 W. 4th St., Los Angeles, Cal.

PLEASE send me, without cost or obligation on my part, your Questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test, I am to receive further information about your Course and Service.



Name (Indicate Mr., Mrs., or Miss)

Address

THE WRITER'S MARKET

All up-to-date and accurate information regarding suspended or discontinued publications, the needs of various publications and publishing houses as stated in communications from editors and announcement of prize contests in any way involving the literary profession will be found in this column.

Prize Contests

The success of the first E. A. Karelson prize essay competition on "What can a man afford?" has moved the donor to make it possible for the American Economic Association to conduct a second competition. The subject for the essay of the second competition is "The relations of capital and labor." No strict limitations are fixed as to the phases of the problem which may be treated by the competitors, but it is expected by the donor and by the association that the essays submitted will contain a working plan for the division of earnings of an industrial plant of small or moderate size—a plan or suggestion for giving the employe a share of the profits, a voice in the management, or some other incentive to do his job well and loyally, and which will, if possible, exemplify the Golden Rule. Three prizes are offered for the most meritorious essays: First prize, \$1,000; second prize, \$500; third prize, \$250. The essays are to be submitted in typewritten form on or before September 1, 1922, to the secretary of the American Economic Association, Yale Station, New Haven, Conn. Each is to be signed with a pseudonym, which should also be written on a sealed envelope containing the real name and address of the writer. No definite length is prescribed for the essays, but it is expected that each will constitute a small monograph of some 30 to 100 typewritten pages (7,500 to 25,000 words). The successful papers will become the property of the American Economic Association, and it is expected that they will be published as a supplement to the *American Economic Review*, or in some other way.

The Photodramatist, I. W. Hellman Bldg., Los Angeles, Calif., is inaugurating a prize contest, \$75.00, \$50.00 and \$25.00 for the best 300-word basic dramatic situation submitted before October 31st.

The Photo Era Magazine, Wolfeboro, N. H., is offering prizes; first, value \$10.00; second, value \$5.00; third, value \$3.00. Subjects for competition in 1922 and their closing dates are as follows: "Parks." Closes September 30th. "Architectural Subjects." Closes October 31st. "Domestic Pets." Closes November 30th. "Indoor-Genres." Closes December 31st.

This competition is free and open to photographers of ability and in good standing—amateur and professional. No more than two subjects may be entered, but they must represent, throughout, the personal, unaided work of competitors. Remember that subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered in competition elsewhere, before *Photo-Era Magazine* awards areas

announced. Each print entered must bear the maker's name and address, the title of the picture and the name and month of competition, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate, or film, make, type and focus of lens, stop used, exposure, developer and printing process. Enclose return postage in this letter. Those whose work is deemed worthy of reproduction with the prize-winning pictures, or in later issues, will be given Honorable Mention. Prizes may be chosen by the winner, and will be awarded in photographic materials sold by any dealer or manufacturer who advertises in *Photo-Era Magazine*, or in books. If preferred, the winner of the first prize may have a solid silver cup of artistic design, suitably engraved.

The San Francisco Chronicle is offering a weekly prize of \$50 for advertising letters. It is necessary to read an article in *The Chronicle* in order to compete, so interested writers are referred to *The Chronicle* for full information.

The Lyric West, 1139 West 27th street, Los Angeles, Calif., offers a prize of \$100 for the best long poem, or group of poems that it publishes in the year of 1922. A prize of \$50 will be given for the most distinctive short poem published in 1922.

The Photo Drama Magazine, 15th St., at Mt. Vernon, Philadelphia, will pay \$5.00 each month for the best limerick submitted on any great film star. The only condition imposed is that the full name of the actor or actress suggested must be used in every piece of verse printed. No manuscripts are returned.

Prize Contests Still Open

Judge, 627 West 43rd St., New York, pays \$10.00 weekly for the best story, and \$5.00 for the second best. All others at regular rates. Original, unpublished, short, humorous stories only are wanted.

The American Magazine, 381 Fourth Ave., New York City, has each month a prize contest—for the best letter of not over 400 words.

General and Fiction Publications

ADMINISTRATION, 20 Vesey St., New York City. Editor, James M. Lee. Monthly; 50c per copy; \$5.00 per year. "We use articles dealing with business from the viewpoint of analysis and control. Leading articles must satisfy the editor to truth of every statement, unless the author

"Packed with Sound Advice and Practical Information"

THAT is the verdict of George B. Jenkins, Jr., after examining The "Ideal" Course in Short Story Writing. Mr. Jenkins has given his unqualified indorsement to this most helpful course of instruction for those interested in writing the short story. His letter, which is reproduced herewith, will readily convince you of the sincerity with which he has praised the "Ideal" Course.

Mr. Jenkins is a successful writer and as such is a competent judge of what is helpful for the aspiring writer. He has contributed verse, short stories, one-act plays and novelettes to the leading fiction magazines, and his work is eagerly sought by a long list of readers.

REGRETS THAT IT WAS NOT WRITTEN YEARS AGO.

Had this course of lessons been available years ago, Mr. Jenkins would have avoided many blunders. We have his word for it. What a hint there is in that statement for aspiring writers! True it is, that beginning writers today have a much better chance than those who began years ago. They can profit by the experience of those who have gone before and through a little diligent study learn those things that former writers had to get through practice requiring years of unceasing effort. Every writer must be a beginner at one time, but those who begin with the "Ideal" Course as a guide can reduce the apprentice period to a minimum.

WHAT IT IS.

The "Ideal" Course in Short Story Writing is a complete set of lessons taking up every phase of this branch of writing. These lessons have been most painstakingly prepared, great care having been taken to see that no detail was omitted. At the same time they were so condensed and arranged as to make them clear and concise without being cumbersome or bulky. Each subject is thoroughly treated, but in such language as will be readily understandable to those entirely without experience, as well as to those who have already had some practice.

LESSON FIVE.

Mr. Jenkins remarks especially on Lesson Five. The subject of this lesson is "The Importance of Good Titles and Proper Handling of Notes." It is a thorough discussion of the effect of a good title or bad title upon a story, with many suggestions as to the methods of selecting your titles. Much information on the how and why of note-taking is also given. Note-taking is a most valuable asset to good writing, and the information in this chapter means much to the aspiring writer.

This, however, is but one lesson in twenty-five, every one of which takes up some subject of vital importance to the writer. Lesson One takes up "The First Essential in

MR. JENKINS WRITES:

"I have just finished reading 'The Ideal Course' in Short Story Writing and found it packed with sound advice and practical information, and written in so fascinating a style that studying it will be a pleasure, and not a tiresome task.

"I shall never cease to regret that it was not written years ago. If it had only come into my possession when I first started writing fiction, I would not have made the stupid blunders, the asinine mistakes, that marred my stories and made them race homeward from editorial offices.

"Obviously, the Course is the result of many hours of labor, much research, and a vast amount of analysis. Yet the information it contains is presented with great skill and uncommon charm.

"Nowhere else have I seen such a complete and comprehensive presentation of the fundamental principles of fiction writing. I particularly recommend Lesson 5 to the beginning writer as a veritable gold-mine of inspirational material."

GEORGE B. JENKINS, Jr.

Mr. Jenkins is a contributor of verse, short stories, one act plays and novelettes to Smart Set, Ainslees, Black Mask, Live Stories, Follies, Judge, Saucy Stories, Snappy Stories and various newspapers.

Writing." There is a splendid lesson on "How to Get a Story—and Camouflage It," and another on "The Priceless Secret of Success—Write About What You Know." Other lesson subjects are: "Writing the Story, Questions to Ask Yourself Before Beginning";

"Simple Definition of Plot and Crisis, How Suspense is Brought About"; "Describing the Characters is a Trick, After All"; "The Setting—Putting in the Atmosphere and Color, to Convey Feeling"; "Writing Dialogue Requires Great Care and Attention to Detail"; "Stories that the People Want—Love and Humor—Why they are in Demand"; "Preparing the Manuscript, the Way it is Done by Professional Writers."

Thus you can see from the way the lesson titles are worded that each lesson must be entertaining as well as instructive and helpful. Mr. Jenkins has said just this about them, and we know that you will make similar comment just as soon as you examine a few lessons.

The "Ideal" Course in Short Story Writing is intended for those who want to write good short stories. It is meant to instruct, help and encourage, and it will do all that was intended. If you want to write short stories and want to free yourself of a great part of the practice period by quickly learning the essential principles, get an "Ideal" Course in Short Story Writing at once. But first let us tell you about

OUR SPECIAL OFFER.

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is an executive who assumes responsibility for assertions made. Book reviews are used from those who can speak with authority on the subject matter of the book." Photographs are not used. Their present special need is for brief items for the department of chronicle and comments. Manuscripts are reported on within one week unless held for investigation as to facts. Payment is made on publication.

BLACK MASK, THE, 25 West 45th St., New York City. Editor, F. M. Osborne. Monthly; 20c per copy, \$2.00 per year. "We desire rapid action, mystery, detective and adventure stories of from 1,000 to 5,000 words in length for short stories and of from 18,000 to 20,000 words for novelettes." No photographs are used. Their present special need is for short stories. Manuscripts are reported on within a week, and payment is made on acceptance.

CENTURY MAGAZINE, 353 Fourth Ave., New York City. Glenn Frank, Editor, and Maxwell Aley, Managing Editor. Monthly; 50c per copy, \$5.00 per year. "The *Century Magazine* maintains a very high standard. Naturally, most of the material used comes from established authors, but no other magazine of its class can point to more writers of importance whose first work has appeared in its pages. Every library has the *Century* on file. We suggest that before submitting material, writers familiarize themselves with the magazine." No photographs are used. Manuscripts are reported on within two weeks, and payment is made on acceptance.

DETECTIVE STORIES, published by Independent Publishers, Inc., 854 North Clark St., Chicago, Ill. Editor, Edwin Baird. This is a new magazine and will make its first appearance in September. "We offer a market for good short stories of 2,000 to 6,000 words, novelettes of 10,000 to 15,000 words and two-part stories of 20,000 to 30,000 words. We want thrilling stories of dramatic action, strength of plot, mystery and suspense. Our stories must capture the readers' interest with the opening sentence and hold it firmly until the last word. Preference will be given to stories that are simply written, well constructed, and which deal in a realistic way with contemporary American life." Payment will be made on acceptance.

DOUBLE DEALER, THE, 204 Baronne St., New Orleans, La. Editors, Julius Weis Friend and Basil Thompson. Monthly; 25c per copy, \$2.50 per year. "We use creative and critical work of highest literary quality. Poems, articles of literary nature, stories, essays, book reviews occasionally. Not interested in commercial short story or ordinary trade goods of free-lance journalists. Artistic treatment demanded. Writers should remember that *The Double Dealer* is strictly a literary magazine, catering to readers of culture." No photographs are used. Their present special need is for short stories of real literary merit. Manuscripts are reported on within two weeks usually, and payment is made after publication.

FORT DEARBORN MAGAZINE, 127 North Dearborn St., Chicago, Ill., is a house-organ of The American Bond and Mortgage Company,

Inc. W. Frank McClure is editor. It will not be widely in the market for manuscripts, but it is likely to be interested in any unusual contribution that will help the *Fort Dearborn Magazine* to realize its purposes, which are to render a definite service in the upbuilding of a greater Chicago, to carry on an educational campaign for a better understanding of the many kinds of service the real estate mortgage bond house can render, and to identify The American Bond and Mortgage Company with Chicago industries, and all that stands for a greater Chicago and the progress of her people. The magazine will feature articles on well-known Chicago people who started with small beginnings and achieved success.

I CONFESS, Room 1515, 46 West 24th St., New York City. Editor, Elizabeth Sharp; bi-weekly; 10c per copy; \$2.50 per year. "We want stories told as if actual occurrences, with at least a basis of reality; we want the writer to deal with the sort of persons and places with which he is familiar. Stories should be dramatic, concise, and not overdrawn—length about 3,500 words." No photographs are used. Their present special need is for stories that give a convincing effect of reality in character and incident. Manuscripts are reported on within ten days usually, and payment is made on acceptance. The present minimum rate is half cent a word, but they pay up to one cent a word for especially desirable material, on occasion.

KODAKERY, Eastman Kodak Co., 343 State St., Rochester, N. Y. Editor, A. H. Harscher. Monthly; 5c per copy, 60c per year. "We use articles that create the desire to make pictures." Photographs are also used. Manuscripts are reported on promptly, and payment is made on acceptance.

MACLEAN'S MAGAZINE, 153 University Avenue, Toronto, Canada. Editor, J. Vernon McKenzie. Bi-weekly; 20c per copy, \$3.00 per year. "We use articles on Canadian topics only. Serial needs filled for the next year or year and a half. Can use a few really high-class short stories, running from 4,000 to 7,000 words. We don't want any sex stories at any time, and at present are not in the market for the exaggerated Wild West type of fiction." Canadian photographs only are used. Manuscripts are reported on in three weeks or less, and payment is made on acceptance.

NATIONAL PICTORIAL MONTHLY, 119 West 40th St., New York City. Editor, Arthur H. Howland. Monthly; 25c per copy; \$3.00 per year. "We use good fiction; inspirational articles; stories dealing with people who have achieved success in unusual ways and in spite of handicaps." Photographs are used. Manuscripts are reported on within three weeks, and payment of 2c a word is made on publication.

NATIONAL POLICE GAZETTE, THE, Franklin Square, New York City. Editor, Ralph D. Robinson. Weekly; 10c per copy, \$4.00 per year. "We are not in the market just now for manuscripts of any description; but always looking for good news photos, particularly of sporting events, and for snappy girl pictures that will attract but not offend."

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NAUTILUS MAGAZINE, 247 Cabot St., Holyoke, Mass. Editors, Elizabeth Towne and William E. Towne. Monthly; 25c per copy, \$2.00 per year. "We use only articles giving principles and practice of New Thought. Personal experiences in the application of New Thought are acceptable. We use little if any poetry. We pay cash upon acceptance. Concerning the reporting of manuscripts, that varies a good deal."

NEW ERA FEATURES, 25 West 43rd St., New York, N. Y., has been sold to the *Metro-politan Newspaper Service*, 150 Nassau Street, New York, N. Y., Maximilian Elser, general manager.

PERSONAL EFFICIENCY MAGAZINE, 4050 S. Michigan Ave., Chicago, Ill. Editor, E. P. Hermann. Monthly; 10c per copy, \$1.00 per year. "We are interested in inspiration, business, self-education, success, personality, and similar material, and use photographs. We pay 1c a word, but prepare most of our material inside."

PHOTO-ERA MAGAZINE, Wolfeboro, N. H. Editor, A. H. Beardsley. Monthly; 25c per copy, \$2.50 per year. "We use articles on technical and artistic photography, illustrated or not, written by amateur or professional photographers of practical experience. Also, we are interested in photographic travel articles of places in any part of the world. However, these should be more photographic than descriptive and tell how the pictures were made and how best to make them in the locality described. Short items of news value to practical photographers—new methods, formulae, etc. In short, we are interested in any article that will help our readers to do better work and encourage them to maintain high standards. We use photographs, but receive more than we can use." Manuscripts are reported on within ten days and payment depends on the individual cases; sometimes they pay on acceptance and again on publication. They pay \$3.75 per printed page; \$1.00 each for illustrations with or without article.

POET LORE, 194 Boylston St., Boston, Mass. Editor, Ruth Hill. Quarterly; \$1.50 per copy, \$6.00 per year. "We use translations of long and short foreign plays, one-act original plays, articles of literary interest, and poems."

THE ROUND UP, 199 Broadway, New York, N. Y., is a new monthly, to be devoted to Western fiction, published by The Readers' Publishing Corporation. This company now publishes *Telling Tales* and *Ace High* magazines.

THE WOMAN'S HOME COMPANION, 381 Fourth Avenue, New York, N. Y. Katherine R. Vermilye, Assistant Editor. The aim of this magazine is to publish stories that will be of immediate interest to the greatest possible proportion of its readers. So, naturally, most stories are about American people and the ordinary problems that come to them. But they like to vary this with occasional stories of foreign countries, and if it gets a good story of the Orient, it is glad to use it. A small card being sent out by *The Home Companion* states that the special need at present is for short stories ranging around 2,500 words.

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"Bud" received a mighty fine check for that "scoop," and a few days later an invitation to join the staff of the big city daily at a salary figure just double his former one. And he's just getting started, he says! So you can figure out for yourself where he'll eventually land in his journalistic career.

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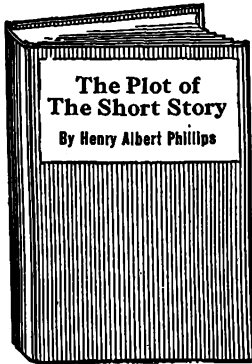
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The Plot of The Short Story

BY HENRY ALBERT PHILLIPS



Readers of The Writer's Digest need no introduction to Henry Albert Phillips or the quality of his work. The series of articles on Photodrama which has appeared in this magazine from month to month is one of the finest of its kind, and is a fair sample of the knowledge and understanding that he brings to all his work.

The Plot of The Short Story is different from any book on the Short Story yet published. It is a volume that every writer should possess, for it throws new light on the subject well worth the thought and study of every one interested in this phase of writing.

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Photoplay Journals

MOTION PICTURE MAGAZINE, 175 Dufield St., Brooklyn, N. Y. Editor, Adele Whitley Fletcher. Monthly; 25c per copy; \$2.50 per year. "We use general articles dealing with the screen, also photographs." Manuscripts are reported on within one week, and payment is made on acceptance. Checks are sent out the 4th of each month.

PHOTODRAMATIST, I. W. Hellman Bldg., Los Angeles, Calif. Editor, Hubert La Due. Monthly; 25c per copy; \$2.50 per year. "Although much material is submitted to us, little of it has proved suitable—largely because writers seem unaware of our editorial policy. We are not a 'fan' magazine; neither are we 'in with the movie magnates,' excepting that we are working strenuously for higher ideals and art, as concerns the writing of screen drama. Articles dealing with the writing of photoplays—along some specific, practical phase of the subject, or with the subject of picture values in fiction—will be eagerly read. Also can use short verse, if it is helpful and constructive. Our rates vary considerably. However, in the future we will not pay less than three-fourths cent a word, and to writers who have a standing in the literary or screen world, we will pay up to five cents a word. We plan to buy at least one article of from 2,000 to 3,000 words monthly at the five-cent rate; but it must be well written and it must come from someone who knows his subject. Beginning with the July number, *Photodramatist* appears in standard, flat-size, containing fifty per cent more material. Consequently, we must purchase more contributions than ever before, and offer an excellent market for real writers. We like to have photo of author or others to illustrate any article we purchase." Manuscripts are reported on in two weeks or less, and payment is invariably made on acceptance.

PHOTOPLAY MAGAZINE, 25 West 45th St., New York City. "We need good fiction, with plenty of action, on motion picture life, and also use photographs." Manuscripts are reported on within one week, and payment is made on acceptance; the rate determined entirely by quality.

Juvenile Publications

KINDERGARTEN-PRIMARY MAGAZINE, 278-282 River St., Manistee, Mich. Editor, J. H. Shults. Bi-monthly, except July and August; 15c per copy, 75c per year. "We use short stories of about 150 words for children from 4 to 8 years of age, also four and eight-line verses for little children. No photographs." Payment is made on acceptance.

LONE SCOUT, 500 N. Dearborn St., Chicago, Ill. Editor, George N. Madison. Monthly; 10c per copy, \$1.00 per year. "We do not use any professional material, as everything except such as is of editorial or department nature is contributed by its boy readers as part of the organization work in the Lone Scouts of America, of which they are all members."

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MUSIC TRADES, THE, 501 Fifth Ave., New York City. John C. Freund, Editor; W. J. Dougherty, Managing Editor. Weekly; 10c per copy, \$3.00 per year. "The Music Trades is in the market for articles of interest to members of the music industries and its allied trades. Timely articles on new ideas in merchandising musical instruments are solicited." Manuscripts are reported on immediately, and payment is made on publication.

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THE STANLEY JOURNAL OF MACHINERY, San Francisco, Calif., appeared for the first time in May. Frank Stanley, former associate editor of *American Machinist*, and former editor of *Western Machinery World*, is editor.

Musical Journals

AMERICAN ORGANIST, THE, 467 City Hall Station, New York City. Editor, T. Scott Buhrman. Monthly; 20c per copy, \$2.00 per year. "Only professional or educational matter is used, and this comes from within the ranks of the profession itself. Photographs are used."

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THE SONG EDITOR'S ANSWERS

(Continued from page 35)

is outstanding. You have, however, a very weak chorus compared to the verses and this should be remedied before it is advisable to consider a musical setting. In song lyrics it is the general thing to give the "punch" more particularly to the chorus lines.

Mrs. L. P., Towanda.—I seriously advise against any further expense upon the song in question. It can avail you absolutely nothing. I agree that it is oftentimes a very effective plan for the author to publish and exploit a song on the chance of interesting some established publisher, but I assure you that unless the song is particularly worthy your plan will be for naught. Of late years many young writers have arrived at some fame and fortune through the medium of first proving their song and then disposing of same to good advantage, but in every instance the song was meritorious. Unfortunately your song is very commonplace in every respect. Your title, "Kiss Me Now" is very poor and your theme is of corresponding value. The music set by the "three dollar composer" is about what can be expected from this sort—absolutely punque.

M. D. G., Kansas City.—I seriously advise against any further exploitation of the song in question. The expenditure could never be recovered for the song is decidedly lacking in merit, both as regards music and subject-theme. As a matter of fact you haven't been dealing with a representative music publisher, as you seem to believe, or have been led to believe; rather, you have been enticed into a "pay for publication" proposition. Your impression that the large amount you paid the composer was for his services alone is entirely erroneous. Frankly, a goodly portion of the amount went towards the publication expense, hence this concern's evident ability to "guarantee publication." Yes, the concern will undoubtedly return the plates upon request, but unfortunately, I can offer no prospects of success following your personal exploitation of the song for the public does not take kindly to the crude specimens emanating from the "Studio" publisher.

F. J. F., Spring Valley.—Your effort is very poorly titled, but the words express a very pretty sentiment, and all in all is cleverly constructed and developed. However, ideas of this sort have been used so frequently for song purposes that they are a bit passe, and can only hope to interest the song publisher in the event that they are set to really exceptional music.

R. McD., Balfour, Australia.—THE WRITER'S DIGEST offers a book entitled "Writing the Popular Song," which will undoubtedly furnish the particular information you desire. The cost is \$1.75. Relative to prize contests, would suggest that generally such are open to all who desire to compete. Address the Song Authors' Mutual League, at Warwick, N. Y.

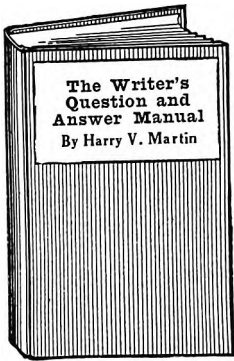
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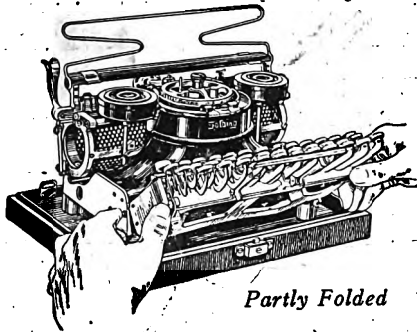
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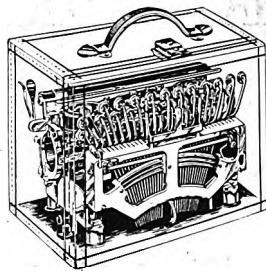
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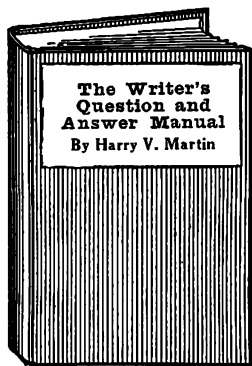


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The experience that Mr. Reeve brings to this work is of a general nature—just such as will be of most benefit to those that write. He has edited a magazine of national circulation and has managed a country newspaper. He has written information articles, travel stories and short fiction for a long list of publications, as well as much syndicated work. He also acted as a European correspondent before the war, wrote novels (published by Fred'k A. Stokes Company) and serials issued by the American Press Association.

Mr. Reeve was the founder of *The Editor Magazine*, which he edited for a period of years. During this time he built it up to be the leading writers' magazine of the day. He founded and conducted the Editor Literary Bureau. In 1920 he resumed this work and has now consented to do similar work for *The Writer's Digest*.

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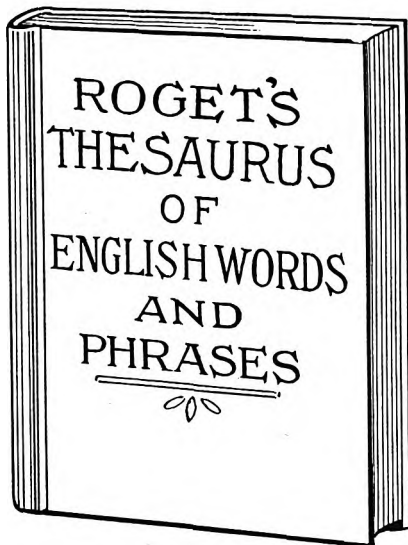
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—SUPPOSE!

that in our story we write, "His meaning was clear. . . ." We stop. The word "clear" is not just the word we want to use. We open our Thesaurus and turn to the word "clear." There we find "intelligible, lucid, explicit, expressive, significant, distinct, precise, definite, well-defined, perspicuous, transpicuous, plain, obvious, manifest, palpable, striking, glaring, transparent, above-board, unshaded, recognizable, unambiguous, unequivocal, unmistakable, legible, open, positive, unconfused, graphic." See what a field of expression we have at our command. The synonyms of every word and expression are given in this manner.

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A MONTHLY JOURNAL ON WRITING PHOTOPLAYS, SHORT STORIES, POEMS, POPULAR SONGS, Etc.

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A WRITER OF WESTERN NOVELS

The story of Jackson Gregory and his rise to fame.

By John Patten

MYSTERIOUS indeed are the workings of destiny. Given the opportunity to look back through life of an individual it is most interesting to note the effect of everyday happenings upon the ultimate career. Frequently we find in what are seemingly most inconsequential occurrences, the incentive that has irrevocably shaped the future. It may be a chance word—a sentence—an accident—or what not, but so indelibly has it become imbedded in the subconscious being of the individual that all subsequent actions show the mark of its influence. And thus lawyer, doctor, store-keeper, farmer, or writer that we may be, it is possible that our choice of profession hinges upon some such occurrence in our early or later life.

It is to a sentence, lightly written, in a letter from an old friend and one time partner of his father, that Jackson Gregory ascribes his decision to become a writer. "Who knows but that you will write a book some day" is the sentence and it was written in acknowledgment of a letter young Gregory had inscribed, a letter pronounced by the friend, P. K. Woodside, as a very fine one. From the day that he read this sentence, Jackson Gregory believed that he would fulfill the prophecy. To date he has written at least a dozen novels, and there is always another one "in the making."

A native of California, Gregory grew up and was educated in the schools of that great commonwealth. He pursued his studies through the elementary and secondary schools and then matriculated at the University of his State.

Here, as one believing himself destined to write would naturally do, he specialized in subjects pertaining to journalism. Nor was he satisfied with the mere process of gleanings knowledge from prescribed texts. To a man of action, practical experience always proves an excellent teacher, and so Gregory entered into all the journalistic activities of the student body. That he did so with a zest is evidenced by the positions that he held in student activities. He was in turn and at some times collectively, Managing editor of the college weekly, "The Occident"; Editor-in-chief of the University annual, "Blue and Gold"; Co-author with Walter de Leon of the Senior Extravaganza; Co-author with Vance McClymands of the junior "Curtain Raiser"; and author of countless tales and bits of verse.

Graduated from the University, or as he sometimes says, finding himself upheaved out of it by the earthquake of 1906, Gregory set out to obtain that possession so necessary to the writer, a knowledge of life. And, if I may digress from our subject, how many writers fall upon that point. In their ambition to get into print they fail to realize that into their writing they must breathe the breath of life. True enough fiction may be built upon a warp of imagination but into that must be woven a woof that is life. Thus and thus only can the writer's effort be given that universal appeal that will carry it home to the heart of the reader.

Many and varied were the occupations upon which Gregory called, to furnish him

the essential that he was seeking. Ranching, cattle punching, serving time as a high school principal, all furnished their quota; but it was to newspaper reporting that he turned most eagerly. The life of a reporter naturally recommends itself to the student writer. In the first place it affords a means of livelihood; in the second it introduces him to people of every degree, taking him, as it were, behind the scenes and showing him life from many angles; and thirdly, it keeps him in touch with his chosen profession.

And so it is not surprising that the greater part of Jackson Gregory's time was devoted to newspaper work. At first his efforts were confined to his native state where he worked for papers in San Francisco and in Oakland. The urge to see more of this broad land soon became too strong for his peace of mind, and he decided to seek other fields of endeavor. The fact that his supply of ready cash was sadly deficient was no hindrance to one with the sturdy purpose of Gregory. He was ready to go and go he must—if not in a Pullman then on freights and on "blind ends", sometimes on foot, but always heading towards the destination which in the first instance he set at New York.

An interesting story is told of the end of this "hobo" trip across the continent and the securing of a job. It seems that upon his arrival in the east he found himself down to his last nickel. Applying to a Newark paper, he was given a job on the copy desk. Before the day was over the editor sadly arrived at the conclusion that his new headline writer had never written headlines before, and Gregory was promoted—as he expresses it—to the cashier's office, to draw his five hour's pay. Nothing daunted, he applied to the editor of the New York City News Association for a job. It happened that the Hudson-Fulton celebration was then in full swing, the city was full of notables, and applicants for reporters' jobs were being snapped up eagerly. Gregory was sent at once to report a reception at the Waldorf-Astoria Hotel. He was still wearing his road worn clothes, which had been torn by inhospitable box cars in the course of his eastward journey. Friendly reporters from other newspapers helped him to keep out of sight behind pillars however, brought him cigars and champagne, and helped him to get his assignment, enabling him to hold his job.

His sojourn in the east was not entirely given to reporting although he worked for papers in New York, Montreal, Tampa, and New Jersey. Between jobs he found time to serve as a deck hand on a West Indies' sugar ship, peel potatoes for meals in wayside inns, and work in a sugar refinery in Yonkers. It was while in this latter place that he wrote his first long magazine serial; a story dealing with life on a Nevada cattle range where he had worked as he journeyed cross country.

Finally the call of the west prevailed and Gregory returned to his beloved California. He had seen much of the world, he had experienced life under favorable and under trying circumstances, and he had been thrown into contact with people of all classes, and in every walk of life. Thus he had a big store house full of material upon which he could draw with a certainty as to its truth. He was now equipped for writing and could devote his time to it if he wished. Shortly after his return, he married a daughter of General Charles McGlashan, whom he met while teaching school at Truckee. Soon after this he wrote his first novel, while living in a tent on top of the Sierra Nevadas. This book was accepted by two publishers, much to the confusion and embarrassment of the author.

Since then his literary output has been continuous, and the adventurous nature of his early career has stood him in good stead in providing ideas for his novels. He has been able to draw upon a remarkable fund of exciting experiences at sea, in the gold mining regions, the cattle country, and the redwoods. Gregory's penchant is the story of the great west and he firmly believes that this story has a big place in popular American literature.

Writing in Brentano's Book Chat recently he says: "But it is certain that these two great stories (speaking of 'Huckleberry Finn' and 'Treasure Island') get just as far away from urban civilization and the crochets and customs that secretly irk the eternal boy as stories ever can get. And in every man is an eternal boy, a boy who hankers for 'alarums and excursions', and for the rough unbricked mountain trail or sea lane 'where the pavement ends'. This may explain America's insatiable appetite for the romance of the great West. For America is a youthful country." And again he says: "The fact is that a nation

defrauded—as ours is increasingly defrauded by urban circumstance—of proving its virile mettle will seek a vicarious or prentice expression of its true love and longing in the book of the open spaces.”

And so he has gone on writing novels of the West while the demand for his work is proving the sagacity of his insight. Each year sees a new Gregory novel and it is whispered that after this is finished he often finds time to turn out another of different type, under a *nom de plume*. What that *nom de plume* may be though, is a secret.

His workshop is high up in the Sierra mountains in the home that he has built at the junction of the American and Eagle canyons. Here on the solid rock of a crag, jutting out one thousand feet above the turquoise-green water of the American river he lives and works—stoutly asserting whenever questioned, the safety of his perch. Many of his best known novels have been written here although he possesses the happy faculty of being able to write in most any environment.

Among the works for which Gregory is best known we may list “Judith of Blue Lake Ranch”, “Man to Man”, “The Bells of San Juan”, “Lady Fingers”, and “Desert Valley”. These titles are in themselves noticeable, for Gregory is known to give more consideration to the choice of titles than the average writer considers necessary. He will not start a story until he has found a title that suitably expresses his theme. The value of this policy is seen when one notes that his stories reproduced for the screen have born their original titles. The latest work of this untiring scrivener is “The Everlasting Whisper”, a story which is laid in the high Sierras, overlooked by his workshop window. Here in the old Bret Harte region of Red Dog, Gray Horse, You Bet, and Coloma, where romance has lain dormant for decades, awaiting some such man as Gregory to reawaken it, he has laid a gripping story of a tenderly reared girl of the city forced to take a cruel chance in the mountain wilderness.

This story had its inception in a thrilling adventure experienced in company with Mrs. Gregory and which the author described to the San Francisco *Chronicle* as follows: “The theme for the book came to us when Mrs. Gregory and I were making a trip through the French Meadows and Hell Hole country of northern California a year or so ago. We started out from

Soda Springs in Placer County with two good horses to make a wilderness circuit of one hundred and fifty miles. Although it was early June as we struck down under the grim walls of Squaw Peak, Tinkers Knob, and Mount Mildred, the snow still covered the trail and somehow deceived us at the forking point. The wrong fork carried us down a branch of the upper American, and on the evening of the second day, just as dusk was piling up, we had our first mishap. My horse slipped and fell in fording a stream. It was courting disaster to go on without him. So we fought in every way, with bare hands and lead rope, to get him out. It looked like a drowning case until I found, in feeling under water, that one leg had slid in beneath a submerged log that lay across the stream. It became our task to hack the log in two.

“When at last we had succeeded in getting the horse out we were exhausted and ready for wild dreams—the delirious reviews of the day’s struggle that plague you half the night long. It seemed that with each day our luck grew worse. Our food ran short. The horses were starving on account of the snow blanketing the feed. It became a contest with hunger, to see which would win in an obstacle race to Five Lakes, from where the last lap would carry us to human help at Truckee.

“One night, when we found ourselves shut in a dark gorge, where the river ran black and booming, we felt that we must find a ford for the animals and cross to the other side. I tied around my chest a rope, which Mrs. Gregory hung on to, while I struck out into the river. It was only the rope and her desperate pulling that saved me, for within a few steps I had plugged into a deep hole, over my head.

“For a sense of absolutely stark loneliness and impending tragedy, commend me a night in the depths of the Sierras, with the roar and boom of a mounting river baffling you, with food down to the last trickle of coffee and pinch of bacon, and shadowing walls two thousand feet high towering overhead. The last night at Five Lakes we had nothing but bacon grease to eat. The next day we travelled on aching and empty stomachs. The worst was over by then, however, and we had time to consider what such an adventure would mean to any one who had no mountaineering ex-

HOW TO CONSTRUCT YOUR STORY

One of a series of Articles on the business side of writing especially prepared for the readers of The Writer's Digest.

*By L. Josephine Bridgart,
Writer and Critic.*

"MAMMA, tell me a story!" begs the small boy, tired with too much play. And his big sister saunters over to the mother's chair to listen.

"Antonio, tell us a story!" commands the Captain on that famous "cold, cold night." And all the camp gathers about Antonio.

"Tell us the old, old story
Of Jesus and His love,"

sings the religious poet who wants to appeal to men and women as well growing boys and girls and very little children.

We are not very long too young and rarely grow too old to like to hear a story. It is no wonder, then, that there is a very wide market for stories and that the young writer, eager for checks and fame, should be deeply concerned with the question of how to write stories that will please the reader and satisfy the editor. As the rules underlying the making of a short story (that is, a story adapted to publication in a single issue) are essentially those which should be followed in the chapter in a long story a study of the short story will well repay any author desirous of producing fiction.

The specific field of the story is to interest. It may give artistic pleasure; it may instruct or convict or convert; it may stimulate the reader to fresh endeavor or draw him to a higher mental or spiritual plane; but all this is aside from its main office. Poetry for the artistic man, sermons for the lazy or discouraged man, articles and essays for the man who needs instruction; but for the man who wants to be interested—stories.

The office of the story is to interest. Because it can interest it has been used with marvellous effect to instruct and convict and uplift. But before you seek to instruct or convict or uplift your reader you should make sure that you can interest him; you can't instruct or convince a man who won't listen to you.

The short story should catch the interest

in the very beginning and should hold it firmly until the last word has been said. Now just here comes in some of that fundamental matter I have been talking about: In order to catch and hold the interest, your short story must be constructed according to certain rules.

A short story, say those who are considered authorities on the technique of story writing, should have a definite introduction, a definite body, and a definite climax, and these parts should be nicely balanced that no one seems too heavy or too light for the others. In following these simple rules let us continually use our God-given common sense, without which, as I shall continue to assert, we cannot hope to succeed in the business of writing.

If my story naturally opens with my hero in the middle of a vigorous fist fight I need not make the man put on his coat and brush his hair in order that I may introduce him to the reader in correct form. Will the fight introduce him, show what has given him the right to play the part of hero and why there is to be a story at all? If so, no matter how abrupt my beginning may be, I have an introduction and all the introduction that is needed, even though it may be difficult to tell where my introduction ends and my body begins. The office of the introduction is simply to catch the interest and hold it until the body can be introduced.

A short story should have an introduction. Little Ann, writing her first story, has never read this rule but she feels that an introduction is a necessity. And she is in the habit of giving attention to details. She, therefore, begins her narrative with a careful description of the place where her scene is laid, of her characters, and of the events which have influenced their lives up to the time her story begins. All this takes words and before there is any action at all, any real story, little Ann has written three thousand words or so of clear and perfectly correct English. Now, either she must extend her story into a narrative too long for

a single chapter or she must crowd her action into too small a space. With all her sense of order Ann has neglected to keep her proportions correct. As I said, she has not read the rules and she has not realized that her introduction must not be out of proportion to the body of her story.

"What I want is to produce a good yarn!" interrupts an impatient author. "I don't care whether it's correctly proportioned or not. I don't give a hang for the artistic stunt!"

"A good yarn!" That's what little Ann wanted to produce, though she would have said, "an interesting story." A good general result, that's what all the writers are striving for and the editors demanding. But you don't produce a good result without consciously or unconsciously following good rules. And a very good rule is that your introduction must not over-balance your body and climax. It seems rather a pity that Ann's story will never be published just because the editor was not lured through her 3,000 words of introduction to discover her very good body and climax beyond.

Is your introduction so long that the reader may lose interest before he reaches the real beginning of your story? Is it so abrupt, so hasty that the action confuses the reader, who is utterly unprepared for it and wholly unacquainted with the persons who take part in it? If you must answer "Yes," you have a poor introduction, no matter how carefully and cleverly written it may be.

The introduction may be long or short, but it must accomplish its office of catching the interest and holding it until the body is reached. The introduction is important in that it prepares the mind for the story proper. If, when it is ended, the reader understands the situation and is eager to go on into the body of the narrative, it has done its work well; whether it is made up of action, conversation, description, or discussion of character makes no difference, providing it leaves no confusion in the reader's mind and makes him eager to forge on into the body of the tale.

The body, of course, is the main part of the story. Its office, beside maintaining the interest created by the introduction and steadily increasing it, is to bring about the climax. It should be made up of action with just enough conversation and explanation and description and discussion of thought to make the action clear, the char-

acters real and interesting, and the general effect smooth and pleasing.

A writer recently wrote me, begging to be informed if by action the editors meant elopements, automobile accidents, and the like. He knew they did not. He was merely a little out of temper because an editor had told him that his stories lacked action.

Action to the editor means forward movement on the part of the plot. A man may move forward by running as fast as his legs will carry him, or he may propel himself in a wheel chair, or he may ride an old-fashioned high-seated bicycle, or he may sit quietly in the coach of a railway train and be carried on and on. It is by no means necessary that he steal a high-power, this year's automobile or soar aloft in a Zeppelin in order to move forward. But he can't move forward on a bicycle that has lost its wheels or in a coach that is not attached to any engine or by calmly looking out of his bedroom window and inspecting the landscape. The body must contain story, in other words; not necessarily exciting or unusual incident, but progress toward a definite end.

Again it is merely a question of interest. The normal mind demands exercise. No matter how beautiful or novel the furnishings of a drawing room may be, no matter how lovely or wonderful the scene upon which it looks, the healthy occupant soon tires of it. A perfectly normal man would rather be out on a slippery pavement, battling with snow and wind and being jostled by the passers-by, than sitting luxuriously inside, where *nothing happens*. So the active-minded reader soon tires of narrative, however well done, which does not mean constant forward movement toward a definite end.

For action you may have an escaped convict scaling a convent wall and later causing himself to be carried into the outer world again in a dead sister's coffin and lowered into a grave, or you may have the manoeuvres of a little girl who is sent on errands to a certain house and who is afraid of the dog that lives there. The question merely whether you can interest the reader in what befalls the convict or the little girl. The action in the short story must differ from that in the chapter only in that it must be able to work up to a culmination of interest which is virtually final; in the chapter story the action reaches a resting-

ODDITIES IN ENGLISH VERSE

By Robert Lee Straus, M. A.

Instructor in the University of Cincinnati.

IRREGULAR lines burlesque the tendency of modern poets to preserve no regularity in the matter of line lengths:

DITHYRAMB TO AN AEROPLANE.

O!
Aéroplane!
Thou product of the mighty modern brain,
Whose flight is faster than a railroad train,
To thee I sing!
For thee I set my Pegasus a-wing
And bring
A meed of praise. Although
Just how much is a meed I do not know.
But that's not here nor there,
Aéroplane!
O!

—Carolyn Wells.

Punning Verse makes use of the many homonyms and possibilities for word-play that the language affords:

SPELLING REFORM.

With tragic air the love-lorn heir
Once chased the chaste Louise;
She quickly guessed her guest was there
To please her with his pleas.

Now at her side he kneeling sighed,
His sighs of woeful size;
"Oh, hear me here, for lo, most low
I rise before your eyes.

"This soul is sole thine own, Louise—
'Twill never wean, I ween,
The love that I for aye shall feel,
Though mean may be its mean!"

"You know I cannot tell you no,"
The maid made answer true;
"I love you aught, as sure I ought—
To you 'tis due I do!"

"Since you are won, oh fairest one,
The marriage rite is right—
The chapel aisle I'll lead you up
This night!" exclaimed the knight.
—Eugene Field.

When many fiction writers try
Their thoughts to give us hot,
We get e-rot-ic novels, with
The accent on the rot.
—Lippincott's Magazine.

When some hair-dressers seek to give
Us hair to fit the hat,
We get er-rat-ic coiffures, with
The accent on the rat.
—Boston Traveler.

And when the fisher leaves the pool
And gladly home does hie,
We get some li-kely stories, with
The accent on the lie.
—Topeka Capital.

Now here we have the daily rhyme,
Though not as fierce as some,
Penned by the office bum-pkin, with
The accent on the bum.
—Atlanta Georgian.

Whimsical Shapes present an odd arrangement of the printed words to suggest the subject-matter of the verse:

A CUBIC TRIOLET.

THISTRIOLET
ISLITTLEFUN
SOHARDTOGET
THISTRIOLET
INFUNANDYET
EXACTLYDONE
THISTRIOLET
ISLITTLEFUN

—Anonymous.

ON THE STREET.

He bought a little block of stock
The day he went to town;
And in the nature of such things,
That
Stock
Went
Right
Straight
Down.

He sold a little block of stock;
Now sorrow fills his cup,
For from the moment that he did,
Up.
Right
Went
Thing
Blamed
The

He bought a little block of stock,
Expecting he would taste of bliss;
He can't let go and can't hang on,

T h e b l a m e d k e s .
h e b l a m e d k e s .
l n i g u h i
a h i g o t
m e t l r
d e s

—Anonymous.

Travesties burlesque or ridicule some famous original or type of poetry:

THE ORIGINAL LAMB.

Oh, Mary had a little lamb, regarding whose cuticular
The fluff exterior was white and kinked in each particular.
On each occasion when the lass was seen perambulating,
The little quadruped likewise was there a gallivating.
One day it did accompany her to the knowledge dispensary,
Which to every rule and precedent was recklessly contrary.
Immediately whereupon the pedagogué superior,
Exasperated, did eject the lamb from the interior.
Then Mary, on beholding such performance arbitrary,
Suffused her eyes with saline drops from glands called lachrymary.
And all the pupils grew thereat tumultuously hilarious,
And speculated on the case with wild conjectures various.
"What makes the lamb love Mary so?" the scholars asked the teacher.
He paused a moment, then he tried to diagnose the creature.
"Oh, pecus amorem Mary habit omnia temporum."
"Thanks, teacher, dear," the scholars cried, and awe crept darkly o'er 'em.

—*Tid-bits.*

ALL THE SAME IN THE END.

(Epitaph in the Homersfield, England, Churchyard.)

As I walked by myself, I talked to myself,
And thus myself said unto me:
"Look to thyself, and take care of thyself,
For nobody cares for thee."
So I turned to myself, and answered myself
In the self-same reverie:
"Look to thyself or not to thyself,
The self-same thing it will be."

—*Isaac Ross.*

Fixed Forms present what Schiller called "sport" in art. Intricate verse patterns are in the nature of a puzzle to be solved, and the best of poets have delighted in mastering such complexities:

THE TRIOLET.

Easy is the triolet,
If you really learn to make it!
Once a neat refrain you get,
Easy is the triolet.

As you see!—I pay my debt
With another rhyme. Deuce take it,
Easy is the triolet,
If you really learn to make it.

—*W. E. Henley.*

THE RONDEAU.

You bid me try, Blue-eyes, to write
A Rondeau. What! forthwith?—tonight?

Reflect? Some skill I have, 'tis true;
But thirteen lines?—and rhymed on two!—
"Refrain," as well. Ah, hapless plight!
Still there are five lines—ranged aright.
These Gallic bonds, I feared, would fright
My easy Muse. They did, till you—
You bid me try!
That makes them eight.—The port's in sight;
'Tis all because your eyes are bright!
Now just a pair to end in "oo,"—
When maids command, what can't we do?
Behold! The Rondeau—tasteful, light—
You bid me try!

—*Austin Dobson.*

A ROUNDELAY.

Man is for woman made,
And woman made for man:
As the spur is for the jade,
As the scabbard for the blade,
As for liquor is the can,
So man's for woman made,
And woman made for man.

As the sceptre to be sway'd,
As to night the serenade,
As for pudding is the pan,
As to cool us is the fan,
So man's for woman made,
And woman made for man.

Be she widow, wife, or maid,
Be she wanton, be she staid,
Be she well or ill array'd,
So man's for woman made,
And woman made for man.

—*Peter A. Mattews.*

SONNET TO ORDER.

A sonnet would you have? Know you, my pet,
For sonnets fourteen lines are necessary.
Ah, necessary rhymes, by luck to fairy—
I'll call you one, and the first quatrain get.
This meets half-way the second; half-way met.
One meets an obstacle in a manner airy.
But here, though it is not your name, as Mary
I'll set you down, settling the second set.

Now, you'll admit, a sonnet without love,
Without the savour of a woman in't,
Were profanation of poetic art.
Love, above all things! So 'tis writ above.
Nor there alone. Your sonneteer, I'd hint,
Gives you this sonnet here with all his heart.

—*Henry Cuyler Bunner.*

Archaic, Linguistic, or Dialect Verse employs archaic, foreign, or dialectic diction with humorous or characteristic effect:

THE CARELESSE NURSE MAYD.

I sawe a Mayd sitte on a Bank,
Beguiled by wooer fayne and fond!
And whiles His flatterynge Vowes she drank
Her Nurselynge slipt within a Pond!

All Even Tide they Talkde and Kist,
For She was Fayre and He was Kinde;
The Sunne went down before She wist
Another Sonne had sett behinde!

With angrie Hands and frownyng Browe,
That deemed Her own the Urchine's Sinne,
She pluckt Him out, but he was nowe
Past being Whipt for fallynge in.

She then beginnes to wayle the Ladde
With Shrikes that Echo answered round—
O foolish Mayd! to be soe sadde
The moment that her care was drown'd!
—Thomas Hood.

VILLIKENS.

Quand Villikens se promenait dans son jardin un
matin,
Il decouvrit La Belle Dinah étendue sur son
chemin,
Une tasse de soupe poisonnée froide dans sa main
Et un billet-doux lisant qu'elle s'était suicidée
bien.

Le corpus rigide il l'embrassait mille fois;
D'être séparé de sa Dinah il ne l'endurait pas;
Il avalait le reste de la soupe exécrable
Et fut enterré de suite avec sa Dinah aimable.

Entendez bien la morale de ma plainte:
D'un amant vulgaire il se change donc en saint,
Et pour toute demoiselle qui se tue par amour,
Qu'il meurt en martyr un jenne bel-homme toujours!
—Richard Mansfield.

WHERE THE FUN COMES IN.

To hev all things, ain't suited to my mind,
Fer, as I go my way, I seem to find
That half the fun o' life is wantin' things,
An' t'other half is gettin' 'em, by Jings!
—John Kendrick Bangs.

CHRISTMAS.

Step wid de banjo an' glide wid de fiddle,
Dis' ain' no time fo' to pottah an' piddle;
Fu' Christmas is comin', it's right on de way,
An' dey's houahs to dance 'fo' de break o' de day.

Res' from de dance? Yes, you done cotch dat
odah,
Mammy done cotch it, an' law! it nigh flo'd huh;
'Possum is monst'ous fu' mekin' folks fin' it!
Come, draw yo' cheers up, I's sho' I do' min' it.

Eat up dem critters, you men folks an' wimmens,
'Possums ain' ska'ce w'en dey's lots o' pu'simmons.
—Paul Lawrence Dunbar.

Limericks are written in a unique type of stanza perfected by Edward Lear. Modern rhymsters are constantly inventing new turns for this delightful nonsense:

There was a young lady of Lynn,
Who was deep in original sin;
When they said, "Do be good,"
She said, "Would if I could!"
And straightway went at it ag'in.
—Anonymous.

I'd rather have fingers than toes;
I'd rather have ears than a nose;
And as for my hair,
I'm glad it's all there,
I'll be awfully sad when it goes.
—Gelett Burgess.

There was an Old Man with a beard,
Who said, "It is just as I feared!
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard!"
—Edward Lear.

An old couple living in Gloucester
Had a beautiful girl, but they loucester;
She fell from a yacht,
And never the spacht
Could be found where the cold waves had
toucester.
—Anonymous.

There was a young fellow named Tait,
Who dined with his girl at 8:08;
But I'd hate to relate
What that fellow named Tait
And his tête-à-tête ate at 8:08!
—Carolyn Wells.

The *Limerick* was skilfully parodied by W. S. Gilbert, who jestingly omitted the rhymes:

There was an Old Man of St. Bees,
Who was stung in the arm by a wasp.
When they asked, "Does it hurt?"
He replied, "No, it doesn't,
But I thought all the while 'twas a Hornet!"

Prose Verse achieves its novelty by printing in prose form lines whose rhythm and rhyme obviously constitute verse:

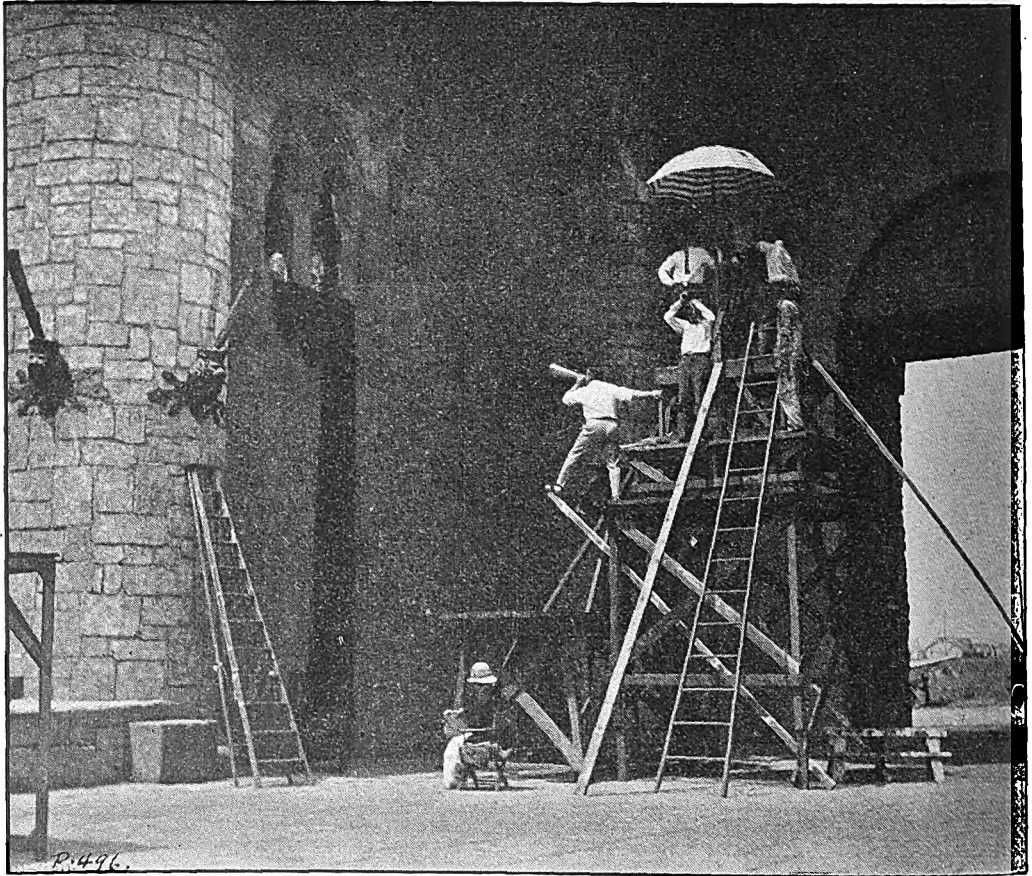
THE PURIST.

"William Henry," said the parent, and his voice was sad and stern, "I detest the slang you're using; will you never, never learn, that correct use of our language is a thing to be desired? All your common bughouse phrases make the shrinking highbrow tired. There is nothing more delightful than a pure and careful speech, and the man who weighs his phrases always stacks up as a peach, while the guy who shoots his larynx in a careless, slipshod way, looms up as a selling-plater, people brand him for a jay. In my youth my father soaked me if I entered his shebang handing out a line of language that he recognized as slang. He would take me to the cellar, down among the mice and rats, and with nice long sticks of stovewood he'd play solos on my slats. Thus I gained a deep devotion for our language undefiled, and it drives me nearly batty when I hear my only child springing wads of hard-boiled language such as dips and yeggman use, and I want a reformation or I'll stroke you with my shoes. Using slang is just a habit, just a cheap and dopey trick; if you hump yourself and try to, you can shake it pretty quick. Watch my curves and imitate them, weigh your words before they're sprung, and in age you'll bless the habit that you formed when you were young."

—Walt Mason.

The Making of "Douglas"

These two detail pictures indicate work involved in the suitable



Courtesy United Artists

Overcoming a Difficult Angle

HERE we see Director Allan Dwan high on a scaffold filming a scene set in one of the small windows of the tower. The figure in the window is Enid Bennett, leading lady of the production.

It is of interest to know that the towers of the castle used in this production are solidly built over a frame work of trussed steel.

SANCTUM TALKS

A series of articles on Short Story Writing.

By James Knapp Reeve

Founder and Former Editor of The Editor Magazine.

A WRITER never should undertake to tell of things beyond his ken. He should consider that he is to a certain extent in the position of a teacher, and so must not attempt to instruct others regarding matters of which he has not accurate knowledge.

This fact has been borne in upon me by some recent correspondence. I had before me a story in which an important portion dealt with student life in Paris. In order to make this portion at all worth while it was necessary to portray it realistically—with an air of *verisimilitude*. Instead of that it was done sketchily, and not at all in a convincing manner. Upon calling the attention of my correspondent to this defect she replied that, never having been in Paris, she of course could not write with any exact knowledge of the setting, nor of that especial phase of Parisian life; and failed wholly to grasp the point that it was an error to attempt to write of things that she did not know.

* * * * *

In my various talks in THE WRITER'S DIGEST, and elsewhere, I have frequently stressed the fact that I particularly value, in fiction, incident of emotional and dramatic force. And this has led one of my correspondents to ask for some concrete examples of such.

Now, before giving them, let me go back a bit: Fiction—at its best—is a presentation of situations that might have their origin or parallel in real life. They should not be so overdrawn, in the effort to accomplish something new or original, as to cause the reader to say, "This could not have happened thus."

But do you know that it is difficult to *imagine* any situation more greatly dramatic and emotional than some that really have occurred—of which we have the authentic record? Consequently I shall be on safe ground if I take these authentic incidents and illustrations as examples of the highest levels of emotional and dramatic force.

I will give but two: Every school-boy knows the story of the almost life-long rivalry and enmity between Henry Clay

and John Randolph of Roanoke. In a speech in the Senate Randolph voiced a phrase in which he used the word "Black-leg." As every one knew, he intended this to apply to Clay. A duel resulted. Let me now give what followed in the simple and direct narrative as I find it in Russell's "Characteristics."

"Randolph did not deny the use of the offensive word. The parties met the succeeding evening at four o'clock on the banks of the Potomac. The sun was just setting behind the blue hills. An accident occurred by which Randolph's pistol discharged, with the muzzle down, before the word was given. Clay at once exclaimed that it was an accident. On the word being given, Clay fired, without effect, Randolph discharging his pistol in the air. The moment Clay saw that Randolph had thrown away his fire, 'with a gush of sensibility' he instantly approached Randolph, and said with emotion, 'I trust in God, my dear sir, you are untouched; I would not have harmed you for a thousand worlds'."

Comment is unnecessary. We have here the setting and the atmosphere, as a background; the drama, in the action of the duel; and emotional values in Clay's act and words upon realizing the generosity of his antagonist. Where, in fiction can you surpass this scene?

The other example that I shall give may be termed either historical or purely fictional, according to whether we are to consider Hugo's account of the Battle of Waterloo in *Les Miserables* as a statement of fact only, or as embroidered by the great Frenchman's wonderful imaginative genius. It is in his description of the resistance of the Cuirassiers commanded by Cambronne: "At each volley the square diminished *** When this legion had become only a handful, when their colors were but a rag, when their ammunition was exhausted and muskets were clubbed, and when the pile of corpses was greater than the living group, the victors felt a species of sacred awe *** There was a sort of respite. ** The English general shouted to them, 'Brave French-

men, Surrender!' Cambronne answered, 'Merde!'

Of this word, (the only translation of which that we can make for our readers being "Ordure"), Hugo says, "The most sublime word ever uttered by any Frenchman *** To utter this word and then die, what could be more grand?"

To get to the fullest extent the emotional sublimity and pathos of this incident, I would advise the careful reading of the 14th and 15th chapters of the first volume of *Les Miserables*. Whether it be fiction or fact, I know nothing in literature so wholly charged with genuine emotional elements.

A FREE LANCE ON THE WING

VI.—HOMEWARD BOUND

By Henry Albert Phillips

ALL said and done—Thank God, for America!

As I hear the engines throbbing beneath me I feel in a flag-waving mood. I hate flag-wavers on foreign soil. The foreign soil has its own flag and traditions and when I am in Rome I should not do as the New Yorker does. (Foreigners, please take note when they come to our Glorious land and wave their red flags and try to substitute anarchy for Democracy!)

Having seen other lands, I have come to know my own. For instance, I can say with certainty that the best Hungarian goulash I ever ate was on Fourth Avenue and the worst was in Buda Pesth. Give me the Vienna bread of Broadway for I feel sad over that which I ate in Vienna. And so with Italian macaroni and the French pastry, and so with all that is best in the world, we will have it in perfection in America!

* * * * *

That reminds me, from all appearances Germany will soon have the best that we have in the way of inventions, if we don't watch out. Whether it be a result of the breaking off of diplomatic relations or one of being behindhand in registering our patents, or what not—I am not in a position to say. But all of our little pet Yankee notions, like the National Cash Register, the Gillette Safety Razor, our Watermans and Kodaks, above all the famous Eastman films—not to mention a hundred other articles that we have been in the habit of identifying with American enterprise, are now masquerading under German trade marks. I couldn't get an Eastman Kodak film in Germany!

The reader will gather that I have been in Germany. The writer will not forget it in a hurry.

We entered by way of Bavaria, going from Salzburg, Austria, to Munich, Germany. I had wired ahead for a room. We arrived between eleven and twelve at night and went straight to the hotel. We were shown to a very elegant room. It was at this point that I asked the price of the same. 3200 marks (about \$15) a night I was told.

!!!!???*** was approximately what I said. I told the lordly desk clerk he could have his room. He smiled and thanked me. He then assured me there was none other to be had in Munich for any money. I told him that I would see to that.

I must confess, as I plunged into the midst of midnight Munich I had misgivings that I was about to be "done" again and knew I was in a rotten position.

After all, the world is largely personal—even among Germans. As witness when I hailed a Munich policeman and told him my tale of woe. Of all the good fellows and public servants I ever met, this Munich policeman outshines them all. He was just going off duty until four A. M. Regardless, he took me into a deserted building to the amazement of the watchman, and stood for a half hour calling up every small hotel he could think of—in vain. At length, very much disgusted with the lack of response of said hotels, he asked me to come along and he would himself take me to one he knew. We went and saw and conquered. I was given rooms for the night for just one-tenth of the price asked at the other hotel.

I was often reminded of the Belgian Treaty—of "scrap of paper" fame—while in Germany. Singly or collectively, the German hotel people never kept their word.

The price that was made for me and my policeman friend was doubled the next morning. For this bit of double dealing I told them they could have their room and I would go elsewhere. I went out and got a place much better. When I went to leave with my baggage, my keys for the room were not to be found. Before I was allowed to leave in peace I had to pay 60 marks for missing keys!

Despite the fact that my next place was rented under a tacit price agreement, the day I left 30 per cent. tax was added to the bill, which had been inclusive. The man whom they procured to take my bags to the depot agreed on 50 marks. He got another man to help him and the two asked me 200 marks when they had finished the job. For a few moments I fought the War all over again. Germany compromised by naming 150 marks. I gave them 100 marks and felt that I had been well grilled at that.

To see the old Bavarian palace in Munich costs 15 marks, for Germans. Americans and such like—150 marks. Tell your friends to keep away from Bavaria. Which reminds me, that I have not said a word about having to go with my family to the police headquarters immediately on my arrival and pay my Bavarian tax for staying less than a week in the accursed place—\$18.00! You see this is Passion Play year and they have the foreigners just where they want them. Especially the American must pay the Indemnity!

* * * * *

On the other hand, in quaint little Oberammergau, the little valley town where the Passion Play is given by the gifted town-folk, do not think that they take the hide off the foreigner. Quite to the contrary, everything is reasonable. Go there when you go abroad—more especially when the Passion Play is on—it will be one of the rarest treats in store for you!

Oberammergau is nestled up in one corner of a wide valley and has two startling sheer mountain peaks as a headgear. Nineteenths of the people wear their native costumes—men and women. Carriages meet the trains, each with its native clad driver and sleigh bells on the horses so when they drive through the narrow streets the pedestrians will turn aside to let you pass. Most

of the villagers wear long hair which adds a touch to the already quaint atmosphere. It would seem that at least half of the villagers take one part or another in that wonderful drama-tableau-opera, the Passion Play.

Imagine it! Getting up at six in the morning in order to be ready for the play. It is conceivable in the case of the expectant small boy and the circus. But here are 5,000 grown-ups of all nations and creeds from all over the world routed out of bed to witness the Passion of Christ depicted! It takes *eight hours!* It begins at eight, with two hours for lunch, and ends at six! And throughout, 5,000 people sit there, attentive, silent, impressed. There is not a moment that palls, not a note that jars.

The audience itself is not the least part of the spectacle, especially on their way to and from the Play. Every language is heard, every nation represented—great numbers of Americans of course. We are everywhere, and everywhere are we looked upon individually and collectively as millionaires, and charged accordingly. All of which is rather hard on us poor ones.

* * * * *

In Berlin I had the displeasure of hearing Germany speak. I mean the Prussian, the fellow who made the War and who firmly intends making another one at the earliest convenience. This spokesman entertained us at dinner and after a bottle of wine confided to us many things. He had been imprisoned in England for several years which added flavor to his remarks.

Two things are uppermost in all their minds: Their certain alliance with Russia and their hatred of France and the annihilation of that nation!

WALT MASON SINGS OF NUMBER 87

"Oh, it seems a slice of heaven when I have a corking book, and this 'Number 87' is that sort of thing, gadzook! Reading it, contentment hovers o'er my dome and dries my tears; such a story one discovers once in eighty-seven years. It was written by a master of invention and of punch, and the thrills come fast and faster, sometimes coming in a bunch. There's no other story like it, and this makes me rather sore; for its mate I'd gladly hike it eighty-seven miles or more!"—*Walt Mason.*

WORDS AND MUSIC

Being a sensible dissertation in a nonsensical manner on the ins and outs of the song scribe.

By Thomas Thursday.

WRITING popular song lyrics is not an art—it's a cinch! And if there be a single man, woman, or child in these here United States who has been buffaloeed into the belief that song-writing is something attained only by an elite and studious few, I herewith ask them to cast all such flipdoodle and fraud out of their head. Articles on song-writing, like story and photoplay-writing, have appeared in various so-called literary magazines—devoted to uplifting aspirants to the high rungs of editorial ladders—informing said aspirants that lyric composition is an art (?) that may be acquired only after forty-nine years and eleven months worth of study, et cetera, et cetera, and bunk.

Why, in the name of Mr. Commonsense, these Underwooding and Olivering pifflepeddlers feel obliged to mystify by flapping factitious flafa into fallible faces, is beyond me! There is no more mystery anent the writing of a song lyric than there is about the geographical location of Hoboken, New Jersey, or Kneecap, Nebraska. And any one who cannot gestate a popular lyric that will approximate anything ever tossed together by Professor Irving Berlin, et al., is apparently afflicted with chronic interstitial dementia precox, complicated by oedema of the left lobe of the medulla oblongata. Anyone with a spoonful of brains and showing the faintest sign of normalcy should be able to dash off anywhere from one to three lyrics a day. Why not? We have popular poets, of the born and paid genus, who write several reams of rhyme before breakfast. For instance, look at

such prolific versifiers as Walt Mason, Edgar A. Guest, Jimmie Montague, *ad infinitum*, who write a daily poem for newspaper syndicates, rain, shine or cloudburst. Do you mean to tell me, you purveyors of boob-bumping blabla, that such men cannot write popular song lyrics? Do you mean to tell me, gentlemen, that these men—whose incomes, by the way, exceed many a railroad president—cannot write two verses and a chorus? The way I see it, the main difference between popular poetry and popular lyricism is that the one is set to music. The rest is mostly imagination! That's so self-evident that even an alderman should understand.

There are, of course, various tricks of the trade that I, within the limited space allotted to this article, cannot define. However, I have before me a volume entitled: "Writing the Popular Song," by one E. M. Wickes. I have read it from

cover to advertisements. In recommending it I gain nothing and desire nothing. All the same, it is the most understandable and commonsensical treatise on popular song writing that I have ever read or expect to read. Doctor Wickes covers the field from grass to sagebrush. And any aspirant who cannot derive sound counsel and competent instruction from such a book should waste no more time in believing himself to be a song-writer, but should hop back into his overalls and return to the plow. Ergo, the tome is so explanatory that even assistant magazine editors can understand it. Well, that's that.

Suppose we consider some questions and answers.

There come at times periods when the most scdate and dignified of us feel the need of a let down—a period when dignity may be cast to the four winds and we may indulge in a little nonsense.

When the afore-mentioned looms up in the offing for The Writer's Digest, we send for "Tom" Thursday. Thursday is by trade, choice and upbringing a showman. Recently, however, he discovered that his experience, vocabulary and general sense of humor made him an eligible candidate to the contributors' union on several popular fiction periodicals.

Observant by nature, Mr. Thursday entered this new field with both eyes open and has gleaned many thoughts of interest to all who would follow the same pathway.

Thus told in a typical "Thursday" style, we have here a few grains of thought for the aspiring songwriter.

THE EDITOR.

Question. If I send my song lyric, minus music, to a large publisher, what will happen?

Answer. If you enclose return postage, you may expect it back within one to ninety days. During the five years that I was in the employ of Jerome H. Remick, Leo Feist, F. B. Haviland, I cannot remember a single instance wherein a song lyric, submitted by an outsider, was accepted. Therefore, I feel safe in saying that such a lyric has about as much chance of recognition as Lenine and Trotsky at the Court of St. James. But—you never can tell! I'm not a prophet. Take a chance, if you wish to.

Question. If I take a chance, will they steal my song?

Answer. No, sir,—or ma'am—they won't! At least, I have never heard of any complaint apropos theft, appropriation and the like. The reason is obvious: A big publisher is *too* big to resort to such tactics. You know, there is a common delusion among aspiring literati of all genders—be they song-writers, scenario senders, or short-story addicts—that their gems are at all times in deadly peril of being stolen by either office boys, stenographers, or the boss himself. After which, the unethical successor to the late Captain Kidd will go riding around in a Rolls-Royce on the profits filched from divers brain-kids. Best of bunk, and nothing more. Of course, there is a class of so-called publishers who would gayly cheat the Twelve Apostles out of their togas and—But I'll take a wallop at those boys later.

Question. Well, then, if words without music have no chance of recognition, what shall I do?

Answer. The best suggestion that I have noted along that line is by Mr. E. C. Mills, Chairman Executive Board, Music Publishers Association. Mr Mills says, among other things:

"Let us say that you have written the lyrics of a song and you want a musical setting. First, determine whether there is an original thought or idea in your lyrics; try and see if they have some real meaning in them. If it is a sentimental ballad, let the sentiment be real, let it be somewhat at least, original; not just of some thought a thousand times expressed already and in almost the same way you have expressed it. Is the lyric timely, is it topical, is it in keeping with the present spirit? Or is it just a rehash of "Annie Rooney," or "After the

Ball"? If it is a comedy song, is the comedy really there; is it clean and wholesome—would you like your sister, your wife, your daughter, to sing it or hear it sung?

"Next, we have to find some one that can or will write an acceptable musical setting for your lyric—who can or will do it? Bear in mind, if you please, that one does not write musical settings with the same ease and certainty that potatoes are fried. It takes inspiration, it requires genius; and the work of a hack writer is anything but that. Your lyric must have in it the quality that will intrigue the composer; that will inspire him. However, well-known composers, as a rule, do not care to write for unknown lyricists. Others are open-minded. Here enters the human equation. You must find your composer; you will probably have to search diligently, and you will meet with many rebuffs probably. Of course, you may have the great good luck to find one at once. If you live in a city where there are orchestra leaders, talk to them; if you live in a village, write them; write anyone and everyone whom you feel can serve you.

"Do you know a well-known singer—he or she may help you make the connection with the composer. But first, *be sure* you have a lyric that is worth a musical setting.

"Now let us assume that we have our song complete and we want it published—we want the reward of our long work on it. We believe that it is a complete work of merit—of unusual merit—that it is timely, that it has commercial value, that it is worthy of publication and wide exploitation. First, do a little exploiting of your own; first prove that it has some real value. Do this by getting it played and sung. For this you need manuscripts, of course; you must give orchestras or, rather, the leaders of orchestras, orchestrations to play from. Interest local singers in singing it, local orchestras and bands in playing it. Hear it sung and played a few times, and ignore your impression of it, trying hard to get the impression of others. — Test it mercilessly, and if you find it passes the test, then is the time to write the publisher.

"Don't send him the song or the manuscript; he gets hundreds of them, so many, in fact, that it would bankrupt him in a year to employ a staff sufficient in size and intelligence to pass upon them all; simply write him briefly, telling him that your song is being played by the local orchestras, and sung by the local or other singers—and

if he is interested say that you will be glad to send on the manuscript for consideration.

"So you will not only have to be a songwriter, you see, but a good salesman for your work as well. After you have written it, you will have to sell it to the publisher—that is sell him the idea that it is a worthy work."

I think that Mr. Mills, in the foregoing, covers admirably a very important phase of the song game. Why not give his plan a trial?

We'll now switch and consider another point, viz., the gentry that I do not hesitate in calling "sucker-shakers." I refer, ladies and gentlemen, to that class of six-day sock-wearers who nestle in the advertising sections of some of our most holy magazines—magazines that object to split infinitives, slang stories, yarns of boozological persuasion, et cetera. These Little Rollo's of the press wouldn't think of corrupting their readers—from the editorial standpoint. Just naturally don't care to offend—not even a Boy Scout. Understand, please, I have no quarrel with such a policy. In fact, I'm for clean stuff first, last and forever—and I firmly believe that the clan of bisexual morons who supply the chorus ladies with reading matter could do a better job by backflipping off the Brooklyn Bridge. But as I say, I have no objection to the clean-cut policy of these publications.

But—

For instance, I have before me as I write one of those one-hundred-and-two-per-cent pure magazines that is made up so sweetly and inoffensively—from the editorial standpoint—that I fail to see how it could ruffle even the late Billy Sunday. But lo, behold, and the like! What do I find in the badvertising section of this gem of Plymouth Rock purity? What, I ask you, fellow citizens, do I see in this here sacrosanct edition of ivory soap?

Passing nonchalantly—not to say awedly—over such legitimate lemons as "Develop Your Bust—Doctor Flipflops Flookerino Makes Fair Faces"—"Are You Earning Less Than \$25,000 Per Year?"—and et cetera—I come to the kind of gladvertising that Barnum, in all his genius, wouldn't stoop to do, tricky showman that he was.

Listen to this: "Write the Words For a Song: We'll Compose the Music Free and Guarantee (sic) Publication. Why not? You May Make a Fortune!

The Boob-Buster Pub. Co., Hayshaker, Calichussettes."

Well, why not? Why work for a living at the plow or lathe when you could easily make Mr. Rockefeller gnash his teeth by simply writing a song lyric, have Professor Jesse James write the musical setting, guarantee publication, get Eva Tanguay to introduce it before the King of England, and John Philip Sousa to play it? I ask you.

Is there anyone, you ask, this side of mandrills' with moronic tendencies, who would bite on such bait? God help us all, there are! At a conservative estimate, I should say that these Younger Brothers of the U. S. Mails reap at least \$500,000 per annum. From whom? Why, from widows and window-cleaners, from farmers and flappers, from bricklayers and bell-hops, from plumbers and planters, from steam-fitters and stenographers, from dishwashers and dentists, from clergy and clerks, from boot-blacks to butlers, from fat-heads and thin-heads, and so on and so off, *ad infinitum!* All, all pay tribute to these swine-souled yokel-yankers who, somehow, manage to dodge the Federal authorities.

Just to show you how these yap-yankers work—and what they know about song-lyrics or poetry—I'll cite a case that I know of positively. In fact, I was the star of the show, as it were. I consciously—for the purposes of this article—played the part of the sucker. And the act was staged via an advertisement that appeared in—well, let us call it *The Flipfla Weekly*. The *Flipfla*, by the way, contains in its editorial make-up an average of six super-pure short stories, a sugared serial, and an essay on morality, ethics, and so forth. The fiction, in fact, is of the "Lead, Kindly Light" variety. It's serials smack of celestial dewdrops dipped in an antiseptic solution of Lilas de France. I do not object—I like clean fiction—but I also like clean advertisements. But, sad to relate, brethren, the advertising section of this palladium of purity nearly caused me to do a complete somersault from surprise.

One of the song-sharks advertised that he would correct lyrics; compose music to same; have complete song accepted by big publisher; place your map, or face, on title page—next to Galli-Curci, if desired—; get President Harding to sing it on front porch; have Bryan endorse it as non-intoxicating; et cetera, piffle, and et cetera. Ergo,

this fellow was so darn solicitous and alluring that I decided to give him a chance.

I surreptitiously selected a few lines from Shelley, Keats, Shakespeare, Burns and Poe, and then proceeded to dove-tail them in such a manner that when completed they did not look altogether ridiculous. In fact, they really made a fairly comprehensible song lyric, two verses and a chorus. I mailed the weird masterpiece—which, by the way, I entitled 'Red Roses Forever,' or something—and enclosed a note asking the advertiser what he thought of my work.

A week later I was pleased to receive his reply, viz., my song showed great originality—I had talent—he had never seen anything quite like it before—but—he could whip it into shape for a small sum—it would then require a first class musical setting—Professor Tincan Sonata von Catgutt would condescend to clothe my words with notes—yes; the Professor was a famous composer—had written a number of song hits—had I not heard of "A Skin You Love To Touch"—"Oh, Barnum, Where Art Thou"—"Eventually, Why Not Now; or, The Flour That Blooms in the Spring?"—all had oozed off the gifted piano (was it a flute?) of the internationally, et cetera, famous professor. (Page Two): There was a fortune to be made in song-writing—why not—two years ago Mr. Ebenezer Stonehead worked at a lathe—wrote words for a song in spare time—made \$10,000 within three months—Miss Oedema Maire Halfoff used to be a bon-bon designer in a factory—wrote song entitled: "He Loved Her Till Her Husband Missed the Train"—Miss Halfoff now rides in her own motor—case of Mr. Simon Pure Pifflebean—used to work for a living in a paper mill—found pencil one day and wrote lyric on some of the paper—made big hit—tossed overalls into river—bought own house from proceeds derived from huge sale, thanks to musical setting given lyric by Professor Tincan, et cetera, Catgutt—opportunity only knocks on door once—she's rapping now—use enclosed self-addressed envelope—sign little slice of paper, also—*do it now!*

The above is hardly a burlesque—that is about the way the thing looked to me. However, I now forgot which ashcan I threw the letter into.

Here are a few safe bets—play them to win:

Anyone who advertises the idea that he, she or it will assist you to write or publish

a song—in consideration of advance payment—is probably an unmitigated humbug, fraud, and a stench in the nostrils of a common pickpocket.

These people have never produced a hit and it is likely that they never shall. More, no reputable publisher will accept money from a song-writer.

Do not pay a cent to anyone who advertises that he, she, or it will do this, that and the other. Because if she, he or it could write a successful song they'd do it—and reap the reward themselves!

Thanks for listening.

A Writer of Western Novels

(Continued from page 7)

perience—to a fresh or tender and untried person—a woman or girl. "What a trial by mountain frost and fear and loneliness that would be! And so came into being the conception of Gloria Gaynor, the petted and dainty San Francisco girl, subjected to this trial of inherent character. Layer after layer of artificial wrapping would be torn off, and without support of friend or simplest comfort she would have to win through on some secret strength which she had never dreamed that she possessed. For even Mark King would seem to her less a friend than a part of the mysterious and monstrous dread that the mountains fastened upon her."

Thus we have a view of Jackson Gregory, novelist, a writer from whom we may expect many more stories that will provide for many a reader a respite from the confinement of city walls, carrying him away on the wings of imagination to the far reaching stretches of the open hills. For just approaching the prime of life, possessed of an overflowing storehouse of material, and imbued with the spirit of the true craftsman, he has still much of his best work ahead of him.

And for those of us who would also write, the career of Jackson Gregory is simply additional evidence of the efficacy of work—study—and perseverance. Given a person sound in body and in mind, the willingness to fight against odds, determination to equip one's self for the task ahead, and the result of the equation is bound to be Success.

SYNDICATING TO THE SUNDAY SUPPLEMENTS

A series of articles taking up every phase of securing, writing, and marketing stories for the Sunday Newspaper Supplement—a most interesting and profitable phase of the writing profession—and one that offers unlimited opportunity.

By Felix J. Koch

Contributor to the Leading Papers of the Country.

THE PHOTOGRAPHIC EQUIPMENT OF THE SYNDICATE WRITER

SO important is the part which illustrations—photographs most particularly—play in the selling of the high-grade syndicated article that no writer of syndicate material would think of considering himself even half-ways well equipped until in possession of a camera squarely suited to his purposes!

He might as well try to carry on his business without a type-writer, relying on some stenographic concern to rent him a writing machine when it might be required.

What kind of camera to invest in, what size instrument to buy, what essentials to insist upon, when making the purchase, are of vital importance here.

On general principles it may be stated that the larger the photographic print sent to an editor, the greater the chance of its acceptance by him.

For long, technical reasons, it is much easier to "reduce" a picture—make a smaller illustration from the big picture sent in—than it is to enlarge a photograph. In enlarging, to put the matter briefly, each little imperfection, every stipple of the paper comprising that first or original picture, is enlarged along, as well. The wee bit of a dot in the original print—caused by the tiniest fleck of dust settling on the section of film comprising the subject's forehead, as it hung in the drying room—a most unnoticeable on that initial picture, enlarges and makes a broad white patch, difficult indeed to "touch out," on the enlarged photograph. The imperfections on the large picture, the accidental scratch across the face of the print squarely through the part of the picture showing the roof of the house in point, may diminish to an insignificant hair line when the picture is "reduced."

There are other whys and wherefores, which belong to the engraving room, rather

than the editorial department, and are altogether too tedious to the layman for more than mentioning here.

Suffice it, to repeat and emphasize, the larger the picture an author might send along with his manuscript, the more pleasing the reception at the other end of the line.

An eight-by-ten-inch print would spell the last word in desirable, "workable" pictures; a five-by-seven-inch print is next best to this.

Only, where men are syndicating, and particularly where they are syndicating many copies, pictures so large as these are absolutely impracticable.

To begin with, the larger the picture, the larger the plate from which printed.

The larger the plate, the greater its cost.

On one picture—one plate—this amount would not be worth the mentioning. Remember, though, that with a single article a wise writer will place five or six pictures; that he writes two, sometimes three articles the day, and this for the entire working year 'round. Just a difference of two or three cents on the plate—the negative—becomes on appreciable sum in the course of the year.

The larger the plate, the larger each print made from it. The larger such print may be, the more it costs.

Suppose that a man is sending out twelve copies of an article. Suppose each copy is accompanied by six pictures. There are seventy-two prints, to be used with just that "set."

Suppose he writes two articles daily—the duplicating being done by an assistant, or in the other ways described.

Two articles, only twelve copies of each, would mean one hundred and forty-four prints a day.

Suppose he writes five days of the week, reserving the sixth working day for inter-viewing—gathering material to be used on the others.

Five days, one hundred and forty prints a day, means a total of seven hundred prints a week.

Working only forty-five weeks a year, assuming the man to indulge in combined gathering tours and vacations, and allowing for in-week holidays, such as Thanksgiving and Christmas, there are 31,500 prints a year involved!

A difference of just a cent a print in cost—and usually the difference between larger sizes of pictures is several times this—would represent a loss to the author of \$315 in prints, at least, and this on initial prints.

A given article, accompanied by its pictures, would be mailed to a stated editor—the pictures backed by cardboard cut to size for them, or, if an author wished to be extravagant, in a neat photo mailer.

The author might even add a photo mailer for their return; but the cost of such procedure, with twelve copies of an article and two articles issuing daily, would be apt to bankrupt the man shortly.

The editor at the receiving end would receive the budget. Interesting though the material—fascinating though the pictures along with it—he might not care to use the matter. Possibly he has already had something about it. Possibly the publishers taboo the subject—race features are tabooed in certain cities of the Southern states. Whatever the reason, the article must go back.

The return envelope may be there. The editor can use the same cardboard backing the pictures in bringing them to him. He can use the accompanying photo mailer even, let us say.

But in innumerable cases he doesn't.

Why?

Human nature—or force of habit—or just cussedness, who dare say?

He takes the proffered MSS.; he takes the pictures sent along with it; he folds them together in the accepted manuscript shape; he tucks the budget in one of the return envelopes he has in the pigeon hole before him; he moistens the flap with his lips, gives the whole a rub of the fist to seal the packet thoroughly, and he drops it in the waiting sack for the mail.

Remonstrated?

You'll be told that any further material

from you will go to the waste-basket unopened. Your confectioner might as well tell his best customer not to eat cocoanut candy in the store, while awaiting wrapping of the major purchases, because of the crumbs she might make!

Suggest ever so politely?

An editor may apologize, promise to do better, mean well. But, by and by he forgets or the office boy tucks "returns" into their envelopes, and office boys are sometimes changed every few days.

Volumes might be written on how editors mistreat MSS. and the pictures sent along with them. Not to weary the reader, let us answer that in a single year writers sending out pictures too large to fit the accepted MSS. or legal-size envelope, would find themselves receiving back thousands of pictures so badly bent, dog-eared, cracked or otherwise mutilated, that they could not be sold!

In fact, whenever a print comes back, showing a trace of handling, men with pride in craft destroy it. To send it to another client is to tell that man he is a second choice. No one likes to be told this, and it prejudices against purchase at once!

So, to come to conclusions, the writer who, without wishing to appear niggardly, does watch his pennies, finds that he does best by employing the largest-size picture to be put into the manuscript envelopes.

Experience shows this to be the four-by-five picture.

Smaller pictures than four by five receive scant attention from editors, except in rare cases.

Pictures smaller than the stated size must be enlarged. Being enlarged, editors must bother to indicate what must be removed—"vignetted out"—because of defects showing as a result of their enlargements. Being enlarged, pictures often prove impossible, because of imperfections in the paper, brought out through this increase of size.

What is more, those small pictures—easily dropped to the floor, easily carried off by the wind, easily mislaid or lost—are a nuisance, and so lose out when in competition with larger, more convenient ones.

A third factor enters into the choice of the four-by-five picture for the professional writer of syndicate material.

The four-by-five camera is the largest size instrument to be had with a "fixed" focus.

Larger than this, instruments "close" or

fold together; and one carries them "closed," when not in use.

Many of a newspaper man's best subjects for picture taking present themselves on the spur of the moment. He must catch them then and there, or not at all! Often they are of people, events, which those most concerned aren't willing to have taken. To stop in one's tracks, open the closed camera focus by shunting the bellows now back and now forth; then stop and press the button, attracts the attention of subjects, makes them self-conscious where willing to pose, and so gives an unnatural picture; or it may cause them to flee from focus or change positions and remonstrate.

To take your picture the instant it presents itself, and to explain later, if you must, is the only safe rule in this work!

The fixed focus camera—always ready for picture taking—all one need do, is to look in the finder, walk a few paces nearer or step a few paces away, and one is ready to press the button, is the ideal instrument for the work.

In that camera films have many advantages over plates.

Starting out to gather pictures to illustrate a stated subject, taking one's pictures as one tours the place to be written of and taking the notes in point as well, one can never know how many pictures may not be taken with profit before the trip is at an end. You may only need six or seven pictures to *that* article, but endless good material for other articles may come unsolicited, unexpected, in your way. It would be folly not to take those pictures while the opportunity is presented!

In view of these facts, the man about to sally forth to gather notes and pictures likes to arm himself with far more supplies than he believes he will require.

Suppose now that he carries plates for his purpose: He will have a certain number in the camera. They increase its weight tremendously. He will carry the others in plate holders—one at either side such frame. Two plates and a holder weigh a trifle. The more holders along, the greater the weight. A chance tripping or a stumble and breakage may be fatal to the entire expedition; there is no use going on the excursion if you haven't the wherewithal for picture taking along!

Some men carry their extra plates in a bag, much like a leather school bag. Others strap them to the top or the bottom of the camera itself.

Wherever carried, they are heavy and a nuisance, and the chance of breakage causes the bearer to watch his every step.

There are those who claim that one secures a degree of detail with plates which one cannot get with films. We do not believe this! In defense of our contention we submit for consideration the fact that pictures made from films appear in nearly every issue of every high-grade illustrated publication on the globe!

The syndicate writer going out to photograph for his articles in preparation will have one spool of film—ten negatives that is—in the camera. He may tuck three more spools—thirty pictures—in a coat pocket, with ease.

The man is prepared to take forty pictures, if he must, before touching a base of supply of any description.

He may "change films," unload, and reload anywhere. He need not watch his every step; the films cannot crack or break.

Film or plate as base for his picture taking, the man goes on his way.

Since he cannot tell what may present itself in his path, what material for the story in the shaping or other material for the future may present themselves, a few accessory supplies may be tucked along here and there, just before he leaves his house door.

An old-fashioned curling iron of the sort, whose handles fold up about the prongs of the actual curler, can be slipped into a vestpocket, pending use. A packet of flash-sheets can be placed with the accustomed wallet in the inside pocket of the coat. When it isn't possible to take long-time pictures, slip a flash sheet from the budget; place it between the prongs of the curler, and make the camera ready; strike a match and touch it to that flash sheet and your flash-light picture is done!

Portrait lenses for pictures of people standing at close range and ray filters—simple lenses slipping into the front of the camera when desired—can be carried most inconspicuously in the pocket also holding the handkerchief.

A good folding tripod is another essential; this is to be attached to a strap worn over the shoulder where one works out in the country districts. When in town, most correspondents manage to hold this and the handle of the camera in the clutch of one facile hand.

RECIPROCITY

By Richard S. Bond.

USUALLY when sitting down to an evening's work on friend Underwood, I surround myself with what at first glance would appear to be a collection of rubbish. Clippings, apt quotations, carbon paper, note books—possibly photographs, or a sheaf of notes made while on the trolley or in the train. You all know what one must have before attempting to write a business article or perchance a piece of fiction.

Tonight, however, I have nothing but five note books in which I have recorded as the years went by, the histories of various manuscripts—good, bad and indifferent—from the days on which each started on its travels until the time the appreciated check arrived, or a wearied author sadly jotted "N. G." over the entry in his book and fed the furnace with a brain-child that had proved itself sub-normal.

For years I have reaped the benefit of others' experiences. Perhaps some of mine will be of equal value to fellow writers. Therefore "Reciprocity" is being written.

Nineteen hundred and eight always sticks in my memory as the year in which my first check arrived. I was living in Scranton at the time. Ever since high school days, when I prepared most of what we called "poetry" for the high school paper—a piece or two of which appeared in the small town daily—I had wanted to write. By the way, I had written. Unfortunately, however, what I felt was good fiction did not appeal to the editors. Back it would come, until I was convinced, against my will, that it could not be wished into print. Then I would stop writing for a month or a year perhaps, until at last the muse would drive me into another atrocity with which I would inflict still another editor or two.

In 1908, however, a little story, based on something that had happened in Atlantic City, was sent to the *Canadian Courier*—now defunct (but let us hope not on account of that particular story). It came back more promptly than usual, but with a personal letter. Now, all books on short

story writing insist that a personal letter is the bridge between a rejection slip and a check, so this letter should have been an encouragement. But it wasn't, or would not have been had I been other than what I was. This seems rather ambiguous. Let me explain.

"We take nothing but material from writers born in Canada or in England."

That was the letter.

I sent the manuscript back in the next mail together with a note to the effect that I had been born in Nova Scotia with a rifle in one hand and a fishing rod in the other and was the Canadianest Canadian that ever lived.

They took the story and continued to take everything I sent them until 1911. I have never decided whether that was a good thing for me or not. "The Garden of the Gulf," "The Rationalization of Pierre Corteau," "Wanted—A Quarter," "Hunting Men In No Man's Land." These and many others found their way into the columns of that fairly good little paper—but never brought over three-quarters of a cent a word at the most. As I said above, I never decided whether it was a good thing for me or not. The very fact that I had a more or less personal touch with the editor possibly enabled me to sell a story that had been prepared too hastily. Had my stuff been refused occasionally I might have improved my style. Anyway, that was my entrance into print.

In 1911, or shortly thereafter, I found my stories coming back from this old standby. Occasionally one would be accepted, but not everyone. Later a new editor came into power and then I found the *Canadian Courier* just about as hard a field to enter as any. Rejection slips coming too frequently cooled my ardor. The war, which appeared in its allotted time, put a stop to my opportunity. The armistice threw me back into commercial life and fortunately, experience, age, care, study, or all of these combined, enabled me to break into print again, but this time into a dozen periodicals where formerly I had broken into two or three—for the *Canadian Courier* had not

been quite alone in its willingness to risk the publishing of one of my little skits.

The five little black books before me bring back varied memories. Each story as it goes out is entered on a separate page. The name under which it is written, the address (home or office), the number of words, the title, the number of illustrations, the name of the magazine to which it is sent and the date, all go at the top of the page. Under the title my entry might read something like: "Apr. 5, 21. Golden Rod. Munsey." About May the 5th, one month later, if I had heard nothing from this story a gentle reminder goes out. In another month a reminder not so gentle follows. Usually, one of these reminders either hurries the story back to me or I hear something satisfactory about it.

Sometimes, of course, the story is published and I am not notified even of its acceptance. Sometimes it is lost. Sometimes it is accepted and filed away for months until it is untimely. Then again, I am asked to revise it, shorten it, add to it, or do any one of a dozen things. I always follow the instructions of the editor. When it leaves my hands it is the property of the editor to whom it goes—provided he wants it. If he wishes it changed that is his business. Usually his reason is a good one and the story is improved by following his suggestions. Sometimes I think it is spoiled, but, provided I have received my check, I can stand a certain spoilage, especially if the story happens to come under a *nom de plume*.

You'd (there's no such word) be interested in a few little experiences, I am sure, even from a man who has not arrived. Here they are:

Almost a year ago I saw an advertisement in *Printer's Ink* to the effect that *Good Hardware* wanted some little 1,000-word stories on merchandising methods. I sent a 1,200-word story, which came back in about a week with a personal letter telling me that I had not quite grasped what they wanted.

This same little story then went to *Hardware Age*. "Filled up just now. Send more of your stuff," came the reply—not quite in these words, but to this intent. My notations on page 154 tell me that.

Then the story went to the *Hardware Dealer's Magazine*, where it produced one of what I termed "my experiences." The editor wrote me promptly to the effect that they did not purchase much material, but he would like to know my price on this par-

ticular story. I told him. Advised what other magazines were paying me and said that he could pay his usual rates and we would hold no post mortems.

The story came back in four days. Attached to it was the editor's personal card with a notation thanking me for having given him the privilege of seeing the story.

Was I down-hearted? No. That same day I sent the story to the *National Hardware Bulletin*, the official organ of the hardware association. The editor was courteous and prompt. He not only accepted it, but asked me if I could "come back." I said I believed I could. The story was issued as the first of a series entitled "Novelty Noyes—Hardware Merchant," which ran for many months. The editor of this magazine has proved one of the most courteous and friendly with whom I have dealt.

Isn't there a lot of encouragement for anyone in this experience? Turned down by three magazines—and personally I did not consider any of them in the same class as the *Bulletin*—it was accepted as the first of twelve stories based around the experience of the hero of the first.

A rejection slip should not be used as a sheet to dampen ardor. It should merely be an urge to force the manuscript into a new envelope and off on a new trip.

One of my club mates of the Penn Pen Club of Philadelphia lately sold a manuscript on its nineteenth trip—to the largest magazine of the nineteen: Another gentleman succeeded after twenty-nine rejections had come in.

Have faith in your writings. Know your markets. These two things will help a lot. *Forbes Magazine* recently accepted one of my articles at one cent a word that had been rejected by *Printer's Ink* and the *Retail Public Ledger*. Incidentally, the *Retail Public Ledger* uses reverse English by accepting a 1,500-word article with the understanding that it be made into a 2,500-word article after this had been sent back by the David C. Cook Publishing Company. The *Retail Public Ledger* paid me one cent a word for the article whereas the other people, I believe, pay less than half that rate.

All through my little books I find evidences of this. As I learned my markets I learned to avoid a great deal of wasted postage. Today I feel that I know what the *Retail Public Ledger* of Philadelphia is interested in. They have published about a dozen of my little stories in the past year

—and incidentally their Mr. Taft is the most friendly kind of an editor and the most generous kind of a critic. Send him what they need and your check comes promptly and is a generous one. Send them something unfitted for their publication and you at least get your manuscript back unsoiled and promptly. Would that there were more editors like Mr. Taft.

Popular Science and *Popular Mechanics* I have found both prompt and generous. They want what they want, but when they get it they pay for it.

Some of the trade papers, a market that many people know little about and leave alone, are profitable to the writer who is able to turn out the business stories so much in demand by dealers today.

A cent a word is not uncommon. Some magazines, like the *American Paint and Oil Dealer*, will pay considerably more for the right material.

The experiences other writers have had and narrated in previous issues have helped me wonderfully. In this little "Reciprocity" article of mine I feel that the best slogan I can give my fellow craftsmen and women is to say, "Learn your markets and write for those magazines whose pages you are qualified to fill."

How to Construct Your Story

(Continued from page 10)

place at the end of the chapter; in the short story the action stops for good.

After the body comes the climax, the point toward which the narrative has been moving from the very first. The climax is the part of the story which satisfied the reader's curiosity, puts his fears at rest or kills his hopes. In the case of the young man with the ready fists the climax comes, not when he wins or loses the fist fight, but when he wins or loses in that greater struggle of which the fight is merely an incident. In the story of the little girl who is afraid of the dog the climax comes when the child discovers that the dog has no desire to hurt her after all.

In the chapter from *Les Miserables* the climax comes when Jean Valjean hears dirt falling upon his coffin and believes that he is being buried alive. "There are some things stronger than the strongest man," says Victor Hugo, "and Jean Valjean fainted." This is a very excellent ending for a chapter, but it would not do for a short story; the reader must know what happens after

the man faints, whether or not he was buried alive. If there is only one climax this one must settle the main question which has been exciting the reader's mind.

Some years ago I read an early story of Mark Twain in which a young woman poses as man and is raised to a high position in some imaginary court. She falls in love and is eager to take her own place as a woman and be loved as one. But there is a law which makes it death for a woman to have been in the position the heroine has held so bravely. To declare herself a woman the heroine must die. To retain her pose as a man she must forego the joys of love and marriage. What shall she do? Mark Twain solves the problem by remarking that it "looked easy," but he finds it isn't and bowing himself off the stage. The serious writer cannot bow himself off the stage when the climax is expected. Without the climax the introduction and body must fall flat.

The ideal climax is unexpected and yet logical and convincing when it comes. If your reader says, when he has finished your story, "Well, I never expected it to turn out like that, but I see now that the action was tending toward such and ending all the time," you have done well. A surprise and yet a logical ending, that is the climax to achieve.

Browning speaks of old age as "the last of life, for which the first was made." The climax is the last of the story, for which the introduction and body were made. If the ending is weak or trite or unconvincing, the introduction and body must fail. Be sure, then, that you have a climax, a definite and worthy end to attain, before you begin your story. If you begin without any definite end in view you will be pretty sure to attain nothing, no matter how skillful with words and sentences and characters you may be.

Let me repeat what I have already said: Arrange your material, not in the hope of pleasing the editor by conforming to a set of arbitrary rules, but so that your narrative will catch the interest quickly, hold it firmly, and leave the reader definitely amused or startled or impressed. Just interesting your reader and giving him an added sensation of horror or amusement or pure pleasure, that is all you have to do.

The editor does not care anything about construction as construction. He wants

(Continued on page 30)

BITS FROM THE ESSAY SHOP

By Minnie Olcott Williams.

IN these times of bustle and confusion there are still living some who solace their souls with reading essays, and are repaid for their unique taste.

Here in our town we have a little club of men and women who delight in manufacturing short stories, verse, plays, and essays, talks or what you will. The raw material is obtained from the fancies of our varicolored brains; the product is brought into the shop, its maker unnamed. Because we know not whom we may be hammering we have a better chance to knock the manuscript into shape with our criticism, to chip it mercilessly with the chisel of irrelevant suggestion, and perhaps to polish it with approval, appreciation and pleasant comment. After such a process, if it is recognizable, the owner claims it and may have the courage to send it out in search of the rejection slip.

Seriously, one is not greatly impeded in his progress by this altogether friendly criticism, if he is open-minded enough to accept the point of view of minds less biased than his own toward the particular product in question. And anyhow, advice may always be discarded.

The present form of the familiar essay, as we all know, originated with Montaigne, who wrote about what he knew best, which was himself. He studied himself more than any other subject, and that was his philosophy. We are enough like him to be well supplied with subject matter. Emerson called him the prince of egotists, the admirable gossip, the frankest and honestest of all writers. In England this form of writing, though not quite so personal, was followed by Bacon, Steele, Addison, Goldsmith, and Johnson, though the latter was too ponderous to be a very popular essayist, prone to make his little fishes talk like

whales, as Goldsmith used to remind him. Johnson defined an essay as a loose sally, an irregular indigested piece.

Hazlitt and Leigh Hunt are charming, and Thackeray, in his Round-about Papers and in delicious little bits strewn throughout his novels, is delightful, but Lamb excels them all. None can imitate him, not even the man who spent five years in close study of his life for biographical purposes. Who would attempt to equal *Dream Children*, or *Old China*, or *Mrs. Battle on Whist*, or indeed any of *Elia's* happy confidences?

"To write a genuine familiar truly English style," says Hazlitt, "is to write as any one would speak in common conversation, who had a thorough command and choice of words, or who could discourse with ease, force and perspicuity, setting aside all pedantic and oratorical flourishes." Hazlitt probably came next to Lamb in point of popularity. His *Table Talks*, or *Opinions of Books, Men and Things* (does any one read them now?), are recorded in several volumes, but it is not hard

to choose one to your liking with such titles as are suggestive and fulfill one's expectations, *The Feeling of Immortality in Youth*, *on Living to Oneself*, or *The Sun Dial*, where he counts only the hours that are serene, turning always to the sunny side of things.

Stevenson the Beloved is claimed as the last of the familiar essayists who are called great. But what of Chesterton, Galsworthy, Benson, Hillaire Belloc, and the rest? In America, what of that long list headed by Emerson? Everybody knows his Emerson and his Autocrat, but perhaps Lowell is not read so generally. In these busy days we have no time for *Prue and I*, or *Back Log Studies*, and it may be that we have forgotten the charmer of our youthful

Out in Indianapolis there is a group of people interested in literary craftsmanship. In an effort to aid and be aided in the pursuance of their chosen art they maintain an organization known as The Writers' Club.

Mrs. Minnie Olcott Williams, who has written the accompanying article for the "Writer's Digest," is the president of this band. In her opening paragraphs Mrs. Williams indicates the value of such an organization to its members.

As all writers are more or less aware of the value of association with their fellows, we need not elaborate further upon the point.

THE EDITOR.

days who led us breathlessly through *Dream Life and Reveries of a Bachelor*. All these belong to a past generation.

There are those who say that the essay has passed with it. Why then do the best magazines of today devote pages to such articles as *The Mystification of Children*, by Laura Spencer Portor; or, *Having Fun With Your Own Mind*, by Lucy Eliot Keeler. Agnes Repplier begins the New Year with a book of *Essays, Points of Friction*, and Winifred Kirkland gives us *The View Vertical*. Christopher Morley having given us a feast of *Mince Pie* now offers *Pipefuls*, a book almost as delightful.

Katharine Fullerton Gerould who can discuss *The Remarkable Rightness of Rudyard Kipling*, lately added her voice to the Grundry discussions in *The Atlantic*. Samuel Crothers can write of anything from *Wallets* to the latest effects of the War. Henry VanDyke has earned a place in the "slipped ease of the chimney-corner" by his *Fisherman's Luck* and other delectable talks on Books we like to Read (*Harper's*), *Guide Posts* and *Camp Fires*, just ended in *Scribner's*.

So we who revel in essays and letters feel encouraged that the form is coming again into popularity, if it has ever been on the wane, with true lovers of books. Some one has compared the mission of the essay to the mission of woman's beauty, which is to diffuse an atmosphere and give pleasure in such varied and minute ways that we are at a loss to analyze or assign a reason.

Bliss Perry's definition of the essay is that it is a highly personalized literary form, resembling now a dinner table monologue, now a letter to a friend; here, it is a mere sparkling fragment of some solid mass of philosophical theory, and there it is a tiny jewel of paradox, interrogation or fancy. Alexander Smith, in an almost forgotten book called *Dreamthorpe*, gives some good hints to beginners along this line and says that all that the essayist requires in order to start business is a quick ear and eye, an ability to discern the infinite suggestiveness of common things, and a brooding spirit. There is no lack of subject matter, he thinks, when one has the day that is passing over his head in addition to the six thousand years of the world's history in which to exercise his gay or serious humor.

Arthur C. Benson, speaking *From A College Window*, tells us that two things that he found of infinite service to himself

in writing were the keeping of a diary and the writing of poetry. Ye who aspire to writing the short story, take heed that apprenticeship begins in the *Essay Shop!* You may recall that *Sentimental Tommy*, who had something inside of him that rebelled at book-learning and was his master, was very anxious to write a novel. But he could not do it. With a pen in his hand and a woman in his head, *Barrie* tells us, he had such noble thoughts that his tears of exultation damped the pages he wrote, but all the time he was hacking and sweating at that novel, it was only marching toward the waste-paper basket. Then suddenly his *Letters* were published. This book became so popular that young men asked for *Sandys on Women*, as you would ask for *Mill on Jurisprudence* or *Tait on Differential Calculus*. "A woman can be anything that the man who loves her would like her to be," quoth the letters, and "Oh," said all women everywhere, "if only all men had the same idea of us as Mr. Sandys!" To meet Mr. T. Sandys was the newest thrill, "will he talk to us as nobly as he writes?" the one thought.

Pym, who employed Tommy because he would be employed, *Elsbeth* and all, was elated with his success and made some rules for his benefit: "If you have nothing to say on a subject, say nothing. As soon as you can say what you think and not what some other person has thought for you, you are on the way to being remarkable. Without concentration you are lost. Concentrate though your coattails be on fire." We say, essays are a joy and a delight, may their manufacture never cease and their popularity never wane. Long live the *Essay!*

How to Construct Your Story

(Continued from page 28)

manuscripts that will hold his readers' interest. If you can break the rules of construction and still produce a story that will hold the attention from the first sentence to the last you need not fear that your irregularities will cause you a rejection. But remember before you decide to ignore the rules that the best material may be spoiled in the use. If your good idea doesn't work up into a story that catches the interest easily, holds it steadily and gives the reader a very definite sensation of some kind as it concludes there is very probably something wrong with your construction.

SLASHES AND PUFFS

By La Touche Hancock

A little bit of instruction, a little bit of advice, a little bit of amusement, and a little stroll in the Garden of Memory, where bloom the flowers of experience, bitter and sweet—where the saddest words are not "Good Bye," but "Do You Remember?"

THE fashion in fiction changes from time to time—not so constantly, certainly, as in women's clothes, but, nevertheless, it changes, and it takes a very competent person to know what kind of foolishness, or comparative wisdom, the general public wants. Still, I wouldn't advise any author to be put off what he *can* do, because he fancies his work is not what the public wants. In this connection it may be mentioned that there is no such thing as "the" public. There are as many "publics" as there are writers. Hopkinson Smith told me that he tried to write, or paint, his best without a thought of money, and, after he had done what he thought was his best, he went out, and got as much money for his work as possible. This is an excellent method to follow. Forget the almighty dollar, while you are writing, but by no means forget it afterwards.

* * * * *

Yes, the fashion changes. Not so many years ago, if you happened to put on your MS "this is a true story", any editor, or at all events most editors, would have returned the script at once, saying that the public didn't want the truth, but fiction. Nowadays several magazines are entirely devoted to true stories, and far be it from me to suggest that any of the true stories are fiction. The explanation of the change may be that so much reality sounds like fiction nowadays there is some difficulty in deciding which is which. My own life contains some adventures, which are really hard to believe are, or were, true. Truth with a dash of fiction can be safely written, though. To be brilliant one cannot always be quite accurate.

* * * * *

And, talking of rejections, it must be remembered that they are not by any means useless. Those little slips of paper, which carry such heartfelt editorial regrets, have ere now been known to purchase dollars and cents. A friend of mine once papered a room with these rebuffs, and appropri-

ately called it "The Blue Room." He is now the owner of two or three Motion Picture magazines, which shows that he is a better editor than he was a writer. Some years ago I had more than a pile of these slips in my possession. I looked at them—regretfully, of course—and wondered to what use I could put them. Suddenly an idea struck me. I went out, and purchased a large piece of cardboard. Around this I stuck as many rejection slips as possible, arranging them in an artistic way, and leaving space enough in the middle for a typewritten poem, which I titled, "Declined with Thanks." This novel design I sold at once. Some months afterwards I made another cardboard design with different rejection slips, and wrote another poem to accompany them. This I, also, sold, and repeated the trick thrice more, selling all of them immediately. This was perfectly fair. The idea was mine, and I varied it each time I used it.

* * * * *

An editor, whom I fear, I troubled too much, sent me this rhymed rejection, which I have always treasured:

"Send me no more! Why waste your time and mine?—

Though, since you ask it, certainly we do

Use outside contributions, it is true.

Yours, to be candid, are not in our line—

Send me no more!

Send me no more! But, if you do, I hope

Our printed notice you will not ignore,

As you have done so many times before,

But will enclose a stamped directed envelope—

But—send me no more!"

You can, if you are stupid, ask an editor why he has rejected a MS, and you may— but probably won't—get a criticism. It is not, however, considered etiquet to inquire of a publisher why he has rejected your novel. Some people do, and with untoward results. A young lady novelist begged me to overcome my scruples, and entreat a publisher to give his reasons for declining to publish her handiwork. I did. This was

(Continued on page 43)

The Writer's Digest

A Monthly Journal on Writing Photoplays,
Short Stories, Poems, Popular Songs, Etc.

I. P. GARLOUGH Editor

SUBSCRIPTION RATES

United States, U. S. Possessions, and Mexico, \$2.00
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VOLUME II. SEPTEMBER, 1922. NUMBER 10.

We recently received a letter from one of our subscribers, stating that she had been advised to offer no manuscripts for publication until same had first been read and advised upon by some competent person; that editors did not like to receive miscellaneous manuscripts sent only upon the initiative of writers who were not able to decide whether they were good or bad or whether they were adapted to that individual publication.

This is true only in part: If a writer is sufficiently practiced to know whether his work is good or bad, to discover and remedy his own faults, to analyze clearly the requirements of different publications, then he has little need of critical service.

But there are so many things that writers—especially beginning writers—do not know, and which are difficult and costly to learn merely by sending out and receiving back their manuscripts; so that often it is a most excellent investment to have their work read, analyzed, and advised upon—but only when this is done by one whose training and experience has fitted him for

the task, and who will give an honest opinion with no other consideration but that of affording practical help to the author.

It is to afford just this help, and yielding to the request for it from many of our readers, that THE WRITER'S DIGEST has decided to establish a department for criticizing and advising its subscribers regarding their manuscripts, and to help them find the proper market for such work as is deemed acceptable. Of course, we cannot tell you where to sell work that is not good; but if we find in your offerings the germ or basis upon which you possibly may build and reconstruct and finish, so as to meet editorial approval, we shall endeavor in our letter of criticism to point out clearly the steps to be taken to this end. We hope to make our criticisms constructive, educational, and helpful.

It has been frequently said that a certain group of the most highly rated periodicals receive about ninety per cent of all literary first efforts. Naturally a first effort is not up to the standard of these magazines, although to the confident beginner it may seem to excel anything that has yet appeared between the covers of the magazine of his choice.

Confidence is a splendid accessory in the would-be writer's equipment; in fact, it is a necessary accessory if the early trials and discouragements are to be safely weathered. Misplaced confidence, however, is a dangerous asset, and confidence untampered by sane judgment is often the downfall of a promising aspirant.

It is commendable to aim high, to aspire to a place in the magazines whose requirements are the strictest. But it is wise to remember that there is honor in store for him who advances to a position of prominence by means of the improving quality of his work.

To the average beginner probably the best bit of advice that could be given would be "Forget the 'big' magazines until you are sure of your work."

What matters it whether your first story appears in a magazine of limited scope or in a daily newspaper, as long as you are determined to improve your work and to advance in your chosen profession?

Devote your time to honest practice and study, and acceptances are bound to follow.

THE NEWSWRITER'S CORNER

A Department for Those Interested in All Phases of Newspaper Work.

HOW TO BE A PRESS AGENT

A series of articles dealing with this new branch of the news-writer's profession.

By Harry V. Martin.

By the time you have been in the newspaper business a few weeks, it will seem to you that almost everyone is seeking free publicity. Publicity is quite different from notoriety. Nearly everybody craves favorable publicity; a few go in for notoriety and become correspondents in divorce cases, sneak thieves, bandits, and confidence people. Therefore, notoriety describes the publicity that comes to those who figure unfavorably in the news of the day.

Publicity, though—

Men of means, and yes, the ladies, are paying handsomely for personal publicity. Full well do they understand that it will bring them almost anything they desire. Theodore Roosevelt, William Jennings Bryan, Billy Sunday, "Babe" Ruth, Mary Pickford, Douglas Fairbanks, Charlie Chaplin—hundreds of the celebrities are living testimonials to publicity. Roosevelt was, perhaps, the world's best press-agent for himself—Teddy didn't have to hire one. Riding on trains, he always managed to shake hands with the grimy engineer and other members of the crew, at the psychological moment when the newspaper photographers hove to. Roosevelt was the disciple of physical action and nervous force; when he had a picture taken, he was continually doing something; he hated those dead-looking cabinet portraits that they bury in family albums; he demanded action, action.

Publicity put Roosevelt at the top of the deck—publicity, plus dauntless fighting ability and passable statesmanship.

Publicity had a lot to do with beating James M. Cox when he ran for President against Warren G. Harding in 1920. I refer to a widely-circulated rumor which was considered at that time as favorable to Cox, but was a boomerang to Harding's enemies.

Publicity enabled "Babe" Ruth to obtain a salary of several thousand dollars a week

as a vaudeville actor. The feats of the home-run-hitting champion of the world were heralded so widely in the newspapers, that the Keith theater interests rightly reasoned that he would be a good drawing card, although he had no histrionic ability.

When the ordinary moviegoer thinks of vampires, his thoughts immediately go towards Theda Bara. Far from being the greatest actress in such parts, Miss Bara is hailed as the typical vamp, because she was the first to go in exclusively for this role on the screen, and William Fox, the producer, spent hundreds of thousands in advertising her.

Mary Pickford comes instantly to mind as the screen's sweet little girl. Miss Pickford was one of the pioneer film stars, and publicity was always directed to the fact that she played only in stories of childish innocence.

The press agent, when describing Miss Pickford's husband, Douglas Fairbanks, didn't lay stress upon his ability as a clever comedian; no, he pointed to Doug's athletic prowess—so, Mr. Fairbanks became the Roosevelt of the movies.

In connection with the movie stars, we remember especially, only one feature of description, sometimes two. Charlie Chaplin's famous feet, no doubt, put him over—the feet and the funny mustache. Billy Sunday is remembered, not only by his colorful, though often disgusting speech, but by his dynamic actions while sermonizing. Ben Turpin's wiggly eyes made him celebrated; no movie fan can forget them. Charlie Ray continues in popularity, because he sticks to one character, the small town boy.

There is a "hunch" in all this, for the press agent who handles publicity for individuals.

Pick out one prominent and praiseworthy characteristic of your client and keep hammering away at it.

William Jennings Bryan was hailed as the champion of the "peepul," "The Great Commoner." The description meant more to him than his marvelous oratorical powers. The common people worshipped him—to many, he seemed the Moses who would lead them out of the wilderness. Some of them still believe he can do it!

It isn't difficult to find one good point in most mortals; if you can't find one, manufacture it. Political candidates used to screech their love for "the workingman" and "The Starry Banner"—today, they prattle of their undying affection for the ladies, collectively, to be sure; and the "full dinner pail" of yore, has readily been converted into the "stuffed shopping bag."

And, equal suffrage, even at this early date, has demonstrated that the women are as easily fooled as the men!

As this is being written, Samuel Goldwyn, head of the motion-picture corporation, which bears his name, is getting a heap of publicity for himself, by advocating the bringing of new faces into the movies; in other phraseology, he thinks the public is tired of seeing the same actors and actresses over and over again, and would welcome people who appear more natural on the screen. This lends new hope to the millions who have never had a chance to become actors, but who think they are potential stars. Clever publicity? It is masterly, inasmuch as the Goldwyn Corporation is following it up by expressing a desire to recruit new talent from the ranks of the plain theater patrons, from the men and women who never suspected that they had "picture faces" that they would look well on a film.

Illustrating the cleverness of Mister Goldwyn still further: he came to this country as a poor boy, not so many years ago, and took the name of Samuel Goldfish. After he became prosperous as a movie producer, he and others, including Edgar Selwyn, the legitimate play producer, went into a corporation, which they named "Goldwyn." The name was evolved by taking the first part of Sam's and the last part of Selwyn's surname. When the World War began, Goldfish went to court and had his name changed. Isn't he slick? When he came away from court, he was Samuel Goldwyn! This is the first case on record, in which an individual took a name of a corporation, it is said. Sam figured correctly that the publicity received by the

Goldwyn aggregation would be of benefit to him, individually.

Press Agency Benefits Newspaper Business, Although Taking Workers From It

Everytime there is a meeting of newspaper publishers, someone starts a new war on the press agent. Those who attend these meetings, go home, convinced that the press agent is a worse bandit than Jesse James. There is no excuse for his existence. He must die, die, die!

Next time the publishers get together, it is sadly announced that the press agent still lives and is more troublesome than ever, his latest and most startling job being the theft of three inches of space on the front page of the *Christian Science Monitor*!

Newspaper owners who use their brains realize that the press agent, if an evil, is a necessary one. If it wasn't for the press agent, the city editor would have to send out a reporter to get the news. The press agent saves him considerable time and money. But most city editors fail to look at it in that light.

In a western city there is a high dignity of the Catholic Church who refuses to speak to newspaper reporters over the telephone. His residence is ten miles from any newspaper office. No matter how trivial the story or what time of night, the poor reporter must drag out to the churchman's house to see him personally. Owing to the trouble involved, the slightest utterance of this prelate is "played up" by the papers.

Suppose the dignitary should engage a press representative? Then, there would be no necessity for personal interviews, unless on some matter of great importance. If the press agent were a trained newspaper writer, he or she could manufacture stories, or at least see news in events that would be considered unimportant by his employer. Don't you think this would prove more advantageous to the newspapers than the condition that exists? Won't you agree with me that here is one press agent who wouldn't be considered an intruder when he brings in a story?

Newspaper editors who are outspoken in their hatred of all press agents, usually have never given the subject much thought. They do not try to realize that, if all publicity persons were to disappear from earth, it would not be such a blessing, after all. The papers would have to put on more reporters. "What is now well-written "press-

agent stuff" would be poorly written copy by "cub" reporters, for the most part and, taking everything into consideration, conditions would be much worse than at present.

Only a few years ago the newspaper worker who "did" publicity on the side was in daily danger of being dismissed; men have been let out, because they were press agents in addition to being reporters and copy readers. Publicity generally pays better than the editorial staff position, and consequently men and women have been leaving the newspapers at such a rapid rate that intelligent superiors are allowing their underlings to write publicity rather than lose their services entirely.

One human sort of a managing editor of my acquaintance put it this way:

"I have no objection to my boys making a little outside money. It doesn't hurt the paper any and besides, a lot of that press-agent stuff is good reading, and we need it to fill up the sheet when there isn't much news.

"Most of all: I'm not afraid of having my men quit me. When they leave this paper, they're quitting two jobs instead of one!"

Is it any wonder that he is recognized as one of the best managing editors in newspaperdom?

The day has passed when editors can dictate what a man shall do in his spare time. Young men and women of today are using newspaper jobs as stepping stones to better positions. Especially is this true on the copy desk.

Of all the unromantic jobs on a newspaper, that of a copy reader positively is the punkest! All a copy reader has to do is to read stories, written on a bum typewriter, and put headlines on 'em, for eight hours a night, if he works on a morning paper. He gets one night off a week, unless someone is sick or the telegraph or city editor decides he (not the copy reader) needs an extra evening's vacation.

Reporters get to see something of life; the copy reader only reads about it.

Some years back, all young men, fresh from college and high school, "broke in" as reporters. The copy readers were the old, superannuated birds.

When a youth applies for a job today, in many offices, he is tried out on the copy desk, providing he is a bright youngster. Managing editors have come to the conclusion, that this is the only way to solve the problem of the shortage of copy readers. Walk into the editorial room of the

average big-town newspaper today and you will see a group of kids at the copy desk, as happy as chickens roosting in a tree during a hailstorm. They are learning the newspaper business in a new way. They've simply got to be copy readers, if they intend to stick in the game that has turned cub-reporters into a Kipling, an O. Henry, and an Irv. Cobb.

What has become of the older copy readers? Many of them just curled up and died of senility; others are movie press agents and write feeble copy; others think they are advertising writers; some Western Union messengers look like they might have been copy readers once upon a time.

Yet, despite this change, editors who have not kept up with the times, denounce press agents and their works.

A telegraph editor offered to bet his managing editor, that a first-class newspaper could be published from nothing but press-agent stories. The managing editor put up his money, thought it over, and then reneged.

Those who most consistently make war upon the press agent are the publishers of country newspapers. They think they are clever. The bulk of the very small-town newspaper is printed from "plate" matter; the rest is set up by the editor or his assistants. "Plate" matter is prepared by some newspaper association and sold to the country editor at ridiculously low prices.

Without "plate" the ordinary small-town paper could not exist owing to the cost of obtaining feature material and putting it in type.

A large part of "plate matter" is publicity stuff!

For some months there has been talk of organizing a national body of publicity men and women, to protect themselves against those who would deprive them of their means of livelihood. The high-class press agents are equally anxious to drive from their ranks the pests who are giving the profession a bad name; they are anxious to work with the editors to bring about this end.

In any city in the land, when a big story "breaks," if a press agent is around, he is always willing and glad to help out. Many a busy publicity getter has dropped his own duties, temporarily, to write a story for some paper whose regular reporters happened to be missing at that moment.

Those are the press agents who are favored by city editors.

THE SONGWRITER'S DEN

A Department Devoted to Song Writing and Song Writers

Conducted by C. S. Millspaugh

If you have a question for the Song Editor please observe the following rules:

Address all inquiries to The Song Editor, care The Writer's Digest, Butler Building, Cincinnati, Ohio.

All questions will be answered through these columns. Songs or manuscripts will not be returned unless a self-addressed stamped envelope is enclosed.

THAT "FIFTY-FIFTY" BASIS

By Fred Keats.

THE matter of song-writing collaboration on the coveted "50-50" basis appears to be a subject of much interest, judging by the number of requests a composer receives. And no wonder! for it is a distinct advantage to the lyric writer if he can secure a team-mate who will ask no cash-down remuneration for his work.

Unfortunately for the lyric writer, however, not many composers are willing to enter into this form of contract unless early publication is assured. There are good reasons for all this. For one thing, music composing, unlike lyric writing, is a standard profession, and it is far more exacting than the pastime of verse making. A composer of any merit and experience has been obliged to put in years of hard, special study in order to become acquainted with the mysteries and problems of his adopted art, and he has had to spend many dollars in the slow acquirement of an all-round musical education. Not one lyric writer in a thousand has the faintest idea of the hard work and application demanded by the study of harmony, in comparison with which learning the piano is child's play. Furthermore, a composer must be well endowed with the natural gift of melody, without which his services will be of little value, for a knowledge of harmonization alone is not enough. Strange as it may seem, there are many past masters in musical harmony who are singularly lacking in original creative ability. And right here I may perhaps not inappropriately inject the remark that if I were offered a choice of the services of a perfectly educated theorist of whose creative ability I knew nothing, and the services of a born melody writer who knew no harmony, I would choose the born melody writer, for correct harmon-

ization can be bought, like the work of a piano tuner, but good melody work is not plentiful and usually comes only by inspiration. (Of course, I am aware that some people do not believe in inspiration, but crudely term it "perspiration." I imagine they know no more about the mysterious thing than I do.)

In short, musical composition must be regarded as a highly-skilled profession, or trade, and like all such must invariably be paid for, cash on the nail, as it were. If the wise Chinese says: "No tickee, no washee," surely the composer may say: "No money, no music."

This, then, explains in part the reluctance of all but a few fledgling composers to give their valuable services for a hope lodged well in the future. Song selling is a slow business. Perhaps, if a composer had plenty of capital, he could afford to give 50-50 service and wait for the realization of his hopes in the shape of royalty checks. Instead of this, however, he is compelled to make an income to supply his needs.

The advantage in the 50-50 arrangement is largely on the side of the lyricist. He practically gets something for nothing, so to speak; and when, as is frequently the case, the composer is forced to revise the lyric from end to end, the lyricist had indeed done little as his share beyond suggesting a subject or a title, and, judging by numerous songs of today, that is by no means a difficult task. For instance, the publishers have issued a round dozen "moon songs" in the past eighteen months, although we are advised to not write "moon songs," as the publishers won't publish them! And so on, with "Georgia songs," and "Tennessee songs," and "Mammy songs," and a raft of other songs as conven-

tional as songs could well be. "How do they get that way?" asks the wondering aspirant who has sweated after originality and got nowhere. Well, there are more "fairy tales" written and spoken about the popular song game than you can shake a stick at. Some things we have been told would make a dour pastor roar with laughter in the middle of a funeral sermon. However, we must not forget that there is a horde of incompetent lyric writers whom publishers seek to discourage, both for their own good and the good of others. But that's another story. Let's go back.

Charles K. Harris recently said in the New York *Sun* that the lyric is the minor part of a song; that no song ever lived because of its lyric. Surely, Mr. Harris ought to know, for he is a famous veteran in the game. Nevertheless, after allowing for some difference in opinion, the fact remains that the lyricist's job and the composer's job are on different planes. Composing is a profession that takes years to learn, like medicine or the law, but lyric writing can be learned well enough in two months to serve most purposes. The writing of the better lyrics is not so much a matter of specialty study, but of natural aptitude, just as "Babe" Ruth had an aptitude for making "home runs" that no amount of practice could enable other batters to duplicate.

Sometimes, when a lyric is very good, a composer will see the light and go to it on the 50-50 basis, but such tempting lyrics are few and far between, and there is absolutely no guarantee that a publisher of the "royalty-contract" grade will see the song in the same light as the composer.

A natural lyric, attractively written in easily sung-conversational wording, with a live idea and well-accented rhythm, is a rarity, so don't blame a composer for not jumping at a chance to go 50-50 with anyone who comes along, particularly as a fair percentage of composers can write their own lyrics and thus can not be easily tempted to collaborate with others, unless those others can give *bona-fide* assistance in getting the song on the market—and not ten out of a thousand ever do that, preferring to snooze comfortably until the composer has hooked a publisher. They belong to the big army of "Let George Do It."

I read somewhere a remark to the effect that, if those composers who advertised their good works for sale were honestly

convinced that they were good, why did they not keep them all for themselves, rake in the royalty checks and become wealthy? The answer is: The fact that a song is good, is no guarantee that it is going to be snapped up by the publishers. Rather than wait indefinitely for his cake and jam, the composer is willing to part with some of his good works at a bread-and-butter price, just to keep his pot boiling. But, believe me, he has a portfolio of his own complete songs that will bring in whole sides of bacon sooner or later. And when he offers you the opportunity to share his gifts at a nominal price, remember he is not offering you what he doesn't want, but what he can't very well use himself. In other words, he is in business, like a clothing manufacturer, and I am quite sure, no sane person would ask why a clothing manufacturer did not keep the clothing all for himself.

Twenty-five songs a year satisfies the average composer when it comes to a question of his own needs, but he is able to turn out two hundred or more a year, and the surplus goes to those who are able and willing to pay a cash price. That this price, at best, is low, simply means that it is made so in order to fit the pocketbook of amateur lyricists. Much better to charge \$10.00 or \$15.00 and get business than charge \$50.00 and get none—although even \$50.00 would not deter some from venturing.

Again—and this will be a surprise to many—there are some composers and arrangers who hardly ever give a thought of trying to sell songs of their own. Their whole time must be devoted to making their daily living. I do actually know of a man, a very clever and popular arranger, who does a great deal of work for one of New York's biggest publishers, who has songs of his own that beat any of those he is given to arrange for his daily bread, but he deems it a wise policy to stick to his "last" and be only an arranger, for he expresses serious doubts of the outcome were he to flash his own superior products on his employers; and if he tried to sell them elsewhere, he might find himself between the devil and the deep sea. So he lets well enough alone, and never permits wild day dreams about fat royalty checks to disturb his routine. A real pay envelope in the hand is worth two royalty checks in the bush—and some day in the future his chance may come.

The free-lance composer feels something the same way about the 50-50 idea. He wants immediate benefits, so he insists that

ninety per cent of his labor bring him in cash returns, just like any other business man. If you wish to share in the ten per cent balance of his activities on the 50-50 plan, you will find that he is from Missouri. What can you show him? If you have already had a song or two published and there is some assurance that you have a ready market for a song that is really good, give him full details in the very first letter you write him. Don't expect him to waste his valuable time hunting vital particulars. If it is your intention to publish the song at your own expense, maybe he will accept a one-third share instead of half, because every song printed with his name on it is an advertisement. But never, *never*, expect a composer to go in with you 50-50 and do the marketing for you in the bargain. You can lick postage stamps and address envelopes as well as he can. If you expect him to hang around Tin Pan Alley, then you'd better offer him ninety per cent. But don't worry about that. The odds are that he won't take you on at any price. Better pay him his well-earned fee, own the song outright yourself and have done with it. Of course—if you're a friend of his, that's different—*maybe*.

The Song Editor's Answers

C. W. R., Louisville.—By all means wait until the concern "finds a publisher for your song" before advancing the cash balance you mention. You will be just that amount ahead, for, unfortunately, you are in the clutches of one of the fastest-working outfits in the song grafting business. It is very kind of the concern to permit you to pay this balance, if you wish, from royalties accruing from the song, but you will find, my friend, and to your complete satisfaction, that this line of talk is as completely empty of fulfillment as the song will be of royalties. As a matter of fact this concern does not anticipate the "balance" they refer to so frequently, for they derived sufficient profit from the first cash installment to be entirely satisfied with the transaction and have no interest in attempting to carry out the impossible provisions relative to the second installment. I sincerely hope you note these few lines before taking up the second proposition you mention. You cannot win, for, unless you deal with absolutely reputable music publishers, and reputable publishers, by the way, do not request financial assistance from the writer, all your songwriting efforts will go for naught..

T. A. J., Richmond.—The rank injustice done you only serves to demonstrate that the songshark can sink to the low level of the most primitive brute. If the merest atom of humanness had pervaded their respective characters it would seem as if they would have permitted you, of all persons, to suffer your incalculable physical pains in peace,

and not to enhance your suffering by the addition of mental worries. I regret very much to advise that there seems no way of compelling these people to reimburse you for your loss. You may derive some satisfaction, however, from the knowledge that the Government is making vigorous efforts to stop the activities of these people, and that recently the officials of the Riviera Music Co., the Seton Music Co., and the Chester Music Co., were placed under arrest on the charge of using the mails to defraud. These persons have made a goodly fortune through their various enterprises, and I sincerely hope that the judge who may have the pleasure of sentencing them to a long sojourn in durance vile, also discovers some method whereby their dupes may be reimbursed out of the fortune they undoubtedly expect to enjoy when their respective terms are served. What could be sweeter?

NOTE.—The above case is an example of songshark depravity. A few years ago this young man suffered a severe accident, losing thereby the use of his lower extremities, and making him practically a bedridden invalid. His one hope has been the amassing of sufficient money to place himself under the care of skilled physicians, and to this end he has slowly and laboriously endeavored to build up a little business resharping safety razor blades. Slowly the nickles and dimes mounted up until the little hoard became more than a hundred dollars. He was getting on; only a year or two more and he would own sufficient ready money to pay for the great adventure. About this time, however, he had the misfortune to run across the advertisement of a songshark. It had the same effect on him as it has on thousands of others. Here, it seemed, was a wonderful opportunity to increase his savings to an amount heretofore undreamed of, thereby bringing nearer, and making more sure, his deliverance from a bed of pain. Under the stimulant of a very optimistic letter received from the songshark, a song idea was conceived, developed, and hustled off to the concern that "seemed" so keen to help him. And with the poem went a letter explaining his unfortunate predicament in detail, stating his fond hope of acquiring at least a small bank account, and why. And incorporated in the letter was a final sentence asking that "they would please not risk his money unless they were certain the song would be successful. In fact, a letter that laid bare the hopes of a pain-tossed soul; a letter that one might confidentially expect to touch the heart-strings of the most hard-boiled. But the songshark is more than hard-boiled. I imagine that he greeted the letter with loud guffaws of merriment and casually remarked to his mates, "Here's a sucker we can trim right." And he was "trimmed right." Suffice to say various of the glitteringly golden schemes that the songshark can so appealingly present were successfully tried on the unfortunate chap until, bled practically white, so to speak, a copy of THE WRITER'S DIGEST came to his attention and then—enlightened. But sadly enough, too late to be of real assistance. The havoc was done. The little hoard was all but gone. The long fight must start all over again.

P. L., Brooklyn.—It is not within the province of this department to discuss any phase of the scenario writing game but we are able, nevertheless, to lay before you certain information that may assist you in securing redress from the Literary Bureau you mention. The Screen Writer's Guild

(Continued on page 62)

BETTER ENGLISH

This department is intended as an aid to the writer who is striving to improve his English. From month to month it will include correct synonyms—rhyming words—correct spelling—rules on correct usage, etc., etc. Communications to this department will be welcome.

FIGURES OF SPEECH

By Robert C. Schimmel

IF a word or phrase which literally denotes one kind of object or idea is applied to another to suggest a likeness between them that word or phrase is said to be a *metaphor*.

Thus: *That fellow is a regular water-dog.* In this sentence the author, wishing to impress the reader with his hero's ease and naturalness in swimming, calls him a water-dog. Of course the hero is not in any literal sense a water-dog; he is just a human being. But if the writer had said: *That fellow is a fine swimmer*, he would have failed to give the reader the exact idea he had in mind, namely: that his hero was more than a swimmer; he was so much at home in the water that any talent the water-dog possesses could with ease be exhibited by the hero himself.

The metaphor, due to its power to suggest, is a sharp tool in the hands of the literary expert. He can, by its use, create an impression that would, perhaps, without it, take much cumbersome explanation to bring about. I have before me at the present time a late issue of the *Saturday Evening Post*. At random I have taken a metaphor for illustration here. J. C. Snaith in his delightful story, *The Van Roon*, says: "On a certain morning of September, the years of the proprietor of S. Gedge, Antiques, whatever they might be, sat heavily upon him. Tall, sombre, near-sighted, with the look of a molting vulture a razor had not met a grizzled chin for nearly a week." Why did Mr. Snaith say, "with the look of a molting vulture"? Why did he not say "with an unshaven appearance"? Or something else to this effect. A moment's thought will answer the question. *Molting vulture* was a phrase best suited to describe the appearance of S. Gedge. Previous word picturing of this eccentric character makes the reader feel, when he reads *molting vul-*

ture, that Mr. Snaith has happily found just the metaphor to add final color to his character sketch.

There is a fact that must be borne in mind when creating metaphors. Never compare a little known object with something else still more obscure in the mind of the reader addressed. Mr. Snaith ran some risk when he said that S. Gedge looked like a molting vulture. Why? Because some readers may have no mental picture at all of what a molting vulture looks like. His risk was slight however for the average imagination fills in the thought picture by drawing on the memory picture of *any* molting bird. The power of the metaphor is therefore not weakened in this individual instance. But the best plan to follow is this: use only those metaphors and similes which the rank and file of readers may understand. Mr. Kipling has been criticised because he compares certain sounds and people in his stories to other sounds and people even more obscure. The result is that his reader, instead of being enlightened, is more in the dark than ever. A metaphor is of value in giving to the reader a more complete picture of what the writer has in mind than would be possible were the metaphor not used. The metaphor should at all times aid the reader to a clearer understanding of what the author has in mind. It should not mystify him. Whenever one thing is compared to something else be sure your reader is familiar with the object. Your metaphor will then not have been in vain.

A statement to the effect that a person or thing or idea is like another is a *simile*.

Thus: *He swims like a fish.* Here we have a direct comparison; a man is compared to an inanimate but well known thing. As will readily be seen the *simile*, since it embodies out and out comparison,

is a bit more direct than the metaphor. It leaves little to the imagination whereas the metaphor gives chance for a play of the reader's imagination. Both, however, are equally effective.

It is hard to conceive of a single story being written without the aid of the simile. Direct comparison serves to enlighten the reader and to make him sure of his mental picture. For this reason it is necessary not to create similes at random. Whenever used they should be clear and concise and never trite. Apt use of the simile tends to show the writing power of the author. If he says that this thing or that is like something else, something else that is so common that you or I might have thought of the same thing with little effort—then that simile is weak. I purposely chose "*He swims like a fish*" because it is trite and illustrates the point now in question. How many times have you heard this sentence? So many times no doubt that you have forgotten the number. Would you then, were you to see it in the story of an exceptional author, feel that this author was as clever as reputed? But careful perusal of the works of masters will point out the fact that trite similes are not a part of those works. The common comparison is never used. Therefore avoid the same kind in your writing, and remember that it is possible to create an extraordinary simile without having it outside, or too far inside, the mental experience of your reader.

The strange fact about the figure of speech is that the tyro can create it with seeming ease. But herein lies the danger. It is far easier to *launch* a metaphor than to give it *proper completion*. Notice how this statement is borne out in the following examples. (Wooley: Handbook of Comp.)

A. *Incongruous metaphor*: The officers must enforce discipline among the raw material.

Right: The officers must enforce discipline among the new men.

B. *Incongruous metaphor*: We got some oil for the wheel at a farmhouse and thus nipped our hot-box in the bud.

Right: At a farmhouse we got some oil for the wheel and thus prevented a hot-box.

C. *Incongruous metaphor*: He must conduct his business on an honest foundation.

Right: He must conduct his business in an honest manner (or)

He must build his business on an honest foundation.

In example A the writer makes the mistake of supposing that raw material can be directed. It can be worked into a *finished product*, but *this* the author did not say, and his metaphor is therefore incongruous. Example B unites in one thought *hot-box* and *bud* and example C unites *conduct* with *foundation*.

These seem of course very innocent mistakes but to allow them to pass in your writing is to invite editorial criticism, possibly literary defeat.

One more fact to bear in mind! Whenever you use a simile or a metaphor make sure that the expression following carries out the figure. Avoid the following kind of mistake.

Bad: The road of married life is a difficult and rocky one to travel. But whether we married ones like it or not we are required to wade through it. (The figure embodied in "rocky road" is not carried out in "wade through.")

This sentence group may be corrected to read as follows:

Right: The road of married life is a difficult and rocky one *to travel*. But whether we married ones like it or not we are required *to travel* it. (or *tramp over it*, etc.)

The following sentence contains a fault similar to the above:

Bad: The happening made a deep impression on my infant mind which never has been forgotten. (Here the figure of "impression" is not carried out in "forgotten.")

Right: The happening made a deep *impression* on my infant mind, an impression so deep that it has never been *effaced*.

For the purpose of practice mark carefully in the next story you read all the metaphors and the similes. Study them and try substituting your own in their places. See whether the author has produced the best possible comparison in each individual instance.

Then, criticize your own manuscripts carefully and as mercilessly as you perhaps criticized the author in question. Diligent application cannot but increase your power effectively to use figures of speech.

THE WRITER'S FORUM

NEWS FROM OUR READERS

Conducted by John Patten.

In writing to the Forum, kindly address all letters to the Forum Editor, care THE WRITER'S DIGEST, Butler Building, Cincinnati, Ohio. And remember, the Forum wants to hear from you on any subject of interest to writers.

"**T**IME for your September copy." And as that announcement makes us jump quickly from a sweet reverie, we can almost hear the school bells ringing. September! Ah, yes—don't you remember how we used to hate to see that month looming up before us? It meant the end of vacation days, and the return once more to books and study. Indeed it was a red letter month (or blue or black) upon our calendar. And even though it doesn't bring with it a return to the classroom these days, it is a milestone in the cycle of months. At the mention of the name, we can see the daylight hours becoming shorter and feel a perceptible chill in the atmosphere as the sun sinks behind yon hills. Vacation days are past, and we must settle down to the steady routine of the fall and winter season.

But there—it was copy for the forum that was wanted, and so we will proceed to see what our portfolio holds. September seems to be a milestone for our writer friends as well as for the rest of us. Some of them are still enjoying a belated respite from daily tasks—but to most of them it means getting into the harness again and settling down to the work-a-day schedule. Oh, yes, writers work just like ordinary mortals; that is, writers who get ahead in this world do. We know of some who maintain a regular office—just like men and women of other professions—and many who have definite working hours.

September also brings with it the new fall books, and judging from the advance notices there is to be a large and most interesting list this season.

And now that we have the portfolio open and pencil poised all ready to shoot, we note that we have a letter—yes, sir, a letter all for our ownsome. It's to tell us about a mistake and does it pronto—no introduction or anything.

"I wish to inform you that the middle name of the Editor of Home Brew is Julian

and not Jahan, as it incorrectly appeared in the July number.

"The humorous verses between author and publisher printed in the July Forum recall an experience of mine. I submitted a poem to R. H. Moss, Editor of *The Quill*, the last stanza of which ended as follows:

Dear little bird up in the tree:
If I were to sing,
Would that help to bring
A ray of sunshine unto me?
Would that drive sadness far away
And brighten things for me each day?

"It was returned with the following facetious couplet, written on the manuscript in pencil:

Dear little bird, stay up in the tree,
You do not brighten things for me.

"The *Quill* is published in Greenwich Village, and a second trial brought a courteous note from the editor stating that 'The *Quill* generally confines itself to stuff written by villagers' and suggesting a publication where I might possibly dispose of my poems. Both poems have been printed."

Sincerely, S. G.

* * *

We stand corrected all right—but I'm just asking you, who would connect the average home brew with correct spelling anyway. And as for the verses—well—not so bad.

* * *

And now that our letter has been read, we proceed upon our tour of investigation.

Among the new books announced for early release, we note "Glimpses of Authors" by Caroline Ticknor, descendant of three generations of Boston literary figures. It would seem from the announcement that this is to be a book of real import to all interested in writing. The value of a careful study of the life, habits, and methods of those who have been considered successful as writers cannot be overestimated, and to

see them through the eyes of one who has a close acquaintance is a privilege. The book is from the press of Houghton Mifflin Company.

* * *

Booth Tarkington is, like Rudyard Kipling, a word coiner who takes effective liberties with the dictionaries. In "Gentle Julia" he has coined two new word forms "waspen" and "wavement."

"More middle-aged gentlemen than are suspected believe that they look like the waspen youths in the magazine advertisements of clothes," he writes, and again in the character study of Mrs. Balche's misnamed and pampered cat, Violet.

"He had been fed to such a state that he seldom cared to move other than by a slow, sneering wavement of the tail when friendly words were addressed to him."

Several of Tarkington's readers have pointed out that neither of these words are in the dictionary. The New York *Herald* says editorially they are both self-defined and express perfectly the shade of meaning which Mr. Tarkington intended to convey. By such enrichment of new words the dictionary keeps abreast with the etymological procession.

* * *

"Literature is like all the other professions, like painting, architecture, music, and engineering. It cannot be learned," says William McFee in "An Engineer's Note Book." "It can only be absorbed. Ask a middle-aged architect, physician or engineer to pass an examination such as he himself romped through at the age of eighteen and you will throw him into a cold perspiration. He has forgotten it all, he will bleat pathetically. True, for it is only when we are young that we are not ignorant. The longer we live the less we know and the more we become saturated with our work. To the young author he is one entity, the world another and his book or his poem another. He regards it from outside. Unless the world knows about it he has no interest in it. But as the years close about him he and his book become one. He is his book. He broods all the time upon it. Whether the world will ever see it or like it, or buy it are matters interesting, no doubt, but not of first-hand importance. He mulls it and the prehensile tentacles of his mind run over its delicate articulations.

"He may get himself fired and fall in love and run away to sea, all in one week,

as the present writer did a good many years ago, but he will not relinquish his hold upon the problem of that book. Should he permit such trifles to distract him he is not an artist, though he may quite possibly make a lot of money as a writer."

* * *

Walt Whitman used to sit on the porch of "Billy" Thompson's hotel on the old beach at Gloucester and gaze over the wide stretch of the Delaware river. He liked to watch a great seine haul in the shad that later were baked on planks for the hotel's patrons. Billy Thompson, the "Duke of Gloucester," is dead and the present owner of the hotel who was a former employe of Thompson and remembers many times when he has filled the aged, gray poet's glass, has given the building for a community center house.

In the private dining-room which opens out upon the porch where Whitman used to sit, a state nurse now conducts a baby clinic. In the big dining-room with its ancient panelled walls are held civic improvement meetings.

* * *

Another novel by Robert Keable, whose war story, "Simon Called Peter," has aroused much interest and comment, is announced for early publication by E. P. Dutton & Co. This story, titled "The Mother of All Living," is laid in South Africa.

* * *

Stephen Leacock, in his amusing new book, "My Discovery of England," finds that "classified altogether, there are seventeen reasons advanced in Scotland for taking whiskey. They run as follows: Reason one, because it is raining; two, because it is not raining; three, because you are just going out into the weather; four, because you have just come in from the weather; five,—no, I forget the ones that come after that. But I remember that reason number seventeen is 'because it canna do ye any harm.' On the whole, reason seventeen is the best."

* * *

Archibald Marshall has an interesting article in the July *Yale Review* on "The Novelist's Workshop." In discussing technique, Mr. Marshall states that "revision and polishing will never create the effect that comes from the first writing, in which all the powers and acquirements that the novelist can summon to his mind are honestly directed to his ends." He tells a

curious experience of his own: "I had finished one chapter of a novel late at night, and written the first page of the following chapter, which lay all clear before me. The next morning, in my litter of papers, I searched and searched for that page of manuscript, but couldn't find it, and at last had to take pen in hand to write it again. I found I could reproduce it with a running pen, exactly as if I had been copying from a page in front of me; and when the missing page did come to light, some days afterward, I found the two identical, word for word. I had written it in the first instance without much conscious effort, but I must have been using all the concentration of which I was capable; otherwise the two or three hundred words would not have remained in my memory exactly as they had been written."

* * *

Another authentic chronicle of the Middle West, a chronicle of early days, is Edgar Lee Masters' recently published novel, *Children of the Market Place*.

The Literary Review says: "The Mid-Western spirit of America dominates the book and lifts it into significance. It would be historically significant in any case for its picture of Douglas. The little giant breathes and is credible, impressive, even pathetic, in his story. He is made to take his place in the philosophy of history. The book will induct many a reader into a vivid historical period which this generation knows only by chronicle and abstract."

From the *Washington Evening Star* comes the following comment: "A fine interpretation. The story is filled with vivid lines of description—descriptions of Chicago, then a sandset village; of the little towns that were springing up, of prairies turned to fields, of railroads in the building, of river traffic—of the round sum of that pioneer day in Illinois. An eminently worth-while story—and better yet, a living chapter of American history."

* * *

It is a strange family indeed that does not possess some sign language or mysterious method of intercommunication, convenient, in the presence of guests, for purposes of warning or admonition. Ernest W. Longfellow, in his "Random Memories," gives an instance of one which has since become familiar in many households. In a reminiscence of James T. Fields he says that he was "a large man with a superb curly black beard, a great raconteur. His wife was

rather small and frail looking. If he got a crumb lodged in his beard she would say, 'Jamie, there is a gazelle in the garden,' which amused his friends and became a household expression in our family."

* * *

And now it appears that we have dug as far as space will permit. We'll close up the portfolio and place it back on its shelf to gather another supply of notes in anticipation of the October Forum. And until then we wish you good luck. May acceptances be many and rejection slips few.

Slashes and Puffs

(Continued from page 31)

his answer, which I transmitted to the young authoress:

"The author has evidently written more than she has read, and read more than she has thought. If we were happy enough to be in her confidence, we should advise the immediate purchase of a spelling book, of which she stands in great need. To this, in due process of time, might be added a pocket dictionary. If, after this, she could be persuaded to exchange her idle raptures for common sense, practice, and gather a few precepts of humility from some old book, she might hope to prove, not indeed a good writer of fiction, but a useful friend, a good wife, a tender mother, and a reputable and happy mistress of a family."

Ex uno disce omnes!

* * * * *

Apropos of the various kinds of novels, that are produced in such quantities, why doesn't some author write a "food novel?" Now that Prohibition is, so to speak, in force, food has become more popular, for a hard drinker rarely ate much. Maybe, a little emphasis in rhyme will elicit this.

In novels now it is a great mistake

To write of peachy cheeks and dreamy eyes;
Bring out the fact your heroine can make
Mince pies!

Don't write about the languor of a look,

Of kisses, sighs, and hearts, that never break;
Say if those fascinating hands can cook
A steak!

Before your hero his adored can win,

And on her finger place a golden hoop,
Do not forget to say what she puts in
The soup!

And so this good advice I tender you—

From love give us a temporary rest;
Food novels are, you'll find, much easier to
Digest!

THE WRITER'S MARKET

All up-to-date and accurate information regarding suspended or discontinued publications, the needs of various publications and publishing houses as stated in communications from editors and announcement of prize contests in any way involving the literary profession will be found in this column.

Prize Contests

The Rays from the Rose Cross, Mt. Ecclesia, Oceanside, Calif., is offering six prizes for the best six articles, three in each of two divisions, the prizes to aggregate \$60. First Division—1st prize, \$15; 2nd prize, \$10; 3rd prize, \$5. Prizes for the Second Division are divided similar to those of the first. The first division calls for Occult Stories. These articles should be written in such form as to be entertaining to the general public and should embody some phase of occultism or mysticism. For the second division, Philosophical Articles are wanted. These should describe some phase of occult philosophy or the practical application of same to daily life. Articles which do not take prizes but which can be used in the magazine will be published, a year's subscription being given for each. Articles submitted must contain not less than 3,000 words in the first division, and not less than 2,000 in the second division. Manuscripts submitted must be plainly marked "Prize Competition." Manuscripts should be typewritten in double, not single spacing.

American Poetry Magazine (illustrated), official organ of the American Literary Association, offers the following prizes for the coming season (September to June):

- \$10.00 for the best cover design. All persons contemplating entries should send 25 cents for a sample copy. Contest open to all. Return postage must be included.
- \$25.00 for the best narrative poem of not more than 150 lines.
- \$10.00 for the best Sonnet.
- \$10.00 for the best Lyric.
- \$10.00 for the best poem on the Peony, offered by Mr. Henry Cooper, peony fan, of Kenosha, Wis.
- \$ 2.00 for the best Triolet.
- \$ 2.00 for the best Quatrain.
- \$ 5.00 for the best Mother poem. The latter to be included in a small collection suitable for Mothers' Day.

No contest material will be returned, so keep copies. Contests are open only to members of the American Literary Association. This is by no means an organization open only to writers. All lovers of poetry are welcome. The fee of two dollars entitles to membership, to the magazine and admits to all contests. Students of dramatic art, elocution and public reading are particularly invited to join. One of the greater aims of the association is to introduce poetry recitals. Chapters to further this end are being organized wherever possible. The excellent programs given by chapters already in working order during the year past are splendid examples to follow. The association year-book and a copy of the magazine will be sent to any address for 25 cents.

Film Fun, 225 Fifth avenue, New York City, is offering \$15 for the best synopsis for a comedy or a comedy-drama not over 400 words long, received each month.

Harper & Brothers, Franklin Square, New York City, offer a \$2,000 prize-novel competition "to encourage young writers to the production of serious fiction of book length." To the author of the best novel submitted to the company before March 1, 1923, they will pay an outright sum of \$2,000 as a prize, in addition to the regular terms of royalty, which will be arranged with the author.

Screenland, Markham Bldg., Hollywood, Calif., announces a prize of \$24 each month for the best letter of not more than 200 words on "Why I Read Screenland."

Prizes of \$10, \$5 and \$2 are offered by the *Boston Post*, Boston, Mass., for the best short stories under 1,000 words by women writers.

The Lyric West, 1139 West 27th street, Los Angeles, Calif., is offering two prizes for the year January, 1922-1923; \$100 for the best narrative poem or group of poems; \$50 for the best lyric.

General and Fiction Publications

JACK O' LANTERN, THE. Editor, Harry F. Preller, P. O. Box 668, New Haven, Conn. "The Jack o' Lantern will glow in a few months for the first time. Stories and plays of 500 to 1,500 words of humor, tragedy, mystery, character, psychology, the bizarre, are needed. No verses or fillers can be used. You poet, dreamer, cynic, realist, romanticist—if you have a story that you like, that you feel is good, let us see it. We are looking for something unusual, something 'different.' Anything unconventional, untrammelled, is welcome. Manuscripts must be typewritten, and the number of words should be indicated on the title page. Payment at the rate of one-half cent a word will be made upon publication. The Jack o' Lantern will be lighted once a month. We have thus far received many manuscripts, and of these we have been obliged to return the majority. Analysis shows lack of plot to have been the principal reason for rejection; the stories had no point, no objective; many were, technically, not short stories at all. Other faults were verbosity and carelessness in grammar, punctuation, and preparation of manuscript. We will be partial to new writers, and shall expect their co-operation in producing a magazine of literary merit."

LYRIC WEST, THE, 1139 West 27th St., Los Angeles, Calif. Editor, Grace Atherton Dennen. Monthly; 20c per copy, \$2.00 per year. "We will be in the market after October 1, 1922, for short

Have You Imagination?

IF YOU HAVE—A BIG OPPORTUNITY
AWAITS YOU

Photoplay producers are demanding stories. They want stories filled with action—stories that will appeal to a more discriminating theatre-going public. The time is past when any old kind of a story could be filmed and made into a success. The novelty has worn off of the movies—audiences are becoming more critical. Not even fine acting will of itself suffice—because the theatre patrons have realized the value of a good story and they demand this background for their favorite stars. Consequently, as we have said, the producers are searching for good stories. Here, then, is an opportunity for writers with imagination—with the ability to think strong, gripping plots full of life and action. Writers with this ability will be welcomed and will be paid well for their efforts.

STORIES THAT ARE WANTED

In a recent editorial appearing in *The Writer's Digest*, Thomas H. Ince, the noted producer, advises writers to "Stick to Human Nature." Mr. Ince has made a thorough study of motion picture needs, and is as well or better able to tell what kind of stories are wanted than any other man. His message simply means that the public is tired of inconsequential, impossible stories. Instead, they want stories of real life—with a real theme and a highly dramatic but altogether possible plot. Plots of this kind are all around just waiting for the writer with sufficient imagination and the proper knowledge of photoplay technique to cash in upon them.

\$500 TO \$2,000 FOR A STORY

And successful photoplay writers do indeed cash in. Producers will gladly pay from \$500 to \$2,000 for acceptable stories. That is a price worth working for and should be an incentive to every one who wants to put their most earnest efforts into their work. Today it is the story for which these sums are paid, and not the writer's name or reputation. A large staff of readers is employed in every studio and every story gets a thorough reading in the hope that it may be a new masterpiece. You, if you have the necessary quality of imagination, are in a position to sell your stories for large sums as soon as you learn the fundamental principles of the photoplay story. These you will quickly find in the

Read What Some of Our Students Say

"I have examined your 'Ideal' Photoplay Course. It's worth the money, as good as others that I have seen priced at several times yours. Enclosed find \$5.00 in payment."
Greenfield, Ind. L. C.

"I was certainly glad to see The 'Ideal' Course in Photoplay Writing which came by this morning's mail. Of course, I have had no time for a thorough examination, but from a quick but not careless survey of it, I think you have beaten them all. I have four or five other courses, but this seems to be the most sensible and careful statement I have seen."
Washington, D. C. S. M. N.

"I have just received your 'Ideal' Course in Photoplay Writing, and find it to be one of the best Courses along this line that I have found on the market. The Course is worth many times the price."
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N. Y. DRAMATIC NEWS, 75-77 West 44th St., New York City. Editor, Edwin S. Bettelheim. Weekly; 10c per copy, \$4.00 per year. "We are not in the market for any manuscripts. Complete staff covers the work."

PACIFIC REVIEW, THE. Reed College, Portland, Oregon. Editors, Richard F. Scholz and J. B. Harrison. Quarterly; 75c per copy, \$3.00 per year. "We use articles on social, political, current historical, literary, scientific subjects related to the Pacific World, which should not exceed 5,000 words. Beginning with Vol. III, No. 1, *The Pacific Review* will be published at Reed College, Portland, Oregon, with a reorganized business and editorial staff. Because of this transference of the publication, the July issue will be postponed until October. This means the postponement and not the omission of a number." Manuscripts are reported on within two weeks, and they do not pay for material at present.

POPULAR MECHANICS MAGAZINE, 6 N. Michigan Ave., Chicago, Ill. Managing Editor, J. L. Peabody. Monthly; 25c per copy, \$3.00 per year. "We use accounts of new constructive developments in the fields of science, mechanics, invention, industry and discovery. Good photographs are required whenever possible." Manuscripts are reported on within a few days, and payment is made on acceptance.

RADIO BROADCAST, Doubleday, Page & Company, Garden City, N. Y. Editor, Arthur H. Lynch. Monthly; 25c per copy, \$3.00 per year. "We are in the market for experiences in the use of radio that will interest the radio public, and news items concerning radio not available in the newspapers, also technical articles which possess a high standard of accuracy. We will pay on acceptance. The rates vary as to the kind of material involved, but will be about two cents a word."

RADIO NEWS, 53 Park Place, New York City. Editor, H. Gernsback. Monthly; 25c per copy, \$2.50 per year. "We use articles on radio communication in theory and practice." Manuscripts are reported on within two or three weeks, and payment is made on publication only.

RADIO WORLD, 1493 Broadway, New York City. Editor, Roland Burke Hennessy. Weekly; 15c per copy, \$6.00 per year. Manuscripts are reported on within one week, and payment of three-fourths to 1 cent a word is paid on publication.

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SEMAPHOR MONTHLY, THE, 1016 American Bank Bldg., Oakland, Calif. "*The Semaphore Monthly* will make its initial appearance August 1, 1922; a magazine devoted to the interest of railway employes and their families. This magazine desires short stories, articles, editorials, verse, jokes, mystery and detective stories, love, domestic and railroad stories. The only type not desired being sex stories."

SHORT STORIES, Garden City, L. I. Editor, Harry E. Maule. Semi-monthly; 25c per copy, \$5.00 per year. "*Short Stories* is a vigorous all-fiction magazine and is in the market for material dealing with adventure, mystery, the out-of-doors, sport, business, humor, etc., of strong masculine appeal. Plot and action should be the outstanding feature. We do not object to a minor love interest, but never use material which could be classed as having sex appeal. *Short Stories* is issued twice a month, and each issue contains one complete novel, an installment of a serial, a novelette, and from eight to ten short stories. We use no photographs. Short material is desired, 3,000 to 10,000 words, but especially 3,000 to 5,000 words." Payment is made on acceptance.

SKINNER PACKING HOUSE NEWS, Dunedin, Fla. Editor, Thos. H. Hewlett. Monthly; 10c per copy, \$1.00 per year. "We are particularly anxious to obtain some apple and peach and other fruit and vegetable stories from the New England States, New York State particularly, the Great Lake States, and the Northwest. We are overstocked with California and Florida material. We prefer illustrated stories, one or two pictures, not over 1,000 words in length. Our special need at present is for stories of new packing houses with pictures anywhere in the world." Manuscripts are reported on within one week, and payment of 1 cent a word and from 50c to \$2.00 for photos is made on acceptance. They prefer to have writer state price on photos.

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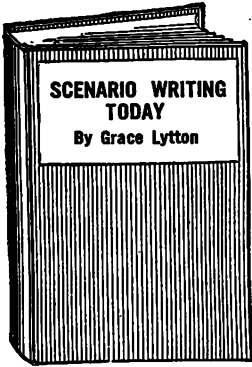
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STANDARD, THE, 177 St. James St., Montreal. Editor, John Gardiner. Three times weekly; 10c per copy, \$6.00 per year. "We want live and well-written stories of general interest." Manuscripts are reported on immediately, and payment is made on publication.

TOP-NOTCH MAGAZINE, 79 Seventh Ave., New York City. Editor, Henry W. Thomas. Semi-monthly; 15c per copy, \$3.60 per year. "Top-Notch is a steady market for stories written by authors who know how to construct. We will take almost any type of a yarn, serious or funny, heavy or light; enough that it be clean, have life, and get somewhere. Any length from 2,500 to 60,000 words. Authors with novels fit for serializing will find this an attractive market. In case the publisher of your book is in a hurry we can put the serial publication through quickly. We are fond of stories that are striking in their originality, provided that, when supposed to be realistic, they do not overleap the bounds of probability. Now and then we run a frankly extravagant story. We make a feature of sport stories, short and long. They may have any sport for a background—baseball, basket ball, football, hockey, trapshooting, boat racing, hammer throwing, la crosse, foot-racing, track or cross-country. To be acceptable a sport story should be something more than an account of a game or the way some player shed his yellow streak. In sport fiction we like plot and drama, just as we do in other types of fiction. A sport tale unfolded with a touch of humor is very attractive to us. A sport story may run from 3,500 to 40,000 words. A long one, of course, should have a sustained plot, built in with interests not strictly of a sport character, but growing out of the sport interest." Manuscripts are reported on within two weeks, and payment of one cent a word and up is always made on acceptance.

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This is a message to the amateur writer who wants to be a success in his chosen profession.

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abling you to take advantage of every "trick" known to the experienced writer, in developing your stories. "The Importance of Good Titles" is a subject little realized by many amateurs, and yet here is cause of many failures. This lesson will set YOU right and prevent failure from that cause. "How Suspense is Brought About" is another point that every writer must know. "Putting in Atmosphere and Color, to Convey Feeling." "Stories that People Want," "Questions to Ask Yourself Before Beginning," and many other points of equal value are set forth in a manner that will make you familiar with the proper methods of going about your work. Every lesson carries home a vital essential to your success—if you are ambitious—and I know you are—here is your chance to get started right. And because you want to start, we have for you

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WESTERN HOME MONTHLY, THE, Stovel Bldg., Winnipeg, Man. Editor, J. I. Mitchell. Monthly; 15c per copy, \$1.00 per year. "We use stories from three to four thousand words in length appealing to the Western Canadian family home; also articles and poetry of a similar nature. *The Western Home Monthly* circulates almost entirely on the farm and small town homes of Western Canada." Manuscripts are reported on within two weeks, and payment is made on publication.

WIDE WORLD MAGAZINE, THE, 83 Duane St., New York City. Editor, Francis Arthur Jones (American representative). Monthly; 20c per copy, \$2.00 per year. "We deal with 'fact' not 'fiction.' Stories of real adventure are always acceptable. Tales of travel, queer experiences, curious sports and pastimes, etc., are liked. Articles and stories must be sent to the Editor, *Wide World Magazine*, Southampton St., Strand, London, W. C. 2, England. Contributors would be well to write Mr. Jones first in order to find out if the subjects are likely to suit. Photographs are used, but they must be curious and out of the ordinary." Manuscripts are reported on within about a month, and payment, the rates of which vary according to value of contribution, is made on acceptance.

YOUTH'S COMPANION, THE, Boston, Mass. "The Companion is not a children's paper, but is for general family reading. In general, it desires stories that will especially interest girls and stories that will especially interest boys; but it also desires stories that if read aloud will interest everyone in the family, whether young or old. It welcomes humor and pathos, but not pessimism. As it is a family paper, it does not publish fiction of a sensational or morbid or neurotic character. It does not print stories of a romantic, sentimental type. It does not use stories that are primarily love stories, although it occasionally admits to its columns stories in which there is a secondary and incidental love interest. Fiction for *The Companion* should deal with American life of this day and generation. Dialect stories are undesirable. *The Companion* does not desire distinctly juvenile stories except for its Children's Page, where nursery jingles and stories of not more than a thousand words suitable for readers less than twelve years old are printed. Specifically, *The Companion* uses stories from 3,000 to 4,000 words in length, when they are especially interesting in their portrayal of character as well as in their narration of incident; and stories from 1,500 to 2,000 words in length; and stories of adventure from 1,500 to 2,500 words

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KINDERGARTEN PRIMARY MAGAZINE, Manistee, Mich. Editor, J. H. Shults. Semi-monthly; 20c per copy, 75c per year. "We are especially in need of helpful hints and suggestions in child training by kindergartners who are actively engaged in the work. We can also use a very few short stories and short poems for the smallest children."

Juvenile Publications

SUNDAY AFTERNOONS, 109 Walnut Ave., Roxbury, Mass. Editor, Miss B. M. Whitman. Weekly from October to June, inclusive; 3c per copy, 75c per year. "We need short stories—1,000 words and less, for children under 14 years of age; also short verses and poems for same, especially for kindergarten age. Our material is without pay except for printed copies when published." Manuscripts are reported on immediately.

YOUNG PEOPLE'S PAPER and PICTURE WORLD, 1816 Chestnut St., Philadelphia, Pa. Editor, Dr. James McConaughy. Monthly in weekly parts. Y. P. P., 55c per year; P. W., 40c per year. "For the *Young People's Paper* we desire stories or articles adapted to interest and benefit young people from twelve to twenty. Every story should impress a lesson, not by formal preaching or moral, but by creating an atmosphere that inspires young people with such qualities as patience, diligence, helpfulness, faith, courage, sympathy with others, loyalty to Christ, and a determination to make things better. Such stories should usually not exceed 2,200 words, but occasionally one to run through several numbers and not to exceed 13,000 words may be available. Shorter articles, of from 800 to 1,600 words, on subjects from nature, biography, invention, etc., especially if accompanied by photographs for illustration, may also be found useful.

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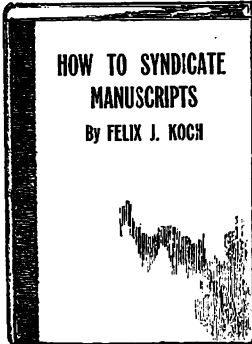
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WEEKLY CHURCH BULLETIN, THE, Baltimore, Md., has discontinued publication.

The Song Editor's Answers

(Continued from page 38)

has declared war upon fake correspondence courses in photoplay writing and also upon so-called Literary Bureaus that claim to be able to sell photoplays upon a commission basis. If you feel that the Bureau you mention has defrauded you, you will please the officials of the above organization very much by bringing the matter to their attention. They would be pleased to have all the correspondence that passed between you and the Bureau, and such other detailed information as you care to supply. Address Screen Writer's Guild, 6716 Sunset Boulevard, Hollywood, Cal.

E. L., Hamlin.—Your "America, etc.," poem is very cleverly done, but it smacks of the war song. That ends its possibilities as a commercial song proposition. Your lines are very inspiring and your rhymes are simply great. During war times practically all patriotic magazines would have offered a market for this poem. It's not "timely" now. Your other poem is more suited for song purposes, but it is poorly titled and lacks satisfactory "punch" lines. However, your rhyme combination is very striking, and if you could make the chorus stronger, and then provide suitable music, you'd have a corking song. But find a more striking title, by all means.

Molly M.—"Travelin' Man's Wife," "Peaches" and "The Flapper Is the Girl for Me," are not the sort of song ideas that enjoy a ready sale. Frankly, as song poems, they possess no merit. As examples of verse, however, they are passable. I am very glad to note that THE WRITER'S DIGEST enabled you to anticipate the "pay for publishing" proposition, and trust that we may enjoy the pleasure of serving you in the future.

T. H., Haskell.—Don't be "one of the sixty every minute." Save your money. This proposition is not bona fide, nor the concern either, regardless of their representations. What they intend to do is to provide a musical setting at a good stiff price, then turn the manuscripts over to another branch of the concern for so-called publishing. That done, their obligation is discharged and you'll hear nothing further from them. Your best bet is to have the setting prepared by an established composer and then submit to music publishers.

J. L., Windsor.—It is not a good policy to submit a printed song copy to the reputable publisher, particularly if the copy bears the imprint of a disreputable music concern. Such copies invariably find their way to the waste basket. By all means have a pen and ink copy prepared for the purpose, and by all means remove such idiotic signs as "Copyright pending."

E. Crookes.—Please write again. Your communication was mislaid and lost.

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B., Canada.—As you suggest, your poem is along well-worn lines and though fairly well constructed and developed there is much opportunity for improvement. This subject has been used for song purposes since time immemorial, and unless you can depart from the conventional and time-worn lines you employ, you will have small chance of interesting the reputable publisher. The concern you mention is a composing studio and, for a price, would prepare a setting of sorts to the lines of "Old Dog Tray." Yes, the person you mention is connected with them. I take it, his "reputation" is a bid for business. No, all music concerns are not dishonest, but composers who guarantee to find a publisher for every song they are connected with are apt to be.

B. N. S., South Africa.—Unfortunately, every single concern on your list is known to operate a song scheme of some sort. Such concerns never offer an honest market for song material, although their advertisements may sometimes lend this impression. It may interest you to know that the truly reputable music publisher does not advertise for song material, and particularly in mail order mediums.

J. D. S., Allentown.—Your "Gal" poem is sadly lacking in meritorious features, but your "Garden" poem contains a very good idea, and if reconstructed to present this idea in its best form you will have the beginnings of a good song number. After that secure the services of a competent composer to prepare melody and harmonization and then submit to a list of music publishers. You might try the song you mention on the Hall-Mack Company, Philadelphia.

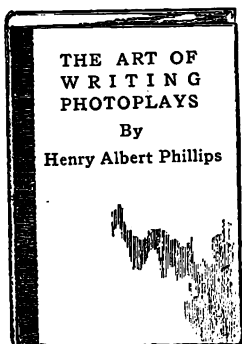
B. K., Hamilton.—Your harmonization is very pleasing to the ear and, after all, that is what counts. As an amateur arranger you are excellent. There is more pure harmony in your little piece than the average song can boast of. Furthermore, your notes lie well under the fingers and are easily executed. That is another good feature. However, your penmanship is rank. You should try to improve your manuscript in this respect, for its appearance spells "amateur" all over it, and this fact may be responsible for its return without consideration by some publisher inclined to the belief that anything conceived by the amateur could not possibly interest him. You will find it the best policy to present a manuscript done in the best professional manner.

E. M. S., Huntington.—There is a possible chance that cartoonist McManus may object to your use of the material you mention, inasmuch as "Bringing Up Father" is his special pet. I suggest that you get in touch with him and see what can be done. He may be glad to aid you. The long title you mention is great. It portrays a clever idea. Would be pleased to examine same and advise at length.

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Writers Digest



*Kathleen Norris
Novelist*

1922
OCTOBER
15 CENTS

HOW TO DEVELOP STYLE See Page 15

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VOLUME II.

OCTOBER, 1922.

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THE WRITER'S DIGEST

FORMERLY "SUCCESSFUL WRITING"

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TRAMP, PUGILIST, NOVELIST

How Jim Tully Became an Author.

By Linton Wells.

"WHAT'S the use of whipping the world and ending up a bartender?"

Now at first glance that doesn't appear to be a momentous question.

But to one man that question was responsible for his deviating from a path that led to God Knows Where and embarking on one that led him to those literary heights attained only by "eminent authors."

Jim Tully, whose "Emmet Lawlor" has created such a furore and focused the eyes of the country upon an embryonic successor to Jack London, is the man. How and why will be explained later.

This ex-bum, ex-pugilist, ex-almost everything that is considered outside the pale of polite society, is an inspiration to every man and woman who aspires to write.

"What man has done, man can do." is axiomatic. What Jim Tully has done, man can do, for there are few men so unfortunately situated that they must combat the tremendous, almost overwhelming odds that Jim Tully has faced during his thirty-three years. Yet the fact that Jim Tully has achieved a niche, however small, in that ultra-exclusive world inhabited by the successful *literati* is a clarion call to aspiring writers to keep on and on and on.

The story of Jim Tully's life is more interesting than fiction. In it has been incorporated almost every dramatic situation that goes to make up a best seller. It is as real, as interesting, as powerfully appealing as Jim Tully, the man.

Back in Ohio, where Jim was born, there were so many youngsters in the Tully family that a roll call was in order every evening at bedtime. As Jim himself describes the situation: "The last one was no sooner in the shamrocks than it was time for the first one to get up and start doing the morning chores."

Jim's father—a leading character in "Emmet Lawlor," by the way,—was a regular two-fisted drinker, according to report, who thought more of his toddy than of his children. The children suffered in consequence.

By the time Jim was six, the Tully brood and Tully Senior's thirst had grown all out of proportion to the Tully purse, so young Jim was placed in an orphanage to reduce expenses. He remained there six years, and during this time received the only instruction he ever has had, except in the School of Hard Knocks. In that he took a post graduate course. Jim was one of those boys who "was learnt" instead of taught.

At the tender age of twelve, Jim was "farmed out" to a bucolic individual alongside of whom, according to Jim, Shylock was a philanthropist. Jim soon came to the conclusion that he was automatically stealing a hired man's job, and hating to be a thief, he ran away—and kept on going.

Between fifteen and twenty, Jim Tully's life was spent in various places, doing divers things, at sundry times. He became acquainted with at least one American institution about which he can dissertate with authority, to-wit: jail.

He had become a member of that vast tramp army that almost overran America fifteen or so years ago, and it wasn't long until he had acquired about all the characteristics of a tramp. But there was something within Jim Tully, something that was there but refused analysis, that great urge to give expression to his thoughts, that made of him an individualist even among tramps, is making and will make him an individualist among writers.

For while Jim Tully tramped his thousands of miles, an innate sense of observation asserted itself. Through his keen, smiling, Irish-blue eyes, Jim saw things that his equally unfortunate brethren saw but gave little heed to. That he profited thereby is proved by his highly developed perceptive faculties.

During these years Jim made the acquaintance of two gentlemen by the names of Dickens and Goldsmith.

Now there was little in common between Jim Tully and these two, except that both had been tramps in much the same manner as Jim was then. Jim would recall Goldsmith every time the question of food arose, and he often wondered what would have happened had he and the illustrious Oliver met.

Dickens and Goldsmith were not the only writers with whom Jim became acquainted, however, for long before, he had developed into a prolific reader, striving, almost unconsciously, it would appear, to acquire the education he had been denied earlier in life. There was always that sub-conscious, almost unrecognizable urge to express himself.

But there was one thing to which Jim could never reconcile himself. That was manual labor. It was almost an unforgivable sin in trampdom for one of the clan to labor. Jim's feelings in the matter were further accentuated by an observation of Carlyle, and ever since he has been more or less a satellite of the dyspeptic Tom. That gentleman had wisely opined upon one occasion that labor is honest and noble—provided a man labors at the thing he loves. Had not Carlyle qualified his statement, Jim might not have had the courage to continue his avoidance of work. But the old gentleman had, so Jim didn't succumb to temptation upon one occasion when dire necessity made him almost go to work in a steel mill. And forever after he was immune.

Jim Tully was not lazy; having become a tramp in name, he played the game of tramp; consequently, the thought of manual labor was nothing short of distasteful. Again, there was that urge.

Environment and propinquity play a large part in the life of everyone. And so it was in Jim's. His days—and nights—were fraught with battles of one description or another. If not for existence, then for the pure love of physical combat. In consequence, his development into a pugilist was not unnatural.

Jim was twenty when he read about a title contender at Lima, Ohio, who was knocking adversaries left and right and looking for new worlds to conquer. Jim's pugilistic ability was nothing to boast of; he had no reputation, even; but those two facts worried him not; he thought only of the rather substantial emolument that would result could he but fight this man.

Jim wrote out a record, crediting himself with a long string of knockouts (practically his first fiction effort, by the way,) and sent it to the fighter's manager. A match was arranged.

The night of the fight arrived, and at the duly appointed time and place, Jim crawled in between the ropes and took his place in one corner of the squared circle, prepared to battle an opponent who was as tough as he was Irish—and the map of Killamey was written large across his features. Besides, he could fight. The winner was to fight Johnny Kilbane for the championship.

Jim stayed twelve rounds with the would-be champion, and got a draw, though he stood such gruelling punishment that it was torture to breathe, to move, to see. A coin was flipped to see who would meet the champion,—and Jim lost.

Now a little while before this, Jim had managed to break into print. The Cleveland Plain-Dealer had accepted and published on its editorial page a number of his verses, and more had been requested. Not having lost that urge to express himself, Jim wasn't particularly sorry he lost his chance to battle Kilbane, except for the money that might result from such a match.

Besides, there was the beautiful library girl who heartily disapproved of prize fighting.

She it was who sent that momentous question, by wire, mentioned in the first paragraph of this article. It reached Jim just after he had finished a fight (he had

continued fighting second-raters), and but one eye was available for reading. Nevertheless, Jim gathered its import.

Now Jim had always held bartenders in pretty high esteem. He considered them of the elite—men whose acquaintance should be sought and coddled. One never knew when one might be lacking the wherewithal to procure the morning ball. Jim, it might be mentioned, had never been a prohibitionist. The anti's a'ways found in him a staunch ally. But this telegram set him to thinking. And having a brain with which to think, his thinking produced results.

Then again, he recalled how invaluable this library girl's advice had been during the several years previous; how she had come into his life when he was struggling to solve the mysteries of countless ponderous tomes; how she had advised him what to read; how to improve his mind; how she had taken some of his early verses and criticized them in such a manner that they had been made acceptable to the Plain-Dealer. He recalled all these things and came to the conclusion that in this instance she was again pretty near right. He settled down and began to write.

Then started the most gruelling years of Jim Tully's life. He read, he studied, he wrote, and re-wrote. He submitted stories and poems time and time again only to have them returned—without comment. An occasional bit of verse in a newspaper was his only visible reward, but those were the incentives that kept Jim Tully at it.

Tully was first in doubt as to what he should write about. There was the ever-present desire to express himself, but how and about what he could not determine, exactly. Then he became aware that he had all the material in the world at his finger tips; that he should write about the things with which he was familiar—tramp life, the world of pugilism, the abysmal depths into which he had often penetrated. Who should he characterize? he asked himself. Who better than Jim Tully and those whom he knew.

Then it was that Jim Tully started "Emmet Lawlor." It took him seven years to write that book, but in the end he won out. The gruelling punishment he underwent in the prize ring was play compared to what he experienced in mastering the rudiments of English and the technique of writing. But he persisted—and won.

That is Jim Tully. He personifies per-

sistance. He reminds one of a bull dog who, once he has his teeth set in something, never lets go.

But Jim Tully did not succeed entirely by his own efforts. All along the line he found men to aid him, to extend advice when he needed it most. The lives of great writers who had suffered the tortures of the damned before they gained their meed of success gave him courage to proceed. The thousands of men and women with whom he had associated during his life proved inspirations for him to continue. But to Rupert Hughes and Eugene Manlove Rhodes he gives the credit for his success. Without their untiring aid and advice, he says, his "Emmet Lawlor" never would have been possible. Rupert Hughes it was who labored patiently over Tully's manuscript, suggesting, correcting, suggesting, correcting.

"Emmet Lawlor" was eventually completed. Last winter Tully submitted it to Harcourt, Brace & Howe, of New York. It took them twelve days to accept it—by wire. And they told him that not only were they glad, but that they were proud to publish it.

The book came out in the spring. It is not one of the "best sellers;" it is not that type of book; probably Jim Tully's stories never will be numbered in that class; but "Emmet Lawlor" called attention to an author who was proclaimed a potential successor to Jack London.

Jim Tully is a realist. His one desire is to picture things as they are. He is brutally frank. His style is masterful. There is no better illustration of this than his description of the "big fight" in "Emmet Lawlor." It holds one spellbound; brings forth gasps of admiration. Of his type of stories, Tully has this to say: "I want to reflect the sincerity that lives within my soul, and some day say with the brilliant dead and gone Frank Morris, 'By God, I told them the truth!'" And he will—never fear.

Jim Tully has gone on writing. Lately he has directed his efforts toward short stories, though he has thirty thousand words written on a new novel. A number of his short stories have been published; others will be in print soon. Each and every day he writes. He limits himself to no specified number of words, working until he tires himself out. Then when he has finished a story he goes over and over it

THE PHOTOPLAY PLOT

A series of articles which demonstrate practically the nature, source, uses and structure of The Photoplay Plot.

By Henry Albert Phillips

Author of "The Plot of the Short Story," "The Photodrama," "The Feature Photoplay," "The Art of Writing Photoplays," Etc.

I. WHY IS A PLOT?

THIS is the day when Efficiency scores every time. Up-to-date modern business is carried on almost exclusively by means of efficiency methods and programs. No present-day commercial enterprise can withstand competition unless it is operated efficiently. A notorious example is the Motion Picture industry which, during the years of 1920 and 1921, nearly went to smash because of their flagrant inefficiency in business procedure.

Efficiency of itself is rather a simple device. The greater task and difficulty seems to lie in actually *compelling* thick-headed plodders to make a *change*. They have their eyes firmly fixed on the past performances which they know, but are afraid to *look ahead* toward results which they say they can only approximate. They keep the past ahead of them and the future behind them.

Now it happens that efficiency is an exact science. It implies thorough *preparation* for and foreknowledge of the future. It is a predigested *plan*. Efficiency is a careful preparation for a rainy day by providing a waterproof. Efficiency is nothing more than common sense applied to the future.

"Where are you going to, anyway—what are you heading for?" are questions that the wise man asks himself. And Henry Ford replies, "I not only know where I'm going to, but I know that my car will bring me back home again!" German efficiency nearly whipped the world single-handed, but they failed to take into account the *human element*.

Success is nothing more than applied efficiency. A successful man is not a superman, but one who recognizes that all big business of tomorrow is built upon the intelligent foresight of today's transactions. The office boy and the plodding clerk can both tell how the day's business will begin, but only the man at the head can tell ex-

actly how it will end—that is why he is at the head.

They call these efficiency experts, engineers. Now, can you imagine an engineer coming along with a package of bolts for an engine of the mechanical kind before he has fully decided and drawn out the *completed* engine? Or an architect starting the bricklayers on the job before he has *planned* the entire structure? Big complex structures must be carefully planned in mind and on paper before the first step of construction is actually begun. No great work of business, of mechanics, of art, of fiction or of drama ever just merely happened. There is no place for after thoughts in a modern piece of artillery, or in the ancient Parthenon, or in "Richard the Third." Every failure in this life of ours will be found due to some afterthought or other. We went ahead and did the darn thing without thinking of the consequences. We should have thought more about it before entering into the thing headlong.

Have you ever written a story or a photoplay without first plotting it, or perhaps only half-plotting it? If you did, it is safe to say that you failed, at least from the point of view of perfection.

Why should the story and play writer be less efficient than the business man, or other architects or engineers? We can't answer the question, but we know he is. And in this knowledge we have touched upon the reason for the failure of numberless writers and would-be writers. Their entire story or play is an afterthought. Sooner or later, they become an afterthought. Don't be an afterthought!

A story, a play or a photoplay are unquestionably within that field of endeavor known as Art. The process of Art is that of endeavoring to portray in tangible *form* of more or less beauty, some intangible

truth of vital importance. And by form, we mean by means of a *composition*. And by an artistic composition, we mean a structure—whether or not it be of chiseled stone, musical sounds, pigments of color, words of speech or photographic presentations—there must be a perfect relationship, agreement and *harmony*. The merits of the composition are judged entirely on the composition as a *whole*. There should be room for neither more nor less; there is nothing obtrusive, nothing missing. When we say it is perfect we pronounce it complete.

A composition or work of any kind cannot be said to be complete until the final unit of it has either been conceived or formed. The end must be in full view. When the end is in sight then—and not until then—does the composition loom into view as a whole, and it is only as a whole are we concerned with it. We speak now of any complete work of Art—as a story, a play or a photoplay—not a fragment or a section of one.

In other words, an artistic composition *must* be completely plotted before we essay the actual building of the structure itself. There is a *cumulative* relationship among the parts that does not reach its zenith until the climax is attained. The first word or scene bears directly on the last. How then are we going to write or conceive the first if we do not know the last upon which it has an important bearing? It is quite possible that it can be done and has been done, just the same as people have fallen from five-story windows with their mind fully made up not to be killed—and they haven't been! But why take such a chance? Be efficient or nothing!

The writing of photoplays has attracted more thousands perhaps than any other artistic pursuit. You don't catch hundreds of thousands rushing headlong into the field of painting, architecture or music. No, they are too difficult. One has to spend great energy, money and years. But photoplay writing is different, they are told. Alluring advertisements tell us that "nothing is required," except, of course, the fee for a course, or a book or advice, which is the *raison d'être* for the advertisement. So the halt and the color-blind, the stout old ladies and the elevator boys pack everything up except their brains and common sense and join the hurrying crowd who have dubbed themselves "photoplay writers." These are

the afterthoughts at their best! Inefficiency doing its darndest.

Don't think that I am deliberately poking fun at the lame, the halt and the blind. I am trying to regulate the traffic among them. I've got the whole thing plotted out and I know perfectly what the end is going to be. I want to send some of them back to the homely tasks they deserted and can really do well. I want to urge those who have the spark in them to continue by all means and light a torch with it. I purposely want to put the fear of hard work and gruelling achievement into the hearts of those who deliberately intend to debauch our art.

But above all, I want to teach honest, talented aspirants the lesson of efficiency, efficiency and effectiveness in a neglected branch of photoplay writing which is of paramount importance—the plot.

I contend that there would not be half the failures in photoplay writing if more study and attention were given to the plot and that the Photodrama would be a finer thing if those who achieved actual production would master the plot.

In my next article I shall endeavor to make clear in a practical way which is often rendered obscure by an intangible theory—*What is the Plot?*"

PHOTOPLAY FOOTNOTES

I heard from good authority that Lasky-Famous Players were curtailing, if not abandoning the further production of photoplays in Germany. This is really too bad, if it is true, for America seemed about on the point of learning something new and vital in the cinema art. Another regrettable phase of the matter is that just as Ernst Lubitsch, Emil Jannings, Paul Wegener, Henny Porten, Pola Negri and several other great German artists seemed on the point of doing even greater things than they had done previously, American money blocked them in mid-career. It remains to be seen if Lubitsch—who has been directing here—is greater than Hollywood pudge, or vice versa.

A remarkable feature of motion picture production has been the persistency of the popularity of Wild West pictures. Wild West stories were among the first to be filmed in the pioneer days of the industry and likewise among the first to win the

(Continued on page 28)

SATIRICAL VERSE

By Robert Lee Straus, M. A.

Instructor in the University of Cincinnati.

SATIRE belongs to the realm of *Wit*, not *Humor*. Humor laughs with you; wit laughs at you. Humor is often sympathetic and kind; wit may be sharp and unkind. Humor derives its effects from incongruities, wit from likenesses. As a general rule wit is based on the disclosure of some unexpected relation between two objects or ideas. Such a revelation, although never appealing to the higher emotions, charms by its cleverness or intellectual penetration. As a form of literature, satire partakes variously of irony, sarcasm, ridicule, and burlesque. It holds up follies to the cold light of reason and reduces pretension to the absurd. Like all true comedy, satire functions as a social corrective, aiming to instruct by exposing folly, imprudence, or depravity.

It is a mistake to assume that all satire is spiteful or vindictive. Many satires manifest a spirit of understanding and tolerance, and sometimes suggest a tacit acceptance of conditions disapproved. The unsympathetic and carping critic, however, uses satire with scathing effect on sins and follies for which he finds no mercy. From the days of Horace and Juvenal, satire has fallen under two broad classifications following the examples set by these two masters. The work of Horace and his followers is characterized by good-natured criticism and tolerance, that of Juvenal and his imitators by vituperation and invective. Recent centuries have arrayed on the former side such poets as Chaucer, Goldsmith, Thackeray, and Lowell; on the latter, Langland, Dryden, Pope and Burns.

Satire is extremely ancient. Greek comedy abounds with sparkling examples.

CHORUS OF WOMEN.

(From the "Thesmophoriazusee.")
They're always abusing the women,
As a terrible plague to men;
They say we're the root of all evil,
And repeat it again and again—
Of war, and quarrels, and bloodshed,
All mischief, be what it may.
And pray, then, why do you marry us,
If we're all the plagues you say?
And why do you take such care of us,

And keep us so safe at home,
And are never easy a moment
If ever we chance to roam?
When you ought to be thanking Heaven
That your plague is out of the way,
You all keep fussing and fretting—
"Where is my Plague today?"
If a Plague peeps out of the window,
Up go the eyes of men;
If she hides, then they all keep staring
Until she looks out again.

—Aristophanes.

But the verse of classical satirists is of interest chiefly to scholars. For the modern reader, later years have added many brilliant satires by the greatest of poets. Indeed, masterful satire usually requires a mind of superior acuteness and equipment.

Attempts to classify satires are generally unsuccessful, for the range of subjects for satirical verse is as wide as human foibles and weaknesses. The following threefold division may be suggested as simple and convenient; satires directed at society, at political conditions, and at individual characters.

Poets have always found a kind of cynical satisfaction in belittling the vanity of human aspirations and the pride of man. Although no intrinsically noble sentiments can grow out of such poetry, it is salutary in that it tends to counteract the bombastic egotism of the race:

EARTH.

If this little world tonight
Suddenly should fall through space
In a hissing, headlong flight,
Shrivelling from off its face,
As it falls into the sun,
In an instant every trace
Of the little crawling things—
Ants, philosophers, and lice,
Cattle, cockroaches, and kings,
Beggars, millionaires, and mice,
Men and maggots—all as one,
As it falls into the sun—
Who can say but at the same
Instant, from some planet far
A child may watch us, and exclaim:
"See the pretty shooting star!"

—Oliver Herford.

HE AND SHE.

When I am dead you'll find it hard,
Said he,

To ever find another man
Like me.

What makes you think, as I suppose
You do,
I'd ever want another man
Like you?

—Eugene Fitch Ware.

OZYMANDIAS.

I met a traveller from an antique land,
Who said: "Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed.
And on the pedestal these words appear:
'My name is Ozymandias, king of kings,
Look on my works, ye mighty, and despair!'
Nothing besides remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away."

—Percy Bysshe Shelley.

The world is exceedingly careless of
man's hopes and happiness:

TO THE TERRESTRIAL GLOBE.

By a Miserable Wretch.
Roll on, thou ball, roll on!
Through pathless realms of space
Roll on!
What though I'm in a sorry case?
What though I cannot meet my bills?
What though I suffer toothache's ills?
Never you mind!
Roll on!
Roll on, thou ball, roll on!
Through seas of inky air
Roll on!
It's true I've got no shirts to wear;
It's true my butcher's bill is due;
It's true my prospects all look blue;
But don't let that unsettle you.
Never you mind!
Roll on!

(It rolls on).

—W. S. Gilbert.

CUI BONO?

What is hope? A smiling rainbow
Children follow through the wet.
'Tis not here—still yonder, yonder;
Never urchin found it yet.

What is life? A thawing iceboard
On a sea with sunny shore,
Gay we sail; it melts beneath us;
We are sunk, and seen no more.

What is man? A foolish baby;
Vainly strives, and fights, and frets;
Demanding all, deserving nothing,
One small grave is what he gets!

—Thomas Carlyle.

Polemical attacks in verse on church and clergy have for the most part gone out of fashion. Chaucer's searching, though kindly ridicule of churchmen still furnishes

rare fun. This passage from Samuel Butler's *Hudibras* is a bitter and clever diatribe against the warring churchmen of his day.

THE RELIGION OF HUDIBRAS.

For he was of that stubborn crew
Of errant saints, whom all men grant
To be the true Church militant;
Such as do build their faith upon
The holy text of pike and gun;
Decide all controversies by
Infallible artillery.
And prove their doctrine orthodox,
By apostolic blows and knocks;
Call fire, and sword, and desolation,
A godly, thorough reformation,
Which always must be carried on,
And still be doing, never done;
As if religion were interded
For nothing else but to be mended;
A sect whose chief devotion lies
In odd perverse antinathies;
In falling out with that or this,
And finding somewhat still amiss;
More peevish, cross, and splenetic,
Than dog distract or monkey sick;
That with more care keep holy day
The wrong, than others the right way;
Compound for sins they are inclin'd to,
By damning those they have no mind to;
Still so perverse and opposite,
As if they worshipp'd God for spite;
The self same thing they will abhor
One way, and long another for;
Free-will they one way disavow,
Another, nothing else allow;
All piety consists therein
In them, in other men all sin;
Rather than fail, they will defy
That which they love most tenderly;
Quarrel with mine'd pies, and disparage
Their best and dearest friend, plum porridge;
Fat pig and goose itself oppose,
And blaspheme custard through the nose.

—Samuel Butler.

The true poet is seer enough to distinguish between followers of creed and followers of faith, and to concern himself chiefly with the latter. The poem following presents beneath its seeming lightness a serious and important truth.

THERE IS NO GOD.

"There is no God," the wicked saith,
"And truly it's a blessing,
For what he might have done with us
It's better only guessing."

"There is no God," a youngster thinks,
"Or really, if there may be,
He surely didn't mean a man
Always to be a baby."

"There is no God, or if there is,"
The tradesman thinks, "'twere funny
If he should take it ill in me
To make a little money."

"Whether there be," the rich man says,
"It matters very little,

For I and mine, thank somebody,
Are not in want of victual."

Some others, also, to themselves,
Who scarce so much as doubt it,
Think there is none when they are well,
And do not think about it.

But country folks, who live beneath
The shadow of the steeple;
The parson and the parson's wife,
And mostly married people;

Youth's green and happy in first love,
So thankful for illusion,
And men caught out in what the world
Calls guilt, in first confusion;

And almost every one when age,
Disease, or sorrows strike him,
Inclines to think there is a God,
Or something very like him.

—Arthur Hugh Clough.

Public opinion is often notorious'y unfair
to the poet, and it is not to be wondered at
that he lashes the public in return:

CYNICAL ODE TO AN ULTRA-CYNICAL
PUBLIC.

You refer a buffoon to a scholar,
A harlequin to a teacher,
A jester to a statesman,
An anonyma flaring on horseback
To a modest and spotless woman—
Brute of a public!

You think that to sneer shows wisdom;
That a gibe outvalues a reason;
That slang, such as thieves delight in,
Is fit for the lips of the gentle,
And rather a grace than a blemish—
Thick-headed public!

You think that if merit's exalted,
'Tis excellent sport to decry it,
And trail its good name in the gutter;
And that cynics, white-gloved and cravatted,
Are the cream and quintessence of all things—
Ass of a public!

You think that success must be merit;
That honour and virtue and courage
Are all very well in their places,
But that money's a thousand times better—
Detestable, stupid, degraded
Pig of a public!

—Charles Mackay.

Part of that public is the critic, maker
and breaker of reputations. It is an age-
old quarrel—that of poet and critic. Here
is an accusation with more than a grain of
truth:

THE GREAT CRITICS.
Whom shall we praise?
Let's praise the dead!
In no men's ways
Their heads they raise,
Nor strive for bread
With you or me,

So, do you see,
We'll praise the dead!

Let living men
Dare but to claim
From tongue or pen
Their meed of fame,
We'll cry them down,
Spoil their renown,
Deny their sense,
Wit, eloquence,
Poetic fire,
All they desire,
Our say is said,
Long live the dead!

—Charles Mackay.

All professions eventually come in for a
drubbing at the hands of the satirist:

THE REMEDY WORSE THAN THE
DISEASE.

I sent for Ratcliffe; was so ill,
That other doctors gave me over;
He felt my pulse, prescribed his pill,
And I was likely to recover.

But when the wit began to wheeze,
And wine had warm'd the politician,
Cured yesterday of my disease,
I died last night of my physician.

—Matthew Prior.

Perhaps weary, perhaps discouraged, the
poet ridicules even his fellows:

CACŒTHES SCRIBENDI.

If all the trees in all the woods were men,
And each and every blade of grass a pen;
If every leaf on every shrub and tree
Turned to a sheet of foolscap; every sea
Were changed to ink, and all earth's living tribes
Had nothing else to do but act as scribes,
And for ten thousand ages, day and night,
The human race should write, and write, and write,
Till all the pens and paper were used up,
And the huge inkstard was an empty cup,
Still would the scribblers clustered round its brink
Call for more pens, more paper, and more ink.

—Oliver Wendell Holmes.

GIVE ME A THEME.

"Give me a theme," the little poet cried,
"And I will do my part."
"Tis not a theme you need," the world replied;
"You need a heart."

—Richard Watson Gilder.

(To be continued.)

THE "Letters of James Gibbons Hun-
ker." to be published by Charles Scribner's
Sons in the fall, will contain letters written
to Royal Cortissoz, Henry Cabot Lodge,
Richard Aldrich, H. E. Krehbiel, Benjamin
de Casseres, W. C. Brownell, Walter
Pritchard Eaton, William Marion Reedy,
Elizabeth Jordan, Frida Ashforth, Emma
Eames, the Marquise de Lanza, Henry
James, Jr., Henry L. Mencken, and others.

HOW TO DEVELOP STYLE

One of a series of articles on the business side of writing especially prepared for the readers of The Writer's Digest.

*By L. Josephine Bridgart
Writer and Critic.*

THERE are certain principles underlying the construction of a sentence and a paragraph just as there are underlying the construction of a story or article or poem, a subway or a sky-scraper. Again, you must either consciously or unconsciously respect the underlying principles if your sentence or paragraph is to accomplish its purpose.

If your meaning is always understood, if you find that you always lay the emphasis where it belongs, if your writing is pleasing, incisive or forceful just as you wish it to be, then you need not worry about the principles of style, even if you do not understand them. If you are obscure when you had hoped to enlighten, ineffective when you had sought to impress what seemed to you some valuable truth, tiresome when you had intended to be interesting, look up the principles of style and study them until you have a working knowledge of them. There are a number of good essays, explaining these principles, but none, I think, more easy to follow, more usable than Spencer's *Essay on Style*.

We must be understood; we must not over-tax our reader's mind or his patience; we must not seem to suggest that which is aside from or inimical to our purpose or to emphasize that which is unimportant or fail to bring into prominence that which we wish to impress our reader: If we study the principles of style we shall find that they are laid down to help us achieve what our good common sense tells us we must achieve or fail in our larger purposes. Only by respecting the principles of style can we hope to produce a good result, sentences, and paragraphs that blend together into a clear and beautiful piece of writing, able to accomplish the very end for which it was created.

Our knowledge of the principles of style is to aid and not to handicap us in our struggle for success. And right here the conscientious young writer avoids one error only to fall into another. He is so anxious

to be correct, elegant, impressive that his style is correct, elegant, impressive and his story produces no effect whatever. His style as style is above reproach but his story is a failure. But let not this discourage the conscientious writer. The dress-maker must first learn to turn out gowns that are absolutely according to her patterns before she can produce those that have a grace and charm all their own and that adapt themselves perfectly to the figures that wear them. Paderewski doubtless learned to play perfectly even scales before he discovered how to produce runs which seem like a tiny breeze that quickens and deepens into a rushing wind. We shall hardly acquire a perfectly satisfactory style for story-writing without some practice and a few mistakes.

What is perfection of style in story-writing? I think I may confidently reply: Style which is so perfectly adapted to the subject matter—whether conversation, action, description or what not—that the reader is absolutely unconscious of it.

If you are looking through a window at an interesting scene all that you ask of the glass is that it be invisible, that it does not intrude itself upon your eyes or your thoughts in any way. If you have a seat at the theatre you are not concerned that the woman in front of you has beautiful hair or a majestic figure or an attractive hat. All you ask of her is that she eliminate herself and her head-gear so that she will not come between you and the stage. If you have climbed a hill to see a much-praised view all you ask of the air is that it be invisible so that you may enjoy to the full that which you have come to see. So the perfect story style is that which is perfectly transparent; which allows the action, the conversation, whatever makes up the story, to stand out, clear and distinct. The perfect story style, in other words, effaces itself that the story may never for an instant be over-shadowed or obscured.

Booker Washington's "Up from Slavery"

is an excellent example of the truth I have just been inculcating. Those who know the colored race know that the colored man delights in long words, rolling syllables, high-sounding sentences. Just as his forbears would don any ornament given them and wear it proudly, no matter what the occasion, so the average colored man seizes upon a word that catches his attention and uses it, no matter how. To me there is therefore something very touching as well as worthy of admiration in Booker Washington's clear and simple style. He had a story to tell, and no desire to shine before his ignorant brethren or to prove to the world how well educated he was could tempt him to confuse or overshadow his message. I venture to say that the learned professor of any subject would not find "Up from Slavery" puerile, and yet any intelligent boy or girl of ten could read it with ease and pleasure. The style is transparent, allowing the reader to see all that the author wished him to see.

If you have a pathetic story to tell, tell it. Don't try to be pathetic. The story will make its own appeal if you will only let it. If you are watching a grey-haired mother bid farewell to her immigrant son as he boards the ship which is to carry him away from her, perhaps forever, you don't need anyone to explain to you how sad such partings are. The mother's bowed grey head, her tears, her inarticulate murmurings of grief and love will move you far more than all the eloquent reflections a by-stander could possibly make.

If you have a humorous story to tell, tell it. Don't annoy the reader by pointing out how funny it is or by trying to be humorous yourself. If the story is amusing he'll see that it is without your help. Let him enjoy the fun in peace.

If you have a story of sentiment, adventure, business, whatever you have, tell it. Don't talk about your material or your characters. Bear in mind that the perfect style is that which perfectly reveals the story it tells. The minute your style gets in your story's way it is not good style, no matter how correct it may be.

"He that loseth his life shall find it," said Christ to the Jews who were piously expecting an opportunity to aggrandize themselves. In the literary world as well as in the spiritual it is true that the man who is willing to lose his life finds it. When

Lincoln gave himself for an alien race he was not expecting to become his nation's most revered hero. And when he wrote a letter to the mother who had lost three sons in her country's service the last thought in his mind, I am sure, was that this letter would ever be quoted as an example of perfect style.

In Larrie's "Sentimental Tommy" you may recall the old woman who each year hired the dominie to write her a letter to her daughter in Ireland. Each year the message she gave the dominie to expand into a letter for her was the same: "Dear Kaytherine, if you dinna send ten shillings immediately, your puir auld mother will have neither house nor hame. I'm crying to you for't, Kaytherine; hearken and you'll hear my cry across the cauldrieff sea."

The school-master employed all his skill to play upon the girl's sympathy and affection and each year his letter elicited a present of five shillings. But when, one year, Tommy was asked to write the letter, behold the girl sent the whole ten shillings! Why? Because Tommy, instead of trying to be more eloquent than the dominie, had used nothing but the mother's own words:

"Dear Kaytherine, if you dinna send me ten shillings immediately, your puir auld mother will have neither house nor hame. I'm crying to you for't, Kaytherine; hearken and you'll hear my cry across the cauldrieff sea."

Tommy loved to write. To draw upon his imagination and his vocabulary was the breath of life to him, but he was too good an artist to stand in his own light.

Ah, how many a good story is spoiled in the telling, either because the writer is too ignorant or too careless to follow the simple rules of style or because he cannot resist the temptation to show how well he can write!

Adaptation of Style to Material

Just a few years ago I read a serial for a minister who wanted to enter the profession of authorship. He thought he had written a story, but his action was frankly borrowed from the Bible, his characters were mere mouth-pieces for the expression of religious truths, and he had made no attempt to disguise the fact that his object was the spiritual uplift of his readers. He had failed to respect the rule that a story's office is to interest, and his story, though carefully written and showing that the au-

thor was to be trusted as a religious guide, was a failure.

I wrote the minister that he must not try to write a story and at the same time preach a sermon, unless the action of the story could preach the sermon without his help. I think I pointed out to him as I have to other new writers the wonderful power in St. Paul's, "This one thing I do."

The minister replied that he had written his serial for a succession of Sunday night services and had then conceived the idea of selling it as a story. He said he realized the force of my arguments and he would hereafter not attempt to turn a sermon into a story. Today this man is selling to the "big" magazines. He writes stories and he writes articles and he sells both. If he writes a story his style is the story writer's style, swift, vivid, direct. If he writes an article he is concerned with the truths he wishes to enforce: he is persuasive, earnest, sometimes compelling and always convincing. I've never heard him preach a sermon but I'd like to. I understand that he holds a high place in his denomination. Respecting the truth that a story's office is to interest and the rule that the author's style must always adapt itself to his subject matter has not made him fail as a clergyman and a reformer.

Another clergyman, who is very much in earnest and who would gladly work hours on an address if by so doing he could help any member of his flock or any department of his church, once addressed his Sunday School in my hearing. The lesson was about St. John and alluded to the Island of Patmos. The pastor began his talk by remarking that Patmos was "one of the ethnological islands in the Aegean Sea." Well, I'd been brought up on the Bible and I'd heard innumerable sermons and I'd been to college, and I'll confess I didn't know what the minister was trying to tell us. I think I'm pretty safe in asserting that the bright boys of sixteen or seventeen whom he was so desirous of uplifting didn't. If you are writing for children use words a child can understand. You can't hold any reader if he doesn't understand you. Adapt your material to your audience and your style to your material.

I had the honor of having Tahan (as a white man, Joseph K. Griffis), the Indian lecturer and writer, ask me to give him an opinion on his first printed story. It began:

"The trees had leafed sixteen times since Tsilta first opened her eyes in her father's tepee. Her full rounded form was that of a young antelope that dances in the sunshine when the grass is green and tender . . . Red Scar was gaunt, wrinkled and ugly and had two wives."

You will not wonder that after pointing out a few minor irregularities I added: "But only a person who was looking for flaws could find any fault with your style. It is well adapted—perhaps I might better say, perfectly adapted—to the the subject matter. Your figures are well chosen and in every case appealing."

Tahan replied that I was not severe enough and ended his letter, "With good heart-thoughts, Chief Tahan."

Before my criticism of the short story had caught up with him as he moved from place to place on his lecture circuit Tahan had sold his first book. He has unusual material, it is true, but I fancy that the charm of his Indian imagery, so perfectly adapted to this material, has a very great deal to do with his immediate success in the profession of authorship. Suppose he'd begun his story,

"Tsil'ta was sixteen years of age."

And what if he'd signed his letter, "Yours sincerely, Joseph K. Griffis!"

My style in my story, then, must be adapted (1) to story writing, (2) to the reader's tastes and intelligence, (3) to my story material.

Some years ago I ran across a young girl whose companionship was eagerly sought, no matter in what environment she happened to be. A little later I spent a summer traveling about with her and then I discovered her secret. We stayed at a farm-house, and she helped the farmer's wife sort peaches, talked fertilizers with the farmer and eagerly discussed agricultural schools with the farmer's son. Then we went to a hotel, where among other guests were a college athlete, an Episcopalian clergyman and his wife, a little girl of ten and an old lady who was rarely able to go out. In the same day my companion played "jacks" with the little girl, went swimming with the student, discussed theology and how to interest young boys in church work with the minister, took a hand at whist to help the minister's wife make up a game and held worsted for the old lady. And each one of the five found her delightful. Now if my girl had expected the big student to play "jacks," or had

(Continued on page 36)

SYNDICATING TO THE SUNDAY SUPPLEMENTS

A series of articles taking up every phase of securing, writing, and marketing stories for the Sunday Newspaper Supplement—a most interesting and profitable phase of the writing profession—and one that offers unlimited opportunity.

By Felix J. Koch

Contributor to the Leading Papers of the Country.

SECURING AND PREPARING THE ILLUSTRATION

ALL necessary equipment for high-class picture-taking at hand, just WHAT shall the syndicate-writer take by way of photographs to illustrate the writing to follow?

The answer is simple, and yet, when one recalls how feature articles are being bought and sold almost wholly on the strength, the attractiveness, the "alluringness," one is tempted to say, of their pictures, it warrants the most extended exposition which space will allow.

Briefly put, you, who would illustrate your article, should present the reader of the script, of the eventual printed page with five or six pictures showing the most interesting, novel, unusual sides of the story you are telling about in the columns, and this in most compelling ways.

The words "human interest" have become almost a byword in the modern newspaper office.

Where remotely possible, every picture taken should contain human interest—it should not be a cold, stereotyped photograph of THE SOMETHING being told about; it should show that something acting, performing, doing something which would make it interesting to people chancing by.

Illustrations of this present themselves fast and furiously.

We are writing an article for autumn wedding-time, to be exact, we are describing the large scale manufacture of plain gold wedding rings.

Concluding the story, we mention sizes through which such rings vary; the largest has such and such a diameter; the smallest is of such and such size.

To illustrate the point made, we could place one of the largest rings and one of the smallest rings on a strip of dark velvet,

and photograph the pair; Adding a rule, in such a way that the space each ring occupied above this would be accentuated, would help the picture. In preparing an article for some scientific publication on the last word in making wedding rings, a picture of this sort would be most advisable.

For the popular audience of the newspaper, on the other hand, human interest should enter in.

Out at the county fair, just now, a pair of dwarfs are attracting goodly audiences. These dwarfs are not at all adverse to advertisement the country over; it will help draw audiences when they reach the respective towns. A short ride in the street-car to the Fair; a few words of explanation; and Mr. and Mrs. Midget gladly pose a picture of him presenting her with the wee-size ring—one borrowed by you from the jeweler for the purpose.

Keep your eye out, at the Fair, or elsewhere about town; by and by you'll find some heavy-weight suiting your purpose. Many men still wear wedding-rings, though fashion decrees these to milady only; slip along with such a man; tell him what you've in mind—a picture of him—presumably newly-wed—admiring the big ring on his finger, slipped there just long enough to take the photograph.

Human interest should permeate every picture.

Where it cannot, with rarest exceptions, such as come to all rules of course, the picture might as well not be taken.

"Novel Christenings Pastors Have Known," for an Easter issue; "Curious Tributes to the Dead," for the Sunday before Decoration Day, or Memorial Day, as it's called in certain places; every other feature dealing with any subject within the gamut of human activity can be given this

elusive and yet usually self-evident touch of "human interest," if one only tried.

Being so very self-evident, there is very little to be taught about it.

Keep your eyes alert for pictures, as you gather your notes and make your investigations for the articles to be written. Take pictures of whatever may be interesting on the way. Take pictures of this subject-matter, call it, in action, the machine running, the people actually at their labors, the animals about their several chores. Take things as they would be were there not a camera in a thousand miles.

Then select the six or eight best pictures, for submitting to your client.

The editor can omit what he wishes from among these.

Possibly the very best final word on the selection, or posing, of these pictures that can be given, is in the form of examples, chosen at random, from the possibilities for features in the papers of the day we write this page.

There has been a gigantic seizure of explosives—dynamite in particular—in Chicago. Dynamite, T. N. T. and similar materials, are interesting the public. Persons having to do with them at all are very familiar with them, of course; but the percentage of persons who have ever held a stick of dynamite in their hand is less than a tenth of a thousand, taking people as they come down the city street.

WHAT DO YOU KNOW ABOUT DYNAMITE? becomes a timely and interesting subject just now.

Just the picture of a stick of the explosive in the hands of an innocent youngster, so harmless it is, until set off as it should, or should not be, makes one interesting illustration. Then a large size dynamite mill with the employees wearing garments from which all buttons are removed, against a chance of friction, gives a splendid idea of the magnitude of the industry. Taking a sample of the latest product of the mill—your camera set at an appropriate distance from yourself, and the button operated by a string pulled from this distance—will grip the most jaded reader. Still again, packing dynamite for shipment; placing it on railway cars for transporting hither and thither, with the caption to the picture telling how high that car of dynamite could send that train, should "something happen," help illustrate such a story splendidly here.

The bodies of American airmen, killed in England, are being brought to this country by British ships.

BRINGING HONORED DEAD OVERSEAS BY BATTLESHIP

is a subject comparatively few of us know much about. The Navy Department will supply a copy of the regulations governing the procedure.

Pictures? Naturally, you should be at the pier when the landing takes place; then, first of all, you want a picture of the caskets in their place of honor. You want a picture of the men keeping vigil while the rest of the ship slept, through the nights at sea. You want pictures showing arrangements for landing the coffins with proper respect and honor. You want to show what arrangements exist for kin to greet the remains in privacy and such comfort for the mourning as the big piers offer. You want to show just how the caskets are placed aboard the train for sending away!

Racing balloons out of Brussels made a landing in Wales. Now that the aeroplane has grown ubiquitous, we are prone to overlook the balloon. Time was when it, alone, dared sail the skies with men aboard it. Now and then men still go up in balloons to race, or leap to earth from the remotest sky.

How do they guide themselves? How can they bring the balloon to rise or fall? In short, what's there to know of:

THE ROMANCE AND PERIL OF BALLOONING?

To illustrate the story, one must get in touch with the management of a summer park, or county fair, where balloons are to be sent to the skies. Then, pictures of the balloon, as it comes from the railway-car or other vehicle transporting it to the site of the ascension; pictures of the process of inflating a balloon of this size; pictures of the aeronaut adjusting straps and cut-outs, and other devices for the plunge, before ascending; finally, the balloon rising and a view squarely up at it from below, are desired.

Over in Norway, a great new railway has just been opened. The King and the Crown Prince of the country have narrowly escaped death in a wreck incidental to the dedication.

A new railway in Norway means so much more of the picturesque land of the Mid-Night Sun opened to the traveler.

There have been many Americans touring Norway of late years. They will gladly tell of strange things and curios they have met there, for an article on the subject, if you've not "done" the country yourself. They will throw open their albums of snapshots to you, for selecting pictures of which you'd like to borrow films, to illustrate your reading matter. Don't select scenery, landscapes, seascapes, or even mid-night suns. The readers of newspapers have had a surfeit of these. Instead, borrow pictures of the peasants at work in the field, of the fisher-folk setting sail on the *Fjords*, of the curing-stages beside the sea. A good-sized group of these human interest pictures and: *New Routes to Darkest, Most Picturesque Norway*, should market rapidly and well!

All that can be repeated, then, in final summary of this most essential subject of pictures, is that the more "catchy," interesting, attention-compelling pictures, up to six, seven, or at the most eight, one may place with his manuscript, the greater the chance of sale.

Where at all possible, an author should take his own pictures.

Doing so, he is taking pictures of those phases of the subject which interest and appeal to him most.

Naturally, these are the phases of the subject he will dwell most on in the article he is to write on the subject.

As a result, pictures and script will balance, be in harmony; he will have pictures of things stressed in the MSS; there will be no pictures whose real meaning is left unexplained.

The pictures taken, the junket over, the film or plates must be developed, and the required prints made from them.

Very few of us can be experts in more than one line. The man with sufficient artistry in his make-up to be a clever writer,—to have the nose for news developed to the point where he sees stories everywhere,—who has the *sense* of taking newsy, interest-catching pictures developed equally well,—is rarely enough of the plodder to make a good developer and then printer of photographs.

What is more, the time he takes to develop and print he could give, at much greater advantage, to gathering more material or writing more scripts, making more matter salable and ship-shape.

There is, of course, no harm at all in erecting a little dark-room in the cellar or

the attic; arranging for running water; putting in trays and drying reels; providing artificial light for gloomy days and printing frames, and doing the work of developing and printing oneself.

But, remember, you are to be a professional feature-writer. Your work must bear, throughout, the professional touch.

Your prints are to make the decisive "first impression" with your client. By your prints he will judge you! Good prints can help, poor prints will ruin the most fascinating and worthwhile of photographs.

Thanks to these things, we believe that the cobbler should stick to his last, and the feature writer go no farther a'long the illustration line than taking the pictures; sending plates or films to the photographer; labelling the finished prints on their return.

There should be a definite contract with some one man, based on a minimum number of prints weekly. He must be made to guarantee first-class developing-work, as a result of which the films will remain good as new and fit for use through the years.

He should be instructed to make "glossy" prints only; somehow these provide for better cuts, in the end, than pictures on a "dull finish" paper.

The prints should have their blacks as black and their whites as white—where on a black-and-white paper; or their browns as near chocolate, and their whites as near milk color, where of a solio—as possible, consistent with bringing out every detail on the plate, or film.

Personally, we prefer the black and white, glossy paper. It seems much richer and finer than the common "red" solio; it pleases the eye of the editor—the man we would sell!

Almost the smallest country village on the map of any Anglo-Saxon country has a photograph studio, in these days. The author of syndicate material can make his arrangement with the nearest neighbor of the sort for some improvisation on such a schedule as this:

As we finish a spool of film in our camera we mail it, or sometimes bring it, to the photographer. He develops it with his next lot of developing work; then sends us the films, that we may choose those we may desire now, or a little later, for prints. Some of the negatives on the spool are of things worth the taking, but may

not be used—be printed from, therefore—in years.

The developed films reach us, are marked with the place of taking, date of taking, and serial number in the packet of films given over to that especial place, at once. Then they are recorded on the linen envelopes of that packet correspondingly.

After that, it becomes impossible not to know where a stated film was taken, when, and exactly what it is that the picture is meant to show.

Some of the new negatives we may need at once. We may supplement them, in any one article, with negatives taken years before. Any negative may be called into use any day.

In the morning—brain good and fresh—we write our feature "story." As we write it, the pictures to be used with it naturally suggest themselves to mind—they seem to rise out of the typewriter and stand forth as on some screen meant for the mental eye.

All that morning long, except when we stop to glance through the postman's budget, we compose.—and nothing more!

By and by it's lunch time.

Noon over, we sort out the films to be used with the articles written. We place those for each article in a cheap yellow envelope to itself. That evening we put that envelope in the mail, addressed to the photo studio. That evening we drop our day's sheaf of manuscripts in the mail addressed to whomsoever is to revise it.

Next morning the photographer receives our films. That morning he makes the prints off these—makes our pictures. That afternoon they dry, are trimmed, smoothed out; prepared otherwise for our using. Then, that evening they are dropped into the mail, to be delivered to us first post next day.

While the pictures are being printed, the manuscript they should illustrate is being overhauled, made shipshape as we and ours can make it. It, in its turn, is dropped in the post that night; it reaches us, in the same post with the photographs, next morning.

We believe this comes pretty near to the last word in quick production of as near perfect features as we know how to produce them. It is as rapid a system of production, for large-scale work as twenty-one years in the "feature-writing game" has shown to be practicable.

Naturally, not all pictures used are of an author's taking.

Sometimes, as in the case of the story on Norwegian travels, one can borrow films, and post these to the photographer, to be printed off as though they were one's own. Credit should then be given the owner:

PHOTOS BY HOWARD FABING,

otherwise the insinuation lies that the author took the pictures himself.

Sometimes those giving one the data for the story have no longer the film, nor plate, but just one picture of the certain *something* one does want a copy of to illustrate his "story."

When King Peter of Serbia, pathetic foot-ball of Fate, died, on the Continent, not long since, the simple Serb who had worked in the Royal Palace at Belgrade, and who gave most interesting details of the Macbethan tragedy seating Peter on the throne, might have just one picture of the monarch, and with this he would not part at any price.

One *did* want to reproduce that picture, and so resorted—if he knew the way—to simple methods:

The enterprising correspondent would leave with his informant a check for many times the value of the picture, to satisfy this man that it would not come to any harm while in his hands. If it should, that instant the wholly disproportionate check could be cashed.

The check left with the picture-owner, one took the photograph to any studio able to do "copying," or "recopying," it is often called. There that photo of the King was photographed, very much as the King had been photographed at the start. A negative resulted, and from that negative, a million prints and more could be made, as desired.

The original photo was then returned to its owner; the check, left as security with him, was destroyed.

Under such an arrangement one can usually secure the loan of almost anything of which one wishes a picture, and which one's own camera-equipment is unable to take.

Some men illustrate their work with sketches of one sort or another,—actual sketches, or grotesques.

In syndicate work, this is a tedious task, and hardly to be advised any except those who know absolutely that their sketches will command a fancy price.

After the initial set of sketches has been made, there must be a duplicate set for each article to be issued. Another duplicate must be prepared whenever, with a returned MSS., a picture in the series is marred, soiled, lost, or otherwise kept from immediate use.

Editors pay no more for articles illustrated with the sketches than they do for those employing photos. Many of them actually refuse sketch material by way of illustration.

For anyone but the *arrived* writer, or the acknowledged genius at *selling* his sketches, to employ drawings with his syndicated material would appear to some of us decidedly ill-advised.

Prints, received from the photographer, are sorted, that there may be one of each, of a given set, for each client. The most interesting picture of a set is placed on the top. Other pictures are placed below, with subjects varying as far as possible, to sustain the interest.

As concerns the pictures, then, there remains little else to say.

Manuscript, photographs, leaving the hands of the actual author—the author-photographer, where possibly may be—for such personal editor as that author may employ to give final touches to the budget—there remain but the matters of finding new markets, aside from existing orders, and keeping books on one's MSS. until they have been paid for and the printed copy has been put away in the bu'ky scrap-books which all writers come to keep as permanent files of their work.

TRAMP, PUGILIST, NOVELIST

(Continued from page 8)

until it approaches the degree of perfection he desires to achieve. And after that he takes it to some critic for brutally frank criticism. Inevitably he profits thereby.

"A man is a fool not to consider the opinions of others with respect to his writing," he says.

Tully believes that a man can create anywhere, regardless of his surroundings. Men who can write only in a certain environment and under certain conditions almost disgust him. "If there is a sincere desire to create; if there is anything to create; it can be accomplished anywhere, at any time," he asserts.

To-day Jim Tully is a widely read man. His search after knowledge has carried

him into the realms of philosophy and metaphysics, but he has been singularly unaffected by the trips. "I refuse to clutter up my brain anymore with such rot," he declares. "If there is anything to be learned along those lines I want to get first-hand knowledge." Spencer's "First Principles" is one of his favorites, however.

Maxim Gorky and Jack London, he says, have had the greatest influence on him. He prefers Gorky somewhat more than he does London. "I want some day," he observed recently, "to write a tramp story that will make Maxim Gorky lose sleep." And what Jim Tully wants he generally gets. Consequently, Mr. Gorky seems destined to lose a little sleep.

Tully's advice to writers can be expressed in few words. "If you want to write, write, but write only about the things you know. Keep at it. There is nothing that cannot be accomplished by perseverance."

Characteristic Tully philosophy—and it did the work for him.

Tully declares that he has no sermon to preach; that he writes because he feels that he must express himself. He believes that were it not for the intellectual women, all literature in America would be dammed. He feels that to become an artist with words is the highest calling known to mankind. He knows that many a lesson in life can be learned in the prize ring or anywhere else.

But there is one bit of Tully philosophy which is forever in his mind. It is the result of years of battling against terrific odds. Here it is:

"Anything worth having is worth eating your heart out for."

And nothing better exemplifies this observation than Tully himself.

* * * * *

Romancers might assume that Tully should have married the beautiful library girl. That would have happened had Jim Tully been a character in fiction. But Jim Tully is real—as real as the terrible fate which overcame the beautiful library girl.

She was killed in France, while serving as a Red Cross nurse—aiding the wounded as she aided Jim Tully over the rocky road that leads to Olympian heights of Literature.

NEXT MONTH

"A Few Secrets for the Syndicate Writer." An interview with
O. O. McIntyre.

THE VALUE OF PRACTICE

Or as June Mathis says to Embryo Scenarists:
"Don't Be Half-Baked."

IF you would write—don't be half-baked." That's June Mathis' advice to young and ambitious scenario writers.

"Be sufficiently prepared so that you understand story logic," explained Miss Mathis. "Many amateurs get very clever single ideas, but they are unable to fabricate other incidents to back them up. A plot is a mosaic of many things. A clever original idea may be the central point that sells a plot—but unless the plot as a whole is fundamentally correct from a dramatic standpoint it will not sell."

When June Mathis urges preparation she knows what she's talking about. She prepared for two years before she tried to sell a story. She was a girl who had a reputation as an actress. She had played ingenues and leads with such stage successes as "The Vinegar Buyer" with Ezra Kendall, "Brewster's Millions," and with Julian Eltinge in "The Fascinating Widow."

Then she decided to write and now she is one of the best-paid and most successful scenario writers.

But June Mathis has never written a half-baked scenario.

Her debut as a motion picture writer was

vastly different from that of the average person who gets a story idea, spends half an hour writing it—ships it off to a motion picture company—and in two weeks receives the story back plus a nicely-worded rejection slip.

Stories thus written—and they make up 99 out of every one hundred received at the average studio, are truly "half-baked," because the writer is not trained in dramatic essentials; he knows nothing of motion picture procedure, he is not even familiar with the great literary classics which form the background for all truly successful writings. In many cases your "half-baked" scenario writer is not a sufficiently thorough

student of pictures as they are shown in the theatres to be aware of the changing fashions of cinema.

As an actress June Mathis was once asked to write an article for the paper of a town in which she was playing with Eltinge in "The Fascinating Widow."

It was a good article.

"Why don't you write?" said the editor. "You have splendid ideas."

The seed stuck and sprouted.

Success as a writer meant a



Courtesy Paramount Pictures.

June Mathis, adaptor of "The Four Horsemen of the Apocalypse" and "Blood and Sand," and Ouida Bergere (Mrs. George Fitzmaurice) seem here to be indulging in a friendly argument as to which of them shall have the privilege of adapting the volume in their hands.

cessation of the ten years of tiresome one-night stands, of moving from place to place; it meant a home for Miss Mathis and her mother.

"But I was an actress and knew nothing at all about writing as a profession," Miss Mathis relates. "I knew acting—but putting acting in words, that was a different matter. Who was I to start right out, immediately to emulate professional authors who had been studying their job for years."

And so Miss Mathis did something all young writers could well emulate—but they never do! For two years she did nothing but study writing. She read everything Shakespeare ever wrote. She read drama from the early Miracle plays to Oscar Wilde and Augustus Thomas. She read Poe, de Maupassant, Dickens, Thackeray, Balzac, every writer who possessed a point of style that might be valuable. She wrote thirty stories, and rewrote them so that each had two or three different beginnings and two or three different endings. She'll take a story and chop it up and twist it around and play with it—and then put it back in her trunk and start on another idea.

She didn't make the mistake of submitting a "half-baked" scenario. She never tried to sell herself as a writer until at the end of two years she *knew* that she knew the fundamentals, the basic principles of the art she was entering.

At the end of that time she wrote a scenario around the play of a well-known playwright.

After several days Director Edwin Carews phoned the playwright.

"I don't want your play," he said, "but I would like to talk with the young woman who wrote that scenario. It shows cleverness and a knowledge of dramatic requirements."

And in one little phone call—and a two years' wait June Mathis achieved her goal. And all because two years didn't seem too long as a training period for a profession which above all others requires both wide and definite knowledge.

She became scenario editor for Metro, wrote there for several years, and then sprang into instant fame with "The Four Horsemen." Now she is with Famous Players-Lasky where she has just completed the adaptation of "Blood and Sand," another great story by Vicente Blasco Ibañez. "Blood and Sand," with Rudolph Valentino as star and Fred Niblo directing,

promises to be one of the most colorful pictures of the year, carrying still further the fame and fortune of the young woman who had sense and patience enough to wait.

"I don't wish to set myself up as a supreme example," says Miss Mathis, "but I do think that ninety-nine out of one hundred would-be scenario writers would save themselves disappointments if they'd take a long period of practice before attempting to sell a story. At the end of two years you either know that you have writing ability—or that it's all hopeless."

THIS THING CALLED CENSORSHIP

By Smith C. McGregor.

IT is not new, this thing called censorship. Ever since the invention of motion pictures there have been efforts to impose official control on this medium of expression, and the present agitation for a board of Federal censors is but a logical development of a propaganda that has been carried on for years. In fact, some cities and a few states have censored the photographs shown in their territory for a number of years, the state of Pennsylvania being an example.

Many people of influence honestly believe that censorship is the only way to better the motion picture industry. They have listened to the arguments of those who might profit by the censorship system until their own common sense has been warped and turned aside. Of course, any fair-minded person will admit that some productions deserve to be censored and otherwise controlled. But shall we deliberately sacrifice the majority, and the good they are doing, in order that a small minority may also be destroyed?

Censorship promises much. We are told that it will elevate the moral standards of the motion picture and otherwise benefit all who come in contact with it. That is certainly a noble aim, one in which every writer is interested, and which deserves their unflinching support—if censorship can really do the things claimed for it.

But can it? Why is it that the years of control in Pennsylvania and other states where it is in use cannot show a single instance of these promises becoming realities? It is because censorship and the principles it represents are directly opposed to the best interests of the masses.

SLASHES AND PUFFS

By La Touche Hancock.

A little bit of instruction, a little bit of advice, a little bit of amusement, and a little stroll in the Garden of Memory, where bloom the flowers of experience, bitter and sweet—where the saddest words are not "Good Bye," but "Do You Remember?"

IT is as well to be acquainted with the "tricks of the trade"—both those of writers and editors. The tricks of writers are few, and futile—futile because they are easy to discover. Pinning together two or three sheets of a MS., the insertion of a hair, or drawing a line about the edges of the paper, and so on—these little traps are all known to editors, and laughed at. Editorial tricks, however, are more intricate, and not so easy to spy out.

No one would of course accuse any *deus ex machina* of deliberate prevarication, or deception, but there are such things as "business lies" in every profession, and under certain circumstances and conditions they may be permissible. The honest truth is not meant then to cause a heartbreak

I have said that I wrote to the editor, but I would not advise such a course except under exceptional circumstances. The less you bother an editor, so much the better for you. An editor is an extremely busy man, and does not want a note accompanying a MS. Your note has to be filed, and his files are quite full enough without an accompanying unnecessary letter, in which you not only say that you are sending him a contribution, but generally fall into the fatal error of adding that some professor, or enthusiastic friend, says it is excellent! That is a terrible mistake to make—nay, more, it is an insult to the intelligence of the editor. He—and he alone—is "the doctor," and he certainly doesn't want you to tell him that you have called in other critics before submitting your work to him.

Send your MS. with a self-addressed, stamped envelope, and let your work stand on its merits. Letters of introduction are of no earthly good. The editor wants your work, wants to know what you can do. Your personality may be charming, and he may fall in love with you, if you are a woman, but he knows that, should his temporary affection take on the hue of favoritism, his position would very soon be vacant. So, take my advice—don't write unnecessary letters to editors—don't bother editors. If you do, they won't bother about you very long.

* * * * *

And, by the way, always sign your name to your MSS. You may think this advice is unnecessary, but, were you to know the amount of MSS. sent in to every editor, to which the author's names are not signed, you would be surprised.

* * * * *

Another, rather recent, editorial trick—it most probably emanated from the business office—is to put you in a quandary as to the check, which is owing to you. The editorial office will be in, say New York, while the business office is in Illinois. The editor will ask you to refer your query to

night, it had been a long time. I sat down and employed my leisure by writing some verses. An hour passed, when I sent my name in once again. This time I was admitted. The next day I sent this same editor the verses I had written. He promptly accepted them, and sent me a check. I wrote my thanks to him, and added that I was glad he had accepted my contribution, as I had written the verses, while awaiting his pleasure. He had, unknowingly paid for what would otherwise have been to me lost time!

the business office—the latter will ignore your request for a remittance—and, as the expense of a journey to Illinois would more than swallow up the amount due you—well, there you are, or rather, where are you?

* * * *

I mentioned the office boy above. In these days he has nearly disappeared, his place being taken generally by a bobbed hoyden, and I rather expect, to make a paraphrase, "the flapper of the species is more deadly than the boy." In the old days to get by this infantile Cerberus was rather a difficult task. A little brief authority inflated him unduly.

Once on a time I gave one of these spring-tide saplings a lesson, which he may not have forgotten even now. I received a letter from the editor of the *N. Y. Times*—the late C. R. Miller—saying he wished to see me on the morrow at 11 a. m. I went to the *Times* office, where I had often been before. The office boy enquired what my name might be, though he knew perfectly well what it was. I smiled, and gave it. My business? I replied, "Take my name in, and never mind about the business part of it." The urchin declined to do this, so I sat down. I was not going to fit the wit of a bit of a chit, and that was the long and the short of it. Five minutes later the hobb'edehoy approached me with, "You'd better tell me your business so that I can take your name in." This time, to his consternation, I laughed outright. "Look here, my lad," I explained, "your editor wrote to me yesterday that he wished to see me at 11 a. m. to-day. He didn't state what his business with me might be. Now, you go and ask him what his business with me is—come back, and tell me, and I'll tell you what—" But the over-important elf vanished before I could complete my sentence!

* * * *

And, lastly,—I don't want to expose editors too much, for I really love them all, both great and small—there is another editorial delinquency—that of not paying enough for MSS. even when by doing so they are not exceeding their appropriation.

Many years ago an editor informed me that he would accept a story I had written, and would give me \$75.00 for it. I acquiesced at once, but qualified my acquiescence thusly:—"I never quarrel with editors about money. If you think \$75.00 is enough, I will take it, though I think the

story is worth quite \$100.00. Now, one moment, please. I have been an editor myself on three occasions, and I am absolutely certain that all editors go below. If your conscience is quite easy about giving me \$75.00 for my story, you will go to Hades only, but, if you have the slightest doubt in your mind as to whether you are treating me fairly or unfairly, then you will go to Hecklebirnie, which is six miles beyond Hades, and twice as hot." My speech so worked on the superstitions of that editor, that he decided to compromise, and forthwith made my check. \$85.00! But, of course, you have to be on the spot to work wonders such as this!

* * * *

There is no moral to the above perfectly true story—in fact, it may be thought to be rather un-moral—but, taking it as an exception, make it a rule never to haggle about the price of your work, when you are beginning to write. Take what is given you, and be thankful you have had an acceptance. If you ever get a name—well, that's another story—and the other story will probably bring you in twice as much as your first acceptance did.

It is always possible for a novelist to have the last word in any controversy. When Jackson Gregory, the well-known California novelist, author of "Judith of Blue Lake Ranch," "Man to Man," "Desert Valley," "Ladyfingers," and "The Bells of San Juan," was accused of nature-faking by a California senator who is also an authority on ground-squirrels, Gregory took his revenge in a peculiarly satisfying way. He named a chipmunk in his next book, "The Senator."

DO YOU WRITE FOR A DEFINITE MARKET?

If not here are some suggestions that may aid you in increasing your percentage of sales.

By F. Rupert Crew.

SCARCELY a day now passes which fails to bring me at least one letter from a young writer appealing for advice. Nearly always I am asked these two questions: "How can I improve my manuscript? Where shall I send it?"

I read most of the manuscripts I receive, and return them to their writers with nearly always the same advice. I complain that this story or that article has been written with no market in view. That is its chief fault. I then go on to explain—if it has any merit—that the material in it, if handled on the lines I indicate, would be suitable to the requirements of a certain journal or magazine, which I suggest.

More often than not, I receive letters in reply. Usually their writers are at once grateful and gently hurt. Tactfully I am reminded that the writer has no desire to "write down" to "that sort" of magazine or journal. I am then informed that the writer will certainly alter the story or article on the lines I indicated, and then will have a shot at one of the "better" markets first. I am told that there exist such magazines and journals as "Munsey's" or "The Saturday Evening Post." In other words I am politely told that my advice, so far as the marketing of the literary material goes, is no use. However, usually some time after the writer reminds me that he or she has had "no luck" with the contributions upon which I advised.

Many a young writer makes a very bad and foolish mistake in despising the cheap market. His desire is merely idiotic to supply the best markets with work which he cannot turn out at present, work which, as a rule, can only be achieved by few, and then after much practice. I know quite a number of young writers who will make good some day, if they will only condescend to work upon the right lines now. Several young people with whom I am acquainted have been writing for many years without getting a single line published. Why?

Simply because they have never troubled themselves sufficiently to write either the stuff which is really wanted, or to find out the journals—of admittedly the cheaper type—which would welcome their more or less immature stuff. These young writers have a truly amazing contempt for the modest markets, and in consequence they rob themselves of that little success which would greatly encourage them, and many a dollar which would pay for paper, postage and typing.

At the outset of a literary career, this idea should be squashed. A young writer cannot afford to ignore any market which pays at all—at least, in his very early days. And now, whenever a young author comes to me for advice, I say, go to the bookstall and buy up as many "cheap" papers and magazines as you can. Then go home and read and study them. Find out what is *really* wanted in the way of stories, articles, and serials. If you study these journals carefully, you will very soon discover that even the cheapest of the cheap requires material that needs some getting over.

Most great writers have been known to start at the bottom of the ladder. The famous P. G. Woodhouse, was, I believe, penniless until he came to America. For a long while he was only too glad to pick up a dollar here and a dollar there. I know personally a very young man who is making four thousand dollars a year by writing for the "cheap jacks." All his work is commissioned. He has a private office, employs a secretary and a typist. His weekly output averages thirty thousand words per week. Yet only the other day he laughingly assured me that he does not work hard! So, take my friend as an example. If you want to make the literary life your whole-time profession, or a profitable hobby, you cannot afford to shake your head at modest markets and remuneration. To my mind, it is sheer folly for any young writer to aim blindly at the magazines or

daily newspapers, unless he has achieved some little success with lesser lights. Further, you will find it so much more encouraging to get a few successes now, than to work for say, the next two or three years, seeing nothing but rejection slips in return for your efforts. You may possess the finest imagination in the world, a very vivid pen, indeed you may be able to write the most wonderful stories and articles—to your mind: but if you lack the commercial instinct, the knowledge of what editors really want, you may work forever, perhaps, without achieving any “printed” or “paid for” luck whatever.

It is surprising to me to find the large number of writers who do not possess a copy of that remarkable book, “The Writer’s Market,” or failing that, one of the numerous market-lists and press guides which are so helpful. Personally I contend that through one of these books it is possible for a writer of even mediocre ability, to more than treble his selling output. In these books there may be found hundreds of undreamt of markets, listed with their requirements.

Nowadays, I scarcely ever write a story or article without a definite market in view. I make it my business to find out what an editor requires; then I proceed to write up my copy in the most acceptable way to him. Result? My rejection slips are few and far between; my friends regard me as a genius—knowing in reality what a bad writer I am!

Another tip! Don’t, if you are a young and inexperienced writer, despise modest remuneration. Until your work has fully matured you cannot expect to receive princely pay. You will be foolish in your early days, if you turn your nose up at three or four dollars for a short story, or one or two for an article. I can tell you that there are many quite established writers taking fees of this size every day in the week. And though, perhaps, they ought to b’ush, there is no need for you so doing.

There are some golden rules for young authors. One of them is to cultivate a commercial imagination. Another is to write of the right things in the right way for the right market. Learn that tongue twister!

WHY IS A PLOT?

(Continued from page 10)

European and other foreign markets. Europe has never ceased to “eat them up,” as they say in the trade.

Fifteen years ago, I saw one of Vitagraph’s wildest Wild West hold-up in a little cinema theater in Rome. In Vienna and Berlin I saw this year some films of the Wild West that were made away back many moons before the war. Tom Mix and Bill Hart among the moderns always draw an audience.

Imagine my amazement—and admiration—on learning that I had been quite taken in by one Wild West picture. It was an imitation—“made in Germany”—cow-punchers, cowgirls, prairies, desert and all!

At last, it seems, that the real vampire of the movies is in a fair way to meet a deserved end. I refer to that gold-sucking supercargo, the high-salaried star.

I remember away back in the old Ka'em days when that Company might probably be said to have started the high-salaried star market by sinking a couple of hundred thousand dollars in exploiting Alice Joyce. At this point the fair Alice seemed on the point of going over to another company. She was worth two hundred thousand dollars to Kalem. I forget the outcome of this particular case, but it was soon after this that movie actors began that time-honored custom of allowing themselves to be paid absurdly large salaries by threatening to (and more frequently doing it, go over to another concern just when the original company had spent a fortune advertising their virtues. They carried their bloated advertising values with them. Child actresses rose to a market value of as much as a hundred thousand dollars a year! Now, honest to goodness, how much were they really worth—some of them—six dollars a week or two've?

Those were the days when there was a Mutual Company who had a director named D. W. Griffith and Frank E. Woods used to do the buying of their scenarios. Cecil DeMille had not been so much as heard of in those days—I have special reference to the movies.

IN NOVEMBER

“POSSIBILITIES OFFERED BY BANK HOUSE ORGANS”
An Article full of suggestions for the writer who wants to increase his income.

THE WRITER'S FORUM

NEWS FROM OUR READERS

Conducted by John Patten.

In writing to the Forum, kindly address all letters to the Forum Editor, care THE WRITER'S DIGEST, Butler Building, Cincinnati, Ohio. And remember, the Forum wants to hear from you on any subject of interest to writers.

IT is pleasing to find several letters awaiting us as we take down our portfolio to see what has gathered since the September Forum was sent to the printer.

The first one that we pick up comes from Washington and brings us an interesting bit of information concerning a writer, to whom difficulties are but a stepping stone to worth while achievement.

"I wonder if you would be interested in a little personal note about a writer, who is slowly making herself heard? During the summer, I read in 'Grit,' a small magazine published in Williamsport, Pa., a story by E. S. P. Lipsett, about a ditch walker in the Sierra Nevadas in California. I happen to be familiar with that section of country and recognized even the trail mentioned in the story. It's a wonderful region, and was well pictured by the writer. I met Mrs. Lipsett two years ago in Auburn, a town lower down in the foot hills and where Jackson Gregory also lives.

"When I called on Mrs. L— she was working on a broken typewriter, which she had mended so ingeniously that it should be noted as indicative of the character of the individual, to make use of things at hand—the best of things. She had patched a snapped steel letter bar, with adhesive tape—had substituted a corset lace for a steel carriage spring and the old Smith-Premier actually worked until she had finished her contract. She said the machine went to pieces all at once, and there was not another to be had for love of money nearer than Sacramento. It never occurred to her to give up—it had to be made to work.

"The last time I saw her on the 'Overland,' she was using a Corona, a new one, and as a tiny spring on the ribbon feed had disappeared, she was using a fine rubber band, tied tightly in place of it. It served the purpose and saved her much valuable time. She is looking for a small type machine that won't break—and an editor who loves forest tales.

Cordially yours,
M. P."

The next one comes from far away Spokane and tells us what the members of that wide awake organization, The Scribes, are doing.

"I don't know that you will care for reports from my Scribes Club, but we feel proud of Mrs.

Leah M. Driesbach who has sold ten stories to *Snappy Stories* in five months, the first of which number was published in the July issue, 'A Question of Paternity.' Mrs. Harry Kent is successful with *Child Life* in her verse writing. Ann Roe-Anderson has a good market in *Wee Wisdom*, and Lucille Crites sells much dialect verse.

Cordially yours,
O. V. R."

Of course we welcome reports such as these and we hope to hear from The Scribes again. In the meantime we would like to know what similar organizations in other cities are doing.

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The Authors' Exchange of Washington, D. C., has introduced a new feature in its work, which will be of great usefulness to all writers. It is that of Library Research. The facilities of the Exchange are unusually good in this line, having access to what no other city in the United States can offer, and that is the records and exclusive books of the Congressional Library. They are prepared to give prompt attention to all Research work, including statistics, biography and all literary subjects within the scope of the library.

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Among the Macmillan books published last month, is a volume of tales by Lincoln Colcord, entitled: *An Instrument of the Gods, and Other Stories of the Sea*.

Mr. Colcord is at his best in these stories of ships and their masters, and of lonely islands where exiles live out their passionate or somber lives. Two of the tales contain remarkable studies of the Chinese character; some sweep rapidly to their climax, others run their course with the slow inevitability of fate. The salt air of the ocean, the rush of the typhoon, and the fragrance of tropic isles fill the stories, but their special strength lies in their portrayal of the men who sail the seas.

There are salt-water ballads and chan-

teys, too, scattered through the book, for those who love the songs of the sailor.

An instrument of the Gods, is the story that was chosen by Edward J. O'Brien, in his *Best Short Stories* for 1921. A brief account of Mr. Colcord and his work appeared in our article *The Writers of the best Short Stories*, in the June issue of the WRITER'S DIGEST.

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The discussion concerned Mr. Wells and but a few fragments were caught:

Crusader, fantastic romancer, powerful electric starter for intercontinental mind motors, born story-teller, inexhaustible playmate, believer in fairies, articulate man of the people, artist, reformer, inventor, propagandist, pamphleteer,—who else is at once the subject of such admiration and such criticism?

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Edgar Boutwell, whose first volume of verse, *The Zone of Quiet*, has recently been published by The Four Seas Company, is now on the editorial staff of the New Orleans *Times-Picayune*.

* * * * *

The first radio broadcasting of free verse in this country was given at 9:30 P. M., on September 8, when Amy Lowell read eight of her most popular poems into the broadcaster of the American Radio and Research Corporation, Medford Hillside, Mass., better known to radio fans as "*Amrad WGI*." Her program included: *Lilacs, To Winky, The Garden by Moonlight, Song for a Viola d'Amore, The Letter, Night Clouds, Merchandise, Before the Storm*.

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Miss Willa Cather has the honor of being the only woman included in the group of five Americans "who have appeared above the literary horizon in the last ten years," as chosen by some fifty leading American critics in response to a question put by the *Literary Digest*. This is of particular interest in connection with Heywood Brown's recently published opinion: "If anybody has written a better American Novel than '*My Antonia*', we do not know it." Miss Cather wrote *My Antonia* in 1918, it was published by Houghton Mifflin Company the same year, and is now in its Seventh Edition.

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Booth Tarkington has been made president of the American P. E. N. club, which

has recently been organized in this country after the manner of the original one in England. This is the third centre. The second one is in France with Anatole France as its president and it is hoped that in time every country will have a P. E. N. club to welcome visiting authors and make their sojourn pleasant by introducing them informally to their confrères. The American P. E. N. club was established last spring and held its first gathering at the Coffee House Club on West 45th St., New York City. Its numbers among its members the most distinguished authors and editors of America.

* * * * *

Tom Masson, the former managing editor of *Life*, who has perhaps written and read more jokes during his twenty-five years of association with that magazine than anyone else in America, has decided that someone ought to compile a list of the twelve greatest jokes to rank with similar lists of America's twelve greatest women, twelve greatest men, greatest short stories, most popular movie stars, etc., which are constantly being compiled for the public's information. Mr. Masson undertook to make the selection and chose what he considered the twelve greatest jokes extant. To verify his judgment, he incorporated them in an address before a large gathering of people. The results confirmed him in his selection. Mr. Masson intends to publish this list of immortal jokes shortly but he does not state whether they are included in his new book, *Listen to These*, which Doubleday, Page & Company will publish this fall.

The conjectures as to where William Sidney Porter found his pen name, O. Henry, have at last been set at rest by George MacAdams, the only man who ever interviewed the reserved story writer. In the *New York Times*, Mr. MacAdams tells how he happened to meet O. Henry. Publicity of any kind was abhorrent to Porter. It was not until he had been a prominent short-story writer for years that his real name leaked out and it was only after long continued importunity from his editors that O. Henry permitted the publication of his photograph. During the last year of his life, Porter promised Peyton Steger, of Doubleday, Page & Company, who had become his bookkeeper, banker and general financial adviser, that he would be interviewed, but for six weeks thereafter he

eluded the interviewer. Mr. MacAdams finally trapped him in his apartment and O. Henry submitted to the ordeal with whimsical despair. Among other things he told Mr. MacAdams how he happened to choose the name, O. Henry.

"It was during these New Orleans days that I adopted my pen name. I said to a friend: 'I am going to send out some stuff. I don't know if it amounts to much, so I want to get a literary alias. Help me pick a good one.' He suggested that we get a newspaper and pick a name from the first list of notables that we found in it. In the society columns we found the account of a

fashionable ball. 'Here we have our notables,' said he. We looked down the list and my eye lighted on the name Henry. 'That'll do for a last name,' said I. 'Now for a first name. I want something short. None of your three-syllable names for me.' 'Why don't you use a plain initial, then?' asked my friend. 'Good,' said I; 'O is about the easiest letter written, and O it is.'

"A newspaper once wrote and asked me what O stands for. I replied, 'O stands for Olivier, the French for Oliver.' And several of my stories accordingly appeared in that paper under the name of Olivier Henry."

SANCTUM TALKS

A series of articles on Short Story Writing.

By James Knapp Reeve.

Founder and Former Editor of *The Editor Magazine*.

"READING MAKETH THE FULL MAN"

READING, and careful study, are prerequisites for the writer who would attain success. Biography apparently has little relation to fiction writing, but the study of biography will be found invaluable as a direct aid in character drawing.

An excellent volume for the fiction writer to have upon his desk is Russett's "Characteristics," where many inimitable brief pen-portraits may be found and studied to advantage. But I have in mind just now the "Repertory of the *Comedie Humaine*"—a work crowned by the French Academy.

Here is given, in alphabetical sequence, the names of all the characters forming this Balzacian society, together with the salient points in their lives. All readers of Balzac know that in his monumental work referred to above, the great Frenchman used many of his characters again and again, having them reappear in one work after another, and in their relations with each other creating a miniature society. A case in point as cited by the translator, is Rastignac, "who comes as near being the hero of the *Comedie* as any other single character. He makes his first appearance in *Père Goriot* as a student of law; then appearing and disappearing fitfully in a score of the principal novels, finally he is made a minister and peer of France."

In the "Repertory" his entire career is traced and arranged in temporal sequence, so that if we read the three pages devoted to him it is difficult to disabuse our mind of the impression that we are reading the biography of a man who actually lived; who was "born at Rastignac near Ruffec in 1797; came to Paris in 1819 to study law; lived on the third floor of the Vauquer lodging-house; rue Neuve-Saint-Genève; had association with Jacques Collin; was the lover of Madame de Nucingen—daughter of *Père Goriot*—and lived with his mistress on rue d'Artois in pretty apartments rented and furnished by the father of his mistress." And so we follow him through every step of his life, his ambitions, his successes, his loves, and to his final success as a peer of France, with an income of 300,000 francs.

All this is a thread running through not less than a dozen volumes that help make up the *Comedia*. Nowhere are the characters of fiction made more real than in Balzac's work. And it is this fact which proves my statement above regarding the intimate relation between biography and fictional writing. By all means, get this "Repertory" and study it as a means toward good character-building in your fictional work.

The Writer's Digest

A Monthly Journal on Writing Photoplays,
Short Stories, Poems, Popular Songs, Etc.

I. P. GARLOUGH Editor

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The price of practically every manuscript is based upon the number of words contained therein. And yet it seems that a great many writers fail to count the words that they have written, and more especially to note the number, even though they do make a count, on the face of the manuscript.

In any discussion on the preparation of manuscripts, you will find that writers are advised to note the number

Count the Words. of words in the upper right-hand corner of the first page of the manuscript. This is

not a rule involving the rejection of a script, but merely a courtesy that should be accorded the editorial reader.

The editor of a prominent trade journal has written just recently mentioning the failure of many writers to observe the aforementioned courtesy. He goes on to say that often a manuscript reaches the editorial desk at a time when it must be rushed to press, giving no one an opportunity to count the words. Although the failure to count the words did not hinder acceptance, it did react upon the writer himself, because naturally payment is de-

ferred until the printer has finished with the manuscript, and this in many instances may mean a delay of several weeks.

It always pays to be courteous, and the selling of one's manuscripts to the modern editor permits of no variation of that rule.

PURITY IN AMERICAN LITERATURE

Too often the ambitious young author, seeking to develop an individual style in his writing attempts to secure it by means of that powerful but none the less plebeian vehicle of expression—American slang. To put slang into the mouths of ones fictitious characters is forgivable for if every character in a work of fiction were a polished aristocrat the story would be a failure simply through lack of contrast. But to descend to the language of the streets in an expository or argumentative piece of work marks the author as one ignorant of the usages of good English.

We already have too many exponents and supporters of slang. One writer even goes so far as to assert that our present day slang, which in itself would make a small dictionary, is the embryo of a language distinctly American. Obviously we are to be pitied as a race if such is the case. Granted that slang is forceful and can be made to "pack a powerful punch," is punch the chief aim and end of fiction? According to a great number of our best sellers it is. But it must be borne in mind that among our modern authors, the creators of these best sellers, there are few whose names or works will be known to succeeding generations.

Our greatest need at this time is purity in Literature—purity not only of expression but of substance. The times demand it and in the near future the reading public will demand it. And undoubtedly a pure and elevated tone of literature would do much to diminish the licentiousness of speech and conduct which to-day threaten to become the scourge of the universe. Ruskin said that every Englishman had reason to thank God for the purity of Scott. America is just now in need of a Scott or a Macauley to lead the way with a species of literature worthy to be handed down to our descendants with our hearty approbation.—R. F. R.

HOW TO BE A PRESS AGENT

*A Series of Articles Dealing With this New Branch of the
Newswriter's Profession.*

By Harry V. Martin.

WOMEN AS PRESS AGENTS

WOMEN are remarkably successful as press-agents; but the surprising thing is that comparatively few of them take up this work. That is strange, in view of the large number of women employed as newspaper reporters.

The sight of a pretty girl bringing a story into a parched newspaper local room on a torrid summer's night, Mr. Belasco, is like that shower and rainbow scene you would like to put into your perfect play!

My idea of a successful way to put over publicity, is to have a good man or homely woman write it and then give the stuff to a movie vampire. But she must be a denatured sort of vamp. When she walks up to the city editor or the dramatic editor, she must not pull any of that wild woman bunk. All necessary is for her to let him see her; then she is to do a quick fade-out. In that manner a vamp can fool the slickest editor—but if he suspects, for a moment, that she is trying to Theda Bara him, it's the wastebasket for that particular yarn!

Until recently, the ladies who did try publicity, mainly confined their efforts to the theatrical field. Perhaps the two most successful were Nellie Revell and May Dowling. Miss Revell remained in New York City most of the time, while Miss Dowling was the first woman advance agent. Miss Revell has been in a New York hospital three years, where she has undergone many operations for the relief of spinal trouble. Notwithstanding agonies that would make any brave man quit fighting, she goes on living and writing, with an improvised desk strapped on her knee. Miss Dowling, still young, travels from city to city, heralding the best shows.

The woman press-agent, experience teaches, need not be a beauty, but must have personality, if she is to come in direct contact with city desks. If she hasn't it, she had better remain at her office and write the copy, leaving it to one possessing personality to get the matter across.

After all, publicity is merely a problem in salesmanship. Why is it that some persons, timidly asking for a few lines of space, get nothing, and others, boldly demanding more than their share, get by on their nerve and receive more than they are entitled to?

In our city one press-agent sent around his pretty wife with a story. She went away beyond the limit, after the city editor promised to use the story, when she said: "Will you put it on the front page, please?"

The city editor was astonished. "I can't promise to put it on the first page," he replied, "because I don't make up the paper. But I'll do the best I can."

He knew that this girl had no knowledge whatever of the newspaper business. Her ignorance saved her from a good "calling down." Incidentally, the story was printed on page 2, with the telegraph news and accorded a prominent position.

Before we leave this subject of personality, so important to the press-agent, remember that there are "noisy" and "quiet" personalities, and one is just as forceful as the other. How often have we heard some clever chap get up at a meeting and explain his views, to the accompaniment of cheers and then seen the crowd demand that some other fellow who hasn't heretofore had a word to say, should rise and tell the crowd what *he* thinks, too!

There are two big tricks in the publicity game. The first is knowing how to sell your stuff—the second, when to sell it. The quiet individual who knows when the paper has plenty of space and brings his stories around on those occasions, will beat the noisy one who doesn't know it, every time!

Women usually are more careful than men regarding details, and this question of space is a most important detail, I can assure you. In other chapters, I shall dwell at greater length on the space subject, for

I intend to hammer it home to you, whenever I get the chance.

One of the reasons why more newspaper-women are not doing professional publicity, is that the average woman of affairs belongs to a greater number of organizations than does the average man. Right there she hits her purse a figurative wallop! Each of her clubs appoints her as its press representative, and it is her solemn duty to see that the newspapers are acquainted with happenings in that organization. Is she paid for her work? She is not!

The lesson of this is, ladies and gentlemen:

Join as few organizations as possible, if you intend going in for publicity. Tell your newspaper companions to do likewise and pass the advice on to your friends who are confining their entire attention to publicity work. Either that, or don't work for nothing.

The doctor whose wife belongs to your club, charges you for treatment, doesn't he? So does the lawyer. Why shouldn't the press-agent be paid?

Wherever you go, you will find that members of other professions look pityingly upon newspaper folk, because of the poor salaries paid journalists. But if the newspaper people woke up and became just as mercenary as members of other professions—what an awful howl would be raised!

Without newspapermen and press-agents working hand in hand, few men could achieve fame to-day. If you have read Irvin S. Cobb's story, "Thunders of Silence," you can fancy what would happen to almost any statesman, were every newspaper to boycott him by barring his name from its columns. In Mr. Cobb's story, this is what happened to a United States Senator who tried to obstruct Uncle Sam's war policy. By maintaining strict silence concerning this statesman, the papers doomed him to oblivion.

"What good is a peace conference?" demanded a veteran newspaper editor. Nothing is ever accomplished by these parleys—now is it?"

I had to admit that he was right. "Well," he went on, "the quickest and surest way to bring about everlasting peace among nations, is to call into conference the owners of every big newspaper in the world. If the newspapers, which are the most potent force in creation, oppose war, how in the name of common sense can any body

of statesmen, in these days of democratic government, get together and pull off a fight!"

By doing publicity and newspaper work, women may have a large part in the task of molding the business and social affairs of the nation as well as their home town. This statement will be challenged by certain persons, who will say that publicity, being confined to the news-columns, cannot mold public opinion and therefore plays no part in regulating human conduct.

They are wrong! The editorial writer of the present is making no distinction between publicity matter and "straight" news, when he chooses subjects to comment upon. As a result, publicity stories are appearing right along in editorial columns, as "second-day stuff." Handled editorially, a piece of publicity has a regular "Dempsey punch."

Ladies: inasmuch as most of this is directed to you, it will be well if you refrain from writing pretty, scented notes to the editorial writer, requesting him to give space to a mention of whatever undertaking you are boosting. Better write a news-story in such an interesting way, that he can scarcely keep from commenting on it.

If you find my advice fails to "jell" in your own case, go ahead and do as you wish. You probably will, anyway—and, far be it from me to say that you're not right! I have found, however, that out of every ten notes written to the editorial writer, only one brings the desired result.

But—I'm not a lady. And he may be quite fond of the perfume you use!

* * * * *

Please the "Boss," but Don't Ask Him for Too Much Advice!

Every successful press-agent realizes that one of the secrets of his success lies in pleasing the man or men from whom he receives his salary. No matter what others think of your efforts, always remember that, just now, your chief object should be to win the commendation of your present employer.

Publicity directors of motion picture companies are unexcelled in this art; they write reams of stuff, in which "The Old Man," as the president of the company is termed, is prominently mentioned. Copies of every story are run off on the mimeographing machine and sent to the "Boss." His vanity is gratified and often he doesn't look to see if the stories get into the papers

—and a lot of it never sees the light of print. He takes it as a matter of course that this "bunk" has been printed. Some of it is so awful, that even the trade papers, depending as they do, upon motion picture producers' advertising for their existence, and usually publishing almost everything, haven't the heart to use it.

In his own publicity work the writer has learned that it is a wise policy to pick out one or two men and "play them up." Feature them in nearly everything you write. Of course, they must be the most prominent men, those who are most keenly appreciative of publicity and who are the logical subjects for exploitation.

This method has never failed to bring me satisfactory results as a general proposition. Just one man resented my well-meant efforts. He objected to a perfectly harmless interview, in which he was quoted without my actually seeing him. There wasn't a word in the story that did not reflect credit upon this person; the only reason he was peevisish was because he had not said it himself. Furthermore, he wanted an immediate retraction. Needless to say he didn't get it. As a publicity subject he was dropped like a hot rivet, and to his great surprise and consternation, his name appeared no more in the news pertaining to that convention.

Don't contract the bad habit of asking the "Boss" how to do things. That is what you are being paid for. On matters of policy, which are of vital importance, it is well to get his opinion. In this case, ask him who is to be "played up"; how he wishes the story handled, and other necessary questions. Don't tell him how you are going to do it; let the exact process of putting over the stuff forever remain a mystery to him. Just so it gets over, you are all right. If you make it appear simple to him, he may belittle your prowess and eventually call in somebody else to take your position, at a smaller salary.

It is this same air of mystery that makes so many publicity directors seem invaluable to their organizations. Make your work a mystery, without an obvious effort to be mysterious. It will be worth your while to do it.

The publicity director who is afraid to take a chance; who runs to the "Boss" for advice on the smallest matters, and is afraid to trust his own judgment, seldom lasts long at a job. Any employer would

rather have an employee make a mistake than be afraid to act for fear of making one.

A press-agent who is a very close friend of mine, once had the misfortune to work for two partners. When the publicity man would go to one partner he would be told to do something in a way entirely opposite from the instruction given by the other partner. Consequently, the poor press-agent was always "up in the air." When he would go to one employer and tell him how "Bill" wanted a story handled, he would be informed that "Bill is crazy. You do it like I say." And "Jim," the other partner, would be described in equally scathing language by "Bill."

Finally, the press-agent got so tired of the petty controversy, that he would go right ahead with his work, without asking either of his employers. The funny part of it is that they thought more of him for it, for they realized that his judgment was far better than theirs.

* * * * *

Don't Hurt Anyone's Feelings—Never Get "Fresh."

Very few men and women have a sense of humor, unless the joke is on someone else.

Now, here's a warning: put the soft pedal on funny stuff that concerns individuals for whom you work!

Have you noticed the form taken by the anecdotes in the *Saturday Evening Post*, *Youth's Companion* and other publications? Most of them begin in this fashion: "Speaking of the tendency of some women to overdress, Chauncey M. Depew tells the following story:"

Notice how careful the magazine editor is to keep prominent men and women from being made "the goats" of these stories? It is all right, if you know that the individual will stand for it; you'd be surprised to learn how many human crabs there are on this globe.

Sometimes, even those who have stood for other and worse stories in the past will rebel and raise what rhymes with it over a later effort of yours—so, watch out!

This advice is peculiarly applicable to publicity men who get out house-organs. Members of Chambers of Commerce and other business organizations seldom fall into the "play spirit" long enough to appreciate press-agent humor. The average business man assumes an air of dignity

that often is not in keeping with the articles he sells. The name "Tired Business Man," made famous by theatrical writers, is not a misnomer. Musical comedies are written to please him and the "Flappers," on the theory that if you can please them you can please most everybody. A playwright figures that, if he can make a "T. B. M." smile, he can get a screaming chorus out of the rest of humanity.

The Tired Business Man makes the world somewhat weary, too!

Stick to the anecdote style when you mention names in a house-organ. Always make the members of your organization the heroes of the stories, never the villains or victims. Jolly them, without getting sickening. Ask other members to give you the names of those who can take a joke and are fond of this sort of publicity. Verify the information by asking officers of the organization. Also, inquire carefully as to others who cannot stand "kidding" and, in classic phraseology, "Lay off of 'em!"

Always keep your feelings in check; a press-agent cannot afford to be temperamental, unless he is sure of getting all the other jobs he can take care of. Be independent, but not overimportant. Perhaps your employers are ultra-conservative—I hope, for your sake, they are not—in that event, put the brakes on your imagination. I had an experience of this kind, once, when I was in the temperamental class. I was handling publicity for a summer resort whose owners were conservative, to state it mildly. I directed my advertisements and reading notices into the path of Romance; told what mystic spells were wrought by the moon that beamed down upon our resort; of the alluring steamer rides on the restful river going to and from the place—in short, I listed love lyrics lavishly. One line in a Sunday advertisement said:

"These are romantic nights on the river, under the magic moon."

There is an upper deck on one of the steamers, which is popular for "spooning." I suppose I might have written another ad, announcing that, "1,041 hairpins were found on the upper deck of the River Empress last Monday morning, had not a sad accident prevented me from carrying out my foul purpose. The sad accident occurred when I was gently, but firmly notified that my services were no longer re-

quired, as the management had decided it needed a press-agent whose copy was of the conservative pattern. So, I "quit."

I still have a sufficient "hangover" of temperament, to maintain that romantic advertising, with a love-song in every line or two, is the proper thing for a summer resort, catering as it does to the young. I may mention—at the risk of having you yell "Meeouw!" at me—that the two principal owners of the aforementioned resort are married and past middle-age.

Outside of the "hair pin" ad—which, I reiterate, I only thought of writing and didn't actually write—I am sure the advertising was good, for *IT DREW THE CROWDS!* It was their resort, though, and they had the right to dictate the nature of the publicity they were paying for.

After that experience, I never took a job, under conservative people, when it was obvious that what they needed was publicity of the sensational or "snappy" variety. And I have turned down many jobs—some of them good ones—because I felt sure I couldn't "get along" with my prospective employers.

Yes, sir; yes, ma'am—even a press-agent can be temperamental!

HOW TO DEVELOP STYLE

(Continued from page 18)

insisted that the little girl spend her time crocheting or had tried to talk theology with the minister's wife or make the minister play whist or had suggested that the old lady go out in the hot sun to watch her swim, she would not have won such golden opinions. If she had giggled at the minister and the old lady, looked shocked when the minister's wife proposed whist, and assumed a dignified, elderly manner while pretending to swim and play "jacks" she would very probably not have been sought as a companion a second time. By adapting herself to the person she was with and the matter in hand she was herself interesting.

If you are flippant when you should be grave, stiff when you should be easy and graceful, slangy when your subject matter demands pure English or if you never give a thought to the reader for whom your story is intended, you will spoil your material, no matter how carefully you have chosen it or how correct your construction may be.

THE DIGEST'S BOOK SHELF

Where a few of the newer books will be found each month.

A GATE OF CEDAR, by Katherine Morse (MacMillan).

From the shrill trumpets of Mars to the soft, honeysuckle-scented sighings of lovers, Miss Morse runs the scale of her poems. And interspersed, we find little rhymes such as little children love to hear.

Miss Morse is charmingly versatile. In her "Gate of Cedar" this modernist in thought embodies a lilting rhythm and meter which are refreshing, particularly in this day of rough hewn verse which starts and ends nowhere. It is a book which may be picked up and opened at random. On any page will be found dainty sonnets or more sonorous verse either of which echo the mood of the reader.

The "Gate of Cedar" is a collection of poems which every one should keep close by the arm of his reading chair. Its songs sob and exult. Its meter flows smoothly. Its thoughts bring food for the mind. The "Gate of Cedar" is a welcome addition to American anthology.

ISIDOR SCHIFRIN.

THE BREAKING POINT, by Mary Roberts Rinehart (George H. Doran Co.).

Here we find Mrs. Rinehart at her best, in a story of love and mystery that holds the interest of the reader to the last line of the final page.

The author has constructed a plot, built around a very large number of characters exceptionally well. And as for characterization, this is one of the finest examples that it has been our privilege to peruse in many a day.

The story is that of Doctor "Dick" Livingston, a man for whom a wall of suggestion has shut off a forgotten past and a dead personality. The factors which lead to "the breaking point" and the revival of the past, the struggle for supremacy of two variant personalities, and the victory, are carefully and grippingly woven. Throughout the whole there is a tinge of mystery, so subtly veiled as to lead the reader eagerly on from chapter to chapter.

For setting we find a splendid picture, kindly too, of the average home in the American small town.

The Breaking Point is the kind of book that you will enjoy reading, and then will tell your friends to read. J. P.

FROM PRINTER TO PRESIDENT, by Sherman A. Cuneo (Dorrance).

This is the first "life" of our President. But it is even more than that—it is a story, a human document, by a lifelong friend and fellow-editor.

The book takes up in an intensely interesting, wholly readable way the ancestry and early days of Warren G. Harding, his youthful struggles, his success in printing, insurance, advertising and publishing. How he took hold of a decrepit newsheet, and made it one of the first small town "dailies" in his State. You read of the President's rare gift for friendship, his favorite sports, his love of good, hard work, cornet-playing in the small town band, his kindly traits and simple ways, his fondness for children and fidelity to friends, his printer's talisman and "the golden horseshoe," his entry into politics.

You will revere the President, and like him as a friend, when you have read this story from one who has always known him, in poverty, in youth—in his old home and the American capital—as a plain printer and a great President.

STUDIES IN THE CHINESE DRAMA, by Kate Buss (The Four Seas Co.).

The writer once took one of those "personally conducted" trips through Chinatown. Chuck Connors was then in his glory. His sightseeing parties through New York's Oriental quarter were an adventure. We attended a Chinese play. At least, it was pointed out to us as a presentation by Chinese actors of some drama or other, the name and purpose of which we have long since forgotten. The only impression we have retained is that of strutting and garb-

ling by heathen, which bored us immeasurably.

We regret now that Miss Buss' delightful book had not been written then. We would have appreciated more the setting, the gestures, the costumes, the music, the rows of silent Chinese who sat in rapt attention.

Miss Buss discusses with rare mastery that intriguing Oriental psychology which lies at the root of the Chinese drama. She opens before our eyes a vista of the Far Eastern mind which reflects the spiritual progress of forty centuries of civilization. In magnetic phrases we are presented with the history and development of a dramatic progress which permeates the Chinese green room and stage. Every student of the drama and arts should read this book. The illustrations are particularly to be recommended and divulge considerable research and study.

ISIDOR SCHIFRIN.

SHORT STORIES BY PRESENT-DAY AUTHORS, Edited by Raymond Wood- bury Pence (MacMillan).

A splendid collection of short stories taken from every angle, but to the student this is a most valuable hand-book because of the selection of stories to illustrate the various main points in short story technique. Mr. Pence has chosen stories of plot, stories of setting, stories of character and stories of mood, finding examples for each class and for the further variations of each class in the work of such well-known writers as Booth Tarkington, Fannie Hurst, Irvin Cobb, A. Conan Doyle, Henry Van Dyke, Octavus Roy Cohan, and others of equal merit. Following each group of stories is a bibliographical list for the benefit of the student who wants to continue his study of any one or all the types illustrated.

We heartily recommend this collection to any student of the short story. In it the reader will find both entertainment and instruction.

J. P.

A BLUEGRASS CAVALIER, by Edwin Carlile Litsey (Dorrance).

"A Story of Old Kentucky . . ." A moment's thought, the closing of an eye, and up there rises before us a fine, old-fashioned vista—of rivers and mountains and dells; beautiful women, chivalrous men, lush meadows and blooded horses;

rosy-cheeked colonels, beds of mint, plantation hands and melodies—the days and faces of "My Old Kentucky Home."

Of such is the book in hand. Blood is shed and kisses are stolen, and the author dedicates his latest novel "To all those who believe that Romance is not dead—and who love a tale of High Adventure."

THIS THING CALLED CENSORSHIP

(Continued from page 24)

Censorship is ever based on the principle of the few judging for the majority. The photoplay art is essentially intended for the masses, which accounts for its remarkable growth. But let us cast aside this question of the right of the few to decide for the multitude; let us consider the actual making of a photoplay and the effect Federal control would have on the methods that have so far given America and the world a new art.

More and more reform advocates are urging that control be imposed on the writers of screen stories, as such a course would make it unnecessary to cut expensive scenes from a finished production. Not even a reformer would expect a great artist to turn out masterpieces with only a limited number of brushes and colors, yet the writer is expected to turn dictated rules into the highest art!

Delve into the far corners of the world and seek out those things that have come down through the ages possessing the elusive something we call art, and the one great fact that stands out above all others is that the masterpieces were conceived by those who refused to set a limit for their creative powers. As a writer, your supply shop is the delicate something within you that we define as the imagination, and once you limit the heights to which it can go you have stopped its growth toward perfection.

This thing called censorship is not invincible. That great legitimate weapon of a free people, Public Opinion, has not yet been called upon to express the true will of the masses. Every literary worker has a task to do if the art of creative writing is to be secured for future generations. Think! Encourage others to do their own thinking! A nation that does its own thinking will not consent to the censoring of its favorite entertainment.

We Offer \$1000 and Royalties

For New and Better Screen Stories Acceptable for our Productions

ONE thousand dollars and perpetual royalties are offered to new screen writers by this producing organization for acceptable scenarios. This new plan opens up a new realm of possibilities to writers without a so-called reputation who discover in themselves the ability to write stories for the screen and develop screen technique.

In addition, 160 producing companies in Los Angeles alone are searching for new writers. They stand ready to pay from \$500 to \$2,000 for better stories. And yet their demands cannot be supplied.

During the past year more than \$50,000 in awards have been offered in scenario contests in an effort to discover ambitious new writers who will write the film plays of tomorrow.

New Names Will Flash

THE names of writers now undiscovered will flash as the authors of great film plays of the future.

Will you be one of these masters of this new writing art? Will you turn the power of creative imagination with which you may be endowed and the ability to express your story ideas in clear, simple language to the winning of great rewards in this new field of opportunity?

Creative imagination may be anyone's heritage.

And screen writing is different. Many famous short story writers have failed to write successful photodramas while heretofore unknown writers have won great success.

Recently a California school teacher; a New York society matron; a Pennsylvania newspaperman; an underpaid office man in Utah and many other persons discovered by this corporation in ordinary walks of life, sold their stories at handsome prices, became studio staff writers and directors, or won big sums of money in scenario contests through utilizing their natural talents for this work.

Not one was a recognized author but all possessed the desire to write and were qualified to enroll with the Department of Education of the Palmer Photoplay Corporation.

The Way is Opened

IF you possess the same creative imagination and dramatic perception that we found and so successfully developed in these people, the questionnaire test offered free in this advertisement can open up a new future to you.

We offer you the same opportunity that they had and grasped.

This novel questionnaire test has uncovered hidden photodramatists in the homes and offices of the land.

It has revealed to those who little dreamed of possessing it, imagination that has been turned to profit.

To others it has indicated that to hope to become professional scenarists would be futile.

You may try this test free by sending in the coupon below.

Rich Rewards Are Waiting

SCORES of good stories could be sold to many producers at once by the Sales Department of the Palmer Photoplay Corporation if they were available.

The Department of Education is conducted to train writers whose stories it can sell to the producers with whom we keep in daily personal touch.

In addition, it trains men and women for highly paid positions of all kinds which are open in the hundreds of producing companies.

Worth a Two-Cent Stamp No Other Cost—No Obligation

THE chance to test yourself, intensely interesting in itself, which is perhaps the first step toward these bigger opportunities, is yours if you will but send the coupon.

Your answers to the Palmer Test Questionnaire will indicate whether or not you have this power. We hold your answers in strict confidence and tell you frankly what your test shows. If you pass you will receive further information relative to the Palmer Course and Service. If you do not, you will be courteously told so.

The opportunity is yours. Your own dreams of a successful and prosperous future should tell you to grasp it now. Send the questionnaire. Know whether or not this new future is open to you.

Palmer Photoplay Corporation,
Dept. of Education, Sec. 1510,
Palmer Building,
Hollywood, Calif.

Please send me without cost or obligation on my part, your questionnaire. If I pass the test I am to receive further information about your course and service.

NAME

ADDRESS

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

All correspondence strictly confidential.

BETTER ENGLISH

This department is intended as an aid to the writer who is striving to improve his English. From month to month it will include correct synonyms—rhyming words—correct spelling—rules on correct usage, etc., etc. Communications to this department will be welcome.

THE SYNONYM

BY ROBERT C. SCHIMMEL.

DUE to its origin the English language abounds in synonymous terms. The delicate and often exquisite shades of meaning expressed by two sets of derivatives, the one from the Anglo-Saxon, the other from the Norman-French, vitalize our language in a way unknown to others. Although the Anglo-Saxon is the real basis of English, many of our words are derived from the Latin and from the French (Norman-French) which was introduced into England after the Norman Conquest of 1066. The conquerors brought with them their own language, and since these Norman-French were the ruling classes, they expressed themselves in their own tongue. But the Anglo-Saxons were a sturdy lot, and since they held tenaciously to their language also, there came, as the years rolled on, a fusion of languages. Thus there was in the speech of these united peoples two distinct sets of words for the same idea.

Synonyms are words which, while not the same in meaning as other words, mean nearly the same thing. The effective writer is able to sense this slight difference and to make use of it to give life to his manuscript. The author who charms is the author who can give voice to his thoughts without being monotonous in his expression. If he uses one word at the beginning of the sentence he takes care to see that he does not repeat that word in the same series. Of course he does not strain in order to avoid repetition. Perfect knowledge of word meaning makes this unnecessary.

"But how is the layman to come by a knowledge so important," is your question. Whenever you cannot think of the right word turn to a dictionary, *International, Standard, or Century*, or, if you are in earnest buy a book devoted to synonyms exclusively, such as March's *THE SAURUS DICTIONARY* or Soule's *DICTIONARY*

OF SYNONYMS. Ready reference tends to awaken your faculties and to give to your vocabulary new life and vigor. As you write do not be afraid to stop at every debated point and look up a word that better suits your meaning. Paucity of vocabulary is often the result of laziness on the part of the writer. He knows within common sense limits that what he says is commonplace, and yet rather than spend two or three moments studying his diction he fails because of commonplaceness. The really great authors of our language have been men who knew the depths of the rich word-mines of the English language, and, knowing the depths reached and groped and dug where others could not go,—because of lack of talent sometimes, but more often because of laziness. Success in writing, like success in any other field, often depends on the merest trifle, seemingly. Do not fret and say that synonyms are not worthy of study. An honest hour with any *Thesaurus* will wipe your doubts away. You will begin to wonder why you have used the same words over and over when there were so many (more expressive of your exact meaning) crying to be used. According to Professor Henry A. White, of Washington and Jefferson College, Synonyms may be used for these three main purposes:

1. *For variety of idea or expression.* Never use the same word twice in a sentence unless you repeat for emphasis. Never use the same word twice in adjoining sentences unless it is effective to do so. By selecting a good synonym, you may not only be more specific but you may attain interest through a varied expression.

2. *For vividness.* Here differences between synonyms arise. One word is specialized to convey a certain meaning; another word makes that meaning more picturesque; a third broadens it; and so on. Thus

Child Life-Story Contest

STORIES OF ONLY 700 TO 900 WORDS
FOR YOUNGEST READERS

First Prize, \$75.00

Third Prize, \$25.00

Second Prize, \$50.00

Fourth Prize, \$25.00

All other stories found available will be bought and paid for at our regular rates.
Manuscript not found available will be returned. Contest closes November 1, 1922.

SPECIAL ATTENTION.

WE wish to consider only one special type of stories in this contest: those actually built out of the occupations, play-times, and the social life of children, in which conduct adjustments are made between children instead of between children and adults. Stories which include adult characters, or which do not carry some ethical message based upon conduct adjustments between children, will not be considered as prize winners. Neither will stories lacking in plot action, thrill, and suspense. Note carefully conditions given below.

HOW STORIES WILL BE JUDGED.

The following requirements will be the basis of judging stories submitted in the contest:

1. Stories must be from 700 to 900 words in length.
2. Must have some helpful child life message. Strive to make this different from the usual hackneyed teachings given in primary stories. Attach slip to each story giving sentence statement of point made.
3. Characters must be American children from seven to nine years of age and the scene laid in the United States.
4. The theme or plot should have to do with the social life, play times, and occupations of the boys and girls themselves. The complication (or problem) to be solved should be a child problem. (Do not represent the child aiding an adult to solve an adult problem or difficulty.)
5. Must not be goody-goody, or the moral painfully obvious.
6. Must have more plot complication than is usual with stories for this age; have quick action, a thrilling situation and a surprising or humorous denouement (conclusion).
7. Must be plausible, not be blood and thunder, or tell of narrow escapes from death, etc.
8. Must have but little description or conversation.
9. Sentences must be short and words simple. Only those objects and ideas should be introduced with which the child is familiar.
10. Boy and girl characters should be normal; neither rich nor poor, neither precociously pious nor really naughty. Freaks and crippled children are debarred. There must be no reference to crime or criminals, or any amusement under church ban.

HOW TO SUBMIT MANUSCRIPT.

More than one story may be submitted in the contest. In case only one is sent, this should have both boy and girl characters. In case more than one is submitted, one-half may be boys' stories and one-half girls' stories; one-half suitable to use during the winter, and one-half to use during the summer.

Send stories as early as possible, in all cases to reach us before November 1. All manuscript received after that date, or not marked as below, will be considered as manuscript submitted for publication in the regular way and will be treated accordingly.

On separate slip attached to manuscript write your name and address. Also attach slip stating message of story.

Address manuscript to:

DEW DROPS,
STORY CONTEST EDITOR,
David C. Cook Publishing Co., Elgin, Illinois.

Booklet to Writers and sample copy of DEW DROPS will be sent upon request.

in practice, almost no two words are used exactly the same way.

3. *For harmony and beauty.* When harsh or awkward combinations occur, we change one word for its appropriate synonym. To avoid a rhyme or other repetition of sound we remove one word and employ its synonym.

As will readily be seen, Variety, Vividness, and Harmony form the nucleus of artistic writing. Not everyone can accomplish or achieve so much in one composition, but he who does has often the synonyms he has used to thank. Strange to say, that man who writes vividly is not conscious of the words he chooses. The reason for this centers in the fact that he has passed through the "Thesaurus Period." He no longer looks up every word that troubles him because he is no longer troubled. His best book of synonyms is that which he has made from memory in his gathering from time to time all allied terms. He unconsciously realizes and writes *party* when he means *company* or uses the other words which convey a similar or delicately related

meaning such as *clan, gathering, assembly, congregation* or *meeting*. He knows without having to think about the fact that *money* is synonymous with *wealth, riches, means, and plenty*. *Reply, retort, rejoice, respond, and answer* have different shades of meaning in his mind. Whatever he wants to say he says with little effort and great effect. All because he has more than one word to serve a single purpose.

In a previous article I recommended a note-book for those who wanted to increase their vocabularies by a study of several new words daily. I advocated that at least three NEW words should be entered daily, studied, mastered, remembered. I can think of no better plan for the accumulating of synonyms. Take a small note-book and on each page enter a singular word or a common-place word. Then, as the days go on see how many words you are able to place on the same pages with those already tabulated. Constant application as well as frequent entries will soon give you a control of synonyms that you did not realize you could ever possess.

THE SONGWRITER'S DEN

A Department Devoted to Song Writing and Song Writers

Conducted by C. S. Millspaugh

If you have a question for the Song Editor please observe the following rules:

Address all inquiries to The Song Editor, care The Writer's Digest, Butler Building, Cincinnati, Ohio.

All questions will be answered through these columns. Songs or manuscripts will not be returned unless a self-addressed stamped envelope is enclosed.

The Song Editor's Answers

H. W. L., New York.—Frankly, my friend, you have chosen a rather time-worn subject for exploitation. "Sorry" songs always have their appeal, of course, but to interest the publisher the lyric should present something new and novel in treatment. Unfortunately your version is the regulation old-fashioned stuff and as such it is doomed. Furthermore, your music does not enhance its possibilities, for that, too, is commonplace and uninteresting, from the standpoint of market requirements, although as an example of amateur endeavor your song has its good points. Keep at it; present day hit-writers were exactly as you are—ONCE.

M. L. C., Chicago.—The concern you mention is not listed in any trade directory and therefore I cannot give you the information you request. I take it, however, that you refer to the publishers of *Popular Songs Monthly* and if such is the

case you may hear from them later. In the future be sure to place a return address on each outgoing envelope containing valuable matter, for in the event of misdirection the postal authorities will then have some guidance in remailing the letter. If you fail to do this the authorities have no other course open than to forward to the Dead Letter office where the letter will be opened and in due time will be returned to you.

R. C. L., Indiana.—The main office of the organization you mention is located at Warwick, N. Y. Just address the Song Author's Mutual League.

M. L. F., Norwood.—I would not advise you to expend a single penny for a musical setting to your "Isle of Mylode" lyric for your idea is not an acceptable song subject. Frankly, you are seeking a subject from the realms of Fairyland, and this won't do. Your other lyric contains a first class idea but is poorly developed and in its present shape does not warrant any expense for

Have You Imagination?

IF YOU HAVE—A BIG OPPORTUNITY AWAITS YOU

Photoplay producers are demanding stories. They want stories filled with action—stories that will appeal to a more discriminating theatre-going public. The time is past when any old kind of a story could be filmed and made into a success. The novelty has worn off of the movies—audiences are becoming more critical. Not even fine acting will of itself suffice—because the theatre patrons have realized the value of a good story and they demand this background for their favorite stars. Consequently, as we have said, the producers are searching for good stories. Here, then, is an opportunity for writers with imagination—with the ability to think strong, gripping plots full of life and action. Writers with this ability will be welcomed and will be paid well for their efforts.

STORIES THAT ARE WANTED

In a recent editorial appearing in The Writer's Digest, Thomas H. Ince, the noted producer, advises writers to "Stick to Human Nature." Mr. Ince has made a thorough study of motion picture needs, and is as well or better able to tell what kind of stories are wanted than any other man. His message simply means that the public is tired of inconsequential, impossible stories. Instead, they want stories of real life—with a real theme and a highly dramatic but altogether possible plot. Plots of this kind are all around just waiting for the writer with sufficient imagination and the proper knowledge of photoplay technique to cash in upon them.

\$500 TO \$2,000 FOR A STORY

And successful photoplay writers do indeed cash in. Producers will gladly pay from \$500 to \$2,000 for acceptable stories. That is a price worth working for and should be an incentive to every one who wants to put their most earnest efforts into their work. Today it is the story for which these sums are paid, and not the writer's name or reputation. A large staff of readers is employed in every studio and every story gets a thorough reading in the hope that it may be a new masterpiece. You, if you have the necessary quality of imagination, are in a position to sell your stories for large sums as soon as you learn the fundamental principles of the photoplay story. These you will quickly find in the

Read What Some of Our Students Say

"I have examined your 'Ideal' Photoplay Course. It's worth the money, as good as others that I have seen priced at several times yours. Enclosed find \$5.00 in payment."
Greenfield, Ind. L. C.

"I was certainly glad to see The 'Ideal' Course in Photoplay Writing which came by this morning's mail. Of course, I have had no time for a thorough examination, but from a quick but not careless survey of it, I think you have beaten them all. I have four or five other courses, but this seems to be the most sensible and careful statement I have seen."
Washington, D. C. S. M. N.

"I have just received your 'Ideal' Course in Photoplay Writing, and find it to be one of the best Courses along this line that I have found on the market. The Course is worth many times the price."
Plymouth, Texas. J. L. P.

are twenty complete lessons, including a sample photoplay synopsis. Each lesson takes up an essential point and discusses it so clearly and concisely, that it cannot be misunderstood. The entire course is free from technical terms—every thought being expressed in the everyday language of the student. Already hundreds of ambitious writers have found this Course to be just the help that they needed to start them on the right road. What it has done for them it will also do for you.

OUR SPECIAL OFFER

Here is your chance to obtain this "Ideal" Course in Photoplay Writing at a special introductory price. Regularly, the Course costs \$5.00, but at present you can secure it and a year's subscription to The Writer's Digest (\$7 value) for only \$5.00.

SEND NO MONEY

If you wish it, it is unnecessary for you to send any money with your order. Simply fill out the coupon below and mail it to us. When the postman delivers the Course to you, pay him \$5.00. The course is yours and you will receive the next twelve big, illustrated issues of The Writer's Digest. Should you for any reason find the Course unsatisfactory, you may return it within three days after receipt and have your money refunded.

IDEAL COURSE IN PHOTOPLAY WRITING

This comprehensive set of lessons has been most carefully prepared to enable amateur writers to quickly familiarize themselves with the steps necessary in the proper preparation of their stories. There

USE THIS COUPON

THE WRITER'S DIGEST,
919 Butler Bldg., Cincinnati, Ohio.

Please send me The "Ideal" Course in Photoplay Writing, and enter my name to receive The Writer's Digest for one year.

- I agree to pay the postman \$5.00 when he delivers the Course.
- I enclose \$5.00 herewith.

It is understood that if I am not satisfied, the course can be returned within three days after its receipt and my money will be refunded at once and my subscription to the magazine cancelled without question.

Name

Street

City..... State.....

a musical setting. However, the idea is there and if revised to the utmost should be a very acceptable one. Yes, this Department is at your service at any time.

Mrs. J. M. B., Tunnell Hill.—There are some few music publishers that occasionally accept words without music but the majority prefer the complete song. In the long run it is best to secure the services of a really competent composer to prepare a complete MS. and then submit the MS. for consideration to a list of publishers. If the song is accepted you will receive either a proposal to sell outright, or a contract to publish on a royalty basis. The royalty basis is the best for if the song scores a hit you are then in line to receive very substantial royalties, whereas if you sell outright, and an unproved song never brings a very high figure, you receive the selling price only. One of the greatest hits of the past two years was sold outright by the author for fifty dollars. Had a royalty agreement been in operation the proceeds from sheet music sales alone would have amounted to several thousand dollars. Relative to vaudeville matters, I suggest that you get in touch with *The Billboard Magazine*, Cincinnati, Ohio. This is the leading vaudeville publication and lists the routes of scores of vaudeville performers.

T. H. Brisbane.—Yes, there are several small, although absolutely four-square, publishers whom you could undoubtedly interest in your proposition if your song possesses some measure of merit. You must be prepared, however, to pay the full costs of the first edition, for it amounts to a "test," pure and simple, and if you do not possess sufficient faith in the song to be willing to expend money upon it, how can you expect the publisher to do so? You understand, of course, that the publisher is using your capital to swing your song, to the extent of a first edition, but his exploitation machinery is used to your advantage, and hence, in my estimation, the proposition is an entirely fair, fifty-fifty matter. Generally, if the first edition "shows any signs of life," the publisher is willing, nay, anxious, to take over the song under a royalty contract and to exploit further at his own expense entirely, but the public's acceptance of the song determines this, of course. In my opinion, the young writer who desires to bring out a song can find no proposition quite so good as this. The fact that an experienced and established concern handles the song means that you secure the benefit of a far better printing price; the song is put out in a first-class manner, and, all in all, is much better handled than a novice could expect to do it. Aside from that the writer is supplied with a number of first-class copies, so that by a bit of personal hustling he can at least earn as much, or more, than the amount originally expended. You understand, of course, that none of the few concerns that will go into this proposition with a new writer are large concerns. As a matter of fact, they are small by reason of lack of capital, and hence their willingness to meet the writer half-way on a fairly meritorious song number is a matter of business and also necessity, for it enlarges their catalogue and also enhances their chances of attracting the attention of the larger publishers to their songs, for, after all, their great expectation

is to sell their best numbers to the big concerns for a good round price.

K. P., Bayou.—It is highly advisable that you shelve this song of yours at the earliest opportunity lest some one suspects you of plagiarism. You may not be aware of the fact, but your title has long been the property of a large New York publisher, and the music to your words is a replica of "Ohio Shore." This sort of thing won't get you anywhere. By all means give up your intention of publishing this song. The original publishers of this music may object.

I. L., New Haven.—A study of present-day song hits will give you a far better idea of song market requirements than anything else I can suggest. Good, snappy fox-trots seem to lead in the song field, with the alluring waltz next. As a matter of fact, the especial requirement just now is a satisfactory dance rhythm. If your song hasn't got that it is lost, for no publisher would give you consideration. No, the old English ballad type won't do now. Apparently the public does not care for that type of song, for none are being issued by the publishers, and you can count on it that the publisher takes his cue from the public every little minute.

E. H., Hamlin.—Frankly speaking, your poems are poor. (You see, I have taken you at your word.) In the first place, your construction is very bad, very, very bad. For instance, your lines do not correspond in length, the opening verse line contains eleven syllables whereas the corresponding line in the second verse contains but eight syllables. (That's enough in itself, but you have gone further.) In fact, all your lines are hit or miss affairs and do not possess rhyme or reason. Aside from that your titles are extremely poor and have no connection with the subject-matter that is supposed to follow. Contrary to your opinion, the title is a very important feature of the song and should be selected with care. Any old thing won't do by any manner of means. Every line in your first verse should also correspond in length with the corresponding line in the second verse, and I suggest that it is a wise policy to write the chorus in a different metre than the verse. It provides more of an opportunity for the composer.

HIS FIRST MANUSCRIPT ACCEPTED, BUT—

Harry L. Foster, whose first book, "The Adventures of a Tropical Tramp," has recently been published, began writing during an adventure-hunting tour in Mexico in 1919. He claims to have sold the first manuscript he sent out, an unusual experience, although he adds that it never was published. It was an article predicting the overthrow of the Carranza government, but immediately after a magazine had accepted it, and before it could appear in print, the Carranza government was overthrown, wherefore the article was consigned to the waste basket.

An Important Book for Every Writer

THE NEW

1001 Places to Sell Manuscripts

(1922 EDITION) NOW READY

PRICE, - - - \$2.50

Compiled by James Knapp Reeve and Agnes M. Reeve.

The one great desk book for every writer who would keep fully informed regarding the market for manuscripts of every description. For twenty years recognized as the standard guide to the market for all classes of literary material. No writer who is offering manuscripts for publication can afford to do without it. A single new market opened to you—a single sale of your least important manuscript—will more than repay its cost. It will help writers to sell more manuscripts. It brings to the writer's finger tips the pertinent, exact information about markets for short stories, articles, essays, photoplays, post-card sentiments and mottoes, vaudeville sketches, plays, photographs, ideas, songs, humor—anything that is good prose or verse—that will enable him to market his material to advantage. "1001 Places to Sell Manuscripts" is the great How to Sell, What to Sell, and Where to Sell guide for all writers. Many changes in the publishing world have occurred in the past year—some periodicals have departed this life—many more have been born. This new edition tells you of these changes.

Special attention has been given to listing markets for verse. More than 100 publications are named, that use poetry. More than 200 markets for short fiction are named, and their requirements specifically shown. Special articles upon Verse writing, and Trade Press work. A very full list of Trade Journals and their needs is given. Departments explaining Juvenile, Religious, and Agricultural markets. Book Publishers. House organs. Photoplay Producers.

Order today, while the lists are new.

A New and Complete Text-book on Photoplay Writing

Modern Photoplay Writing

— ITS CRAFTSMANSHIP —

BY HOWARD T. DIMICK.

The BEST BOOK of instruction on Photoplay writing yet published.

350 PAGES. CLOTH, \$3.00.

It is a book for the beginner in photoplay writing, and also for the successful worker who is already selling his scenarios; for the first, it teaches the primary steps, and each successive step up to the completed play; for the latter there are new lessons in technique, in the use of material, problems of the play, and in the business management and selling of his work.

Among other matters of value the author has included a graded series of exercises, beginning with analysis and proceeding to creative writing, which will be of invaluable aid to the intelligent aspirant who possesses latent ability.

Also, a complete sample scenario of about 7,500 words, and various synopses. Refers to many photoplays and stories that may be studied as object lessons.

The help given by this work could not be secured through any "course" of lessons at ten times the price of the book.

JAMES KNAPP REEVE, Publisher, Franklin, Ohio.

[Catalogue of 25 other helpful books for writers sent on request.]

THE WRITER'S MARKET

All up-to-date and accurate information regarding suspended or discontinued publications, the needs of various publications and publishing houses as stated in communications from editors and announcements of prize contests in any way involving the literary profession will be found in this column.

Prize Contests

The Delineator pays ten dollars each month for the best suggestion for saving the housekeeper's money, labor, food and fuel, and five dollars for other suggestions used on the Save-a-Dollar page. In the October number there is offered a prize of \$50 for the most helpful essay of not more than 500 words on "How We Improved Our Schools." Competitors should tell just how interest was aroused, what was done, and how expenses were met. The winning article will appear in the February number. This is the second prize of a series offered by *The Delineator* on aspects of enriching community life. All contributions must be mailed before midnight of October 8th. Contributions cannot be returned unless accompanied by stamped, self-addressed envelopes. Address, Contest Editor, *The Delineator*, Butterick Publishing Company, New York City.

BOOKFELLOWS, THE. Clerk, Flora Warren Seymour, 4917 Blackstone Ave., Chicago, Ill. "The *Bookfellows* announce the 1922 Laura B'ackburn Lyric Poetry Prizes. Cash prizes of \$50.00, \$30.00 and \$20.00 are offered for the best three lyric poems submitted by Bookfellows before December 31, 1922. The judges are Edwin Markham, William Griffith and Marion Couthouy Smith. Poems are not to be over 24 lines in length, and are to be unpublished before and during the term of the contest."

Prize Contests Still Open

The American Magazine, 381 Fourth Ave., New York City, has each month a prize contest—for the best letter of not over 400 words.

The San Francisco Chronicle is offering a weekly prize of \$50 for advertising letters. It is necessary to read an article in *The Chronicle* in order to compete, so interested writers are referred to *The Chronicle* for full information.

The Photo Drama Magazine, 15th St., at Mt. Vernon, Philadelphia, will pay \$5.00 each month for the best limerick submitted on any great film star. The only condition imposed is that the full name of the actor or actress suggested must be used in every piece of verse printed. No manuscripts are returned.

Judge, 627 West 43rd St., New York, pays \$10.00 weekly for the best story, and \$5.00 for the second best. All others at regular rates. Original, unpublished, short, humorous stories only are wanted.

The Boysland Company, Box 174, Newark, N. J., wants a correspondent in each town of the United States. Those in a position to take photographs will be given preference. Full instructions will be sent upon receipt of a self-addressed stamped envelope.

General and Fiction Publications

BEAUTY, 175 Duffield St., Brooklyn, N. Y. Monthly; 25c per copy, \$2.50 per year. "Anything relating to beauty of body and mind. Short stories, articles, fillers, poems; care of the hair, skin, diet, health, exercises, beauty hints and beauty secrets." This publication uses photographs of beautiful women. Manuscripts are reported on within two weeks and paid for on acceptance. Rates vary, usually from 1c to 2½c a word.

"**BRIEF STORIES,**" THE MAGAZINE OF THE SHORT STORY, 805 Drexel Bldg., Philadelphia, Pa. Editor, Wm. H. Kofoed; Associate Editor, A. E. Werner. Monthly; 15c per copy, \$1.50 per year. "Short stories only—of 1,000 to 4,000 words or thereabouts; no 'novellettes,' no 'complete novels,' no serials. Can use some verse." Immediate report is made on manuscripts, which are paid for on acceptance at the rate of two-thirds of a cent a word.

BLACK CAT, THE. Book Hill, Highland Falls, N. Y. Monthly; 15c per copy, \$1.50 per year. "At this time *The Black Cat* is overwhelmed with material submitted in its prize competition, and expects to accept enough manuscripts from those now being considered to fill its issues for a year. Will, nevertheless, be glad to read any unusual short story of about 1,000 words." Manuscripts are reported on within from three days to several months; payment made by arrangement.

CONTEMPORARY VERSE, Philadelphia, Pa. Editor, Charles Whorton Stork. 15c per copy, \$1.75 per year. "We want first-hand thought and feeling in an organic form, let it be free or regular. We dislike affectation and conventionality equally." Present need is for ballads, nature, and longer narrative poems. Reports on manuscripts are made within one week; no payment.

CANDID OPINION, Prescott, Ark. Editor, H. B. McKenzie. Monthly; 15c per copy, \$1.50 per year. "Articles of from one to three thousand words on vital topics, politics, business, society, letters. Short, sane, vigorous fiction." Manuscripts are reported on within one or two weeks; payment on acceptance.

AMATEUR WRITERS!

We are going to put you to the test

It is estimated that 95 per cent of the scenarios submitted to studios by amateur writers have to be rejected in their present form. The majority of authors will not take the time and trouble to "get the screen angle" and rewrite their rejected stories. They simply give up in despair when the first rejection comes. Success, in any line of endeavor, does not come to such weaklings. They fail and drop out of the race, thereby making room for the few who have pluck and determination, coupled with faith in themselves, to carry on.

THE MAIN OBJECT OF THIS ASSOCIATION IS TO SELL ITS MEMBERS' STORIES

First, by showing you how to put "SCREEN PLOT" into them, and then get them published in the big fiction magazines who pay well for good material—before we offer them to the studios—if we can't sell them for you as "ORIGINALS."

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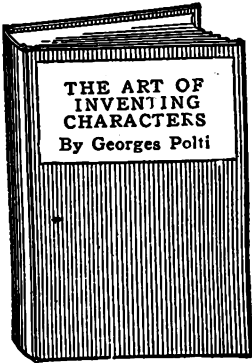
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ARGOSY-ALL STORY WEEKLY, 280 Broadway, New York. Editor, Matthew White, Jr. Weekly; 10c per copy, \$4.00 per year. "Short stories of business, comedy or romance." Manuscripts are reported on in ten days and payment is made on acceptance.

CLUB-FELLOW, THE, 1 Madison Ave., New York, N. Y. Editor, Frank D. Mullan. Weekly; 15c per copy, \$5.00 per year. "Short stories, crisp and clever, not too risqué, with society flavor, not over 1,500 words. Short verse, epigrams, same style as above."

BOOKMAN, THE, 244 Madison Ave., New York City. Editor, John Farrar. Monthly; 40c per copy, \$4.00 per year. "Not in need of manuscripts at present."

ACTION STORIES, 41 Union Square, New York City. Editor, J. B. Kelly. Monthly; 20c per copy, \$2.50 per year. "Our novelettes may run as long as 30,000 words. Our usual novelettes run from 15,000 to 20,000 words. Our short stories are from 3,000 to 6,500 words. We want colorful outdoor adventure stories and detective stories. Love interest is not a bar, but it is not necessary. We don't like horror stories or sordid stories, and we don't want unnecessary description. We want stories that get under way promptly. At present we are especially interested in stories of unusual scientific inventions." Manuscripts are reported on within two weeks usually, payment on acceptance.

BRITISH-AMERICAN, 542 S. Dearborn St., Chicago. Editor, James C. McNally. Weekly; 5c per copy, \$2.00 per year. "Articles on English-speaking unity and better relations between Britain and America." Photographs are used. Manuscripts reported on within a week. "At present we do not pay for material."

BOOKPLATE ANNUAL, THE, 17 Board of Trade, Kansas City, Mo. Editor, Alfred Fowler. Issued annually; \$5.00 per year. "Anything on bookplates, or ex-libris, either modern or antiquarian. Articles which are the result of special research are particularly acceptable." *The Bookplate Annual* uses photographs or reproduces original plates. It is always in the market for available material; reports on manuscripts within one or two months, and pays for them on acceptance, rate depending on quality of material.

CAVEAT, THE, 625 Locust St., St. Louis, Mo. Editor, G. E. Merrick. Monthly; 20c per copy, \$2.00 per year. "A magazine to promote education, Americanism, progress and enlightenment. Its chief aim is service. *The Caveat* has no political affiliations, no religious prejudices, no axes to grind, no opinions to put forth other than to urge all sane, thinking Americans to take greater interest in our laws, our representation in local, state, and national legislative bodies, and to give greater heed to the activities of these bodies in the formation of the laws that govern us; and to use its influence in urging serious and earnest study of laws before their enactment and respect for and obedience to them afterward; and to

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SOCIAL PROGRESS, 205 W. Monroe St., Chicago, Ill. Monthly; 15c per copy, \$1.50 per year. "It is a magazine for the home and family, but especially adapted to problems of mothers. We are well supplied with material of all kinds, so do not send us very much." Will use photographs. At present needs a very little short fiction, from 1,000 to 2,000 words in length. Payment is made a month or two after acceptance, the usual rates being \$4.00 a thousand words for prose, increased in special cases, and 20c a line for poetry.

SPUR, THE, 425 Fifth Ave., New York City. Editor, H. S. Adams. First and fifteenth of month; 35c per copy, \$7.00 per year. "All our issues are special issues, with most of the articles arranged for well in advance. In these circumstances, it would be best in most cases to submit the subject rather than the article. We use articles on sports, outdoor subjects, country houses, travel, and the arts, but no fiction." This magazine uses photographs. Manuscripts are reported on promptly; payment is made soon after acceptance.

TEMPO: A MAGAZINE OF POETRY AND PROSE, Danvers, Mass. Editor, Oliver Jenkins. Quarterly; 25c per copy, \$1.00 per year. "Tempo has printed all types of poetry. Because of the birth of several verse magazines in the last year or two, all of them with a tendency to the lyric of the Elinor Wylie, Sara Teasdale, Edna Millay type, *Tempo* will devote its pages to poetry of a radical nature exclusively. No stereotyped style of poetry will be considered. This does not mean that we exclude sonnets and lyrics. It simply means that we want poetry with a new note, if a sonnet it must be original, different." Beginning with the autumn issue, prose as well as poetry will be used, the special desire being for fiction of the most modern type. Short stories of from 300 to 2,000 words will be considered at once. Two-hundred-word book reviews of "The Shepherd," by Edmund Blunden, Don Marquis' latest work, and Sandburg's new volume are desired. Manuscripts reported on in ten days. No payment is made; copies of *Tempo* are sent to contributors.

BUSINESS WOMAN, THE. Editor, Lucille B. Lapachet. Monthly; 10c per copy, \$1.00 per year. "All material is supplied by regular appointed correspondents at present."

DELINEATOR, Butterick Bldg., Spring and McDougal Sts., New York City. Editor, Mrs. William Brown Meloney. Issued tenth of the month; 20c per copy, \$2.00 per year. "Fiction—We are at present very well supplied." High-class short stories and serials are the requirements of the *Delineator*. Stories around 5,000 words are preferred and all fiction must be of especial interest to women. High-type verse, short, is used, but there will be no need in this department

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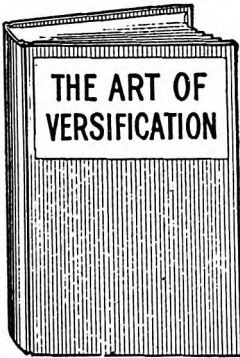
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KANSAS CITY WEEKLY JOURNAL, THE, Eighth and McGee Sts., Kansas City, Mo. Editor, Walter S. Dickey. Issued Thursdays; 5c per copy, 50c per year. "Farm feature stories and local news are our only needs. Farm feature stories should include place, names, and date; about live topics: irrigation schemes, successful live stock breeders, etc., matters of live interest to farmers. No general discussions on farm problems wanted. Matters of interest to the Southwest only." This publication uses photographs: Manuscripts are reported on in ten days. Payment is made on publication; space rate, \$6.00 per column; flat rate, \$1.00 to \$4.00 per article.

FARMER'S WIFE, THE, Webb Publishing Company, 55 E. Tenth St., St. Paul, Minn. Managing Editor, Ada Melville Shaw. Monthly; 50c per year. This publication uses photographs. Manuscripts reported on within ten days and paid for on acceptance.

CALIFORNIA FARMER, 236 S. Hill St. Editor, N. L. Chapin. Semi-monthly; 5c per copy, 25c per year. "Not in the field for contributions."

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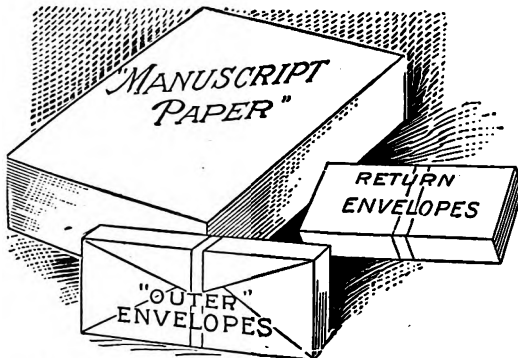
AMERICAN SCHOOL BOARD JOURNAL, 129 Michigan St., Milwaukee, Wis. Editors, William George Bruce and William G. Bruce. Monthly; 35c per copy, \$3.00 per year. "We are constantly in need of articles on general problems in school administration, school finance and accounting, schoolhouse planning and construction, schoolhouse heating and ventilation, and an occasional bit of verse and humor, if it is directly related to schools or school conditions." Photographs relating to school activities are used. Manuscripts are reported on within two weeks, and payment, at rate of one-half cent per word or better is made on publication.

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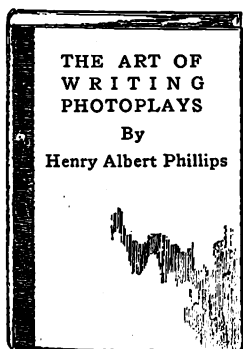
MEDICI SOCIETY OF AMERICA, THE, Book and Art Publishers, 755 Boylston St., Boston, reports that it is not in need of any material for greeting cards.

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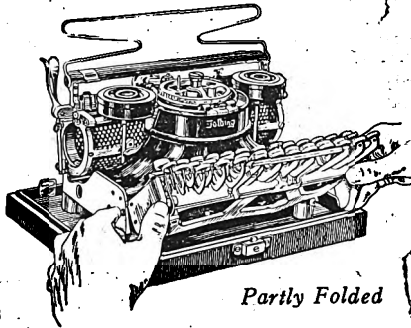
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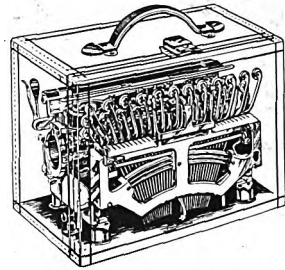
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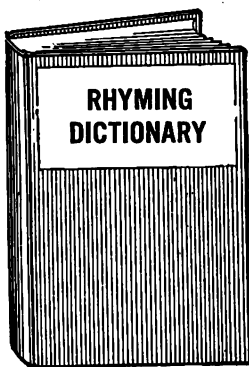
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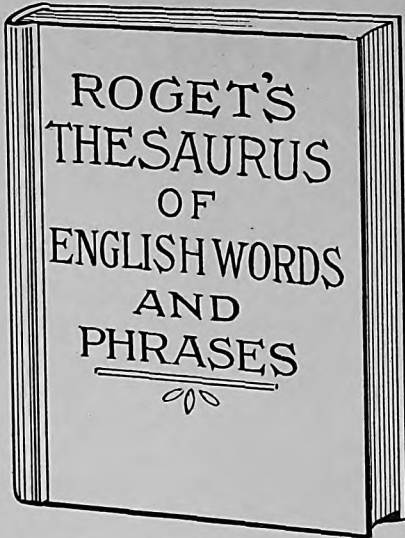
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THE WRITER'S DIGEST

FORMERLY "SUCCESSFUL WRITING"

A MONTHLY JOURNAL ON WRITING PHOTOPLAYS, SHORT STORIES, POEMS, POPULAR SONGS, Etc.

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A FEW SECRETS FOR THE SYNDICATE WRITER

Being an Interview with O. O. McIntyre, in all probability the highest paid feature writer in America.

By Garnett Laidlaw Eskew.

I CAME to know O. O. McIntyre about two years ago when, desiring to syndicate some stuff of my own, I sought out the writer of "New York Day by Day," a column which appears daily in so many large papers that should it cease for one day only an accumulated cry of anguish would go up from the throats of millions of readers. I wanted advice and suggestion.

A man who has arrived at an enviable goal without encountering obstacles which have appeared insuperable, who has stepped easily and naturally into his destined niche, without invoking a lot of comment from friends and relatives concerning "square pegs and round holes," is fortunate. He is in position to give cheerful advice to beginners which would induce them to go ahead without the least damper upon their virgin ardor. Which is all very well. There are many good writers who have arrived without experiencing much difficulty on the way. But there are a far greater number who have been through the mill, who have attained what they have attained by the sheer persistence of their effort and the consciousness that they have something definite to offer the world. Of these latter, Mr. McIntyre is one. And it would be hard to find any one who can speak more authoritatively on the subject of feature writing.

His real name is Oscar Odd McIntyre, and he hails from Plattsburg, Mo. He is known, however, to a great many people—especially at the meetings of the Dutch

Treat Club, at the famous old Browne's Chop House, in New York—as "Double O." On the occasion of my meeting with him he was living at the Ritz-Carlton Hotel on Madison Avenue, New York City; his family consists of his wife—the "poor wretch" to whom he so often refers in his paraphrases of the Pepys Diary. He welcomed me very cordially,—a slender man with hair prematurely gray,—as he is treading only close upon the heels of forty,—with a keen intelligent face and pleasant manner.

"Just remember this," he said, after we had talked a few minutes, "if you have anything in the way of a feature to offer readers of newspapers,—anything that is concrete and definite and interesting, you can make a go of it if you syndicate it. You may not be able to hook up with an established syndicate. Sometimes, by the way, that isn't always the best thing. But you can send out your copy yourself, and if it's good, it will go. I know whereof I speak in this respect, for until a very short time ago I syndicated all my own stuff. At the outset that was not from choice. But I'll have to go back a little bit.

"I have been a newspaper man ever since I left college, something like twenty years ago. My first job was reporting on the *Gallipolis (Ohio) Journal*, and while I was there I wrote features for the *Columbus Tribune*. This latter was the work I liked,—feature writing. It has a charm and diversity that no other branch of the journalistic profession can offer. The

feature writer is permitted in his stories to give voice to his own personality, something which, largely, he cannot do in plain news writing. Hence, if he has any latent literary individuality it will soon manifest itself. On the other hand, preparing his copy rapidly for the press, and often under great pressure, develops the "newspaper style" in the writer, so that he is in reality a combination of article-writer and reporter. Therefore, as I say, I felt a decided leaning to the feature end of the game. But an offer of a political editorial job on the *Dayton Herald* took me there, and before very long it led to the managing editor's chair.

"There is a certain fascination about newspaper editing which is so well known that it is hardly necessary to speak of it; but at any rate it was strong enough to hold me, despite my penchant for feature work. So that when I had a chance to become city editor on the *Cincinnati Post*, I took it. This also brought me, in time, to the managing editor's desk.

"And then I did the thing which practically every writer does, or wants to do, some time in his career: I went to New York. There I invested all the money I had in the part ownership of a magazine."

The speaker paused here, as though unwilling to go on, but proceeded after a few moments.

"For a long while after that time, I didn't like to speak, or even to think, of my experiences during those first few years in New York. Now I can see that what occurred was the best thing that could have happened to me. The magazine went by the board; the whole business went completely under, and when I came to the surface, so to say, I found myself loaded down with a weight of debt.

"And that wasn't the worst of it. My constitution had not been very robust, and the result of my unsuccessful adventure was that I suffered a complete nervous breakdown and was compelled to keep to

my room. Here of necessity, I took up free-lance writing. I wrote for everything imaginable. I did publicity for hotels. I wrote articles for house organs. I did news stories and Sunday features for newspapers. I sent in stuff to trade journals. And let me say right here that the so-called hack writer—the fellow who writes for the sort of publications I have just mentioned—has a good field before him. House organs, Sunday newspapers, trade journals,—the editors of these are always looking out for writers who can supply them with stories to interest their readers. And they pay for them, too. Some writers of my acquaintance do nothing but supply these

hack articles and make mighty good livings. They get into touch with a series of house organ editors, say, who soon begin to call upon them regularly for the articles they need. They become established—and without a great deal of trouble if they are fairly keen—as contributors to Sunday supplements of newspapers; and while the returns are not so large as the highest class magazines pay, they are quick. And if I know anything about it all, quick returns are what the writer is looking for.

"You may not consider that sort of writing very artistic, or as measuring high on the stand-

ard of literary attainment; but it contains an element of certainty as to returns that short-stories and the like do not possess. The call of the fleshpots,—especially when the call admits of the person doing *some* kind of *writing*—is extremely insistent.

"It was while I was laid up in my room that the idea of writing a daily New York letter occurred to me. There are thousands of people all over the country who are interested in New York and what New Yorkers are doing. They are able to gather a great deal about the doings of the great and near-great—the scandal and the history-making episodes—from the large established supplements of newspapers, but there was so much else to interest people,—

IT'S UP TO YOU

"Just remember this, if you have anything in the way of a feature to offer readers of newspapers—anything that is concrete and definite and interesting—you can make a go of it if you syndicate it."

I hope every reader of *The Writer's Digest* will get the full import of Mr. McIntyre's statement. Naturally he is speaking from his experience as a successful syndicate writer and so refers to that branch of the profession.

But whatever you write, it is also true that there is a place for your work if you have something to say to your readers. So you see, it's up to you—get something that is concrete, that is definite, and then dress it up in a manner that will interest the readers you hope to reach and your worries are past.

Yes, it's up to you to turn out work that meets the demand of the reading public. Mr. McIntyre did that and today he is enjoying a full reward for his efforts.

J. P. G.

things small in themselves; happenings and customs and incidents which one scarcely ever pays any attention to, but which in reality make up the warp and woof of the city's existence. I thought that if I could write something each day telling of these things "off the beaten track," so to speak, it would interest readers.

"Well, I took the idea to the syndicate man. You know their plan, I presume? They bear the expense of setting your material up in marketable form, and of marketing it. On the proceeds they split, usually, fifty-fifty. In other words, you gamble your talent and time in writing the material; they gamble their time and money in placing it in the columns of papers.

"They laughed at me. 'A New York Letter! Heavens, man, that won't go! It's been tried over and over again and has always failed.'

"That was the answer, not of one, but of all the feature syndicates I offered my stuff to. A few years previously I might have been discouraged. But I was past being discouraged by now. I had received so many turn-downs that I had become hardened. And so, I concluded to syndicate the stuff myself. I got a list of newspapers in the United States and sent out the first copy to several hundred publications. A very few took it, but the vast majority turned it down. At first I charged practically nothing for what I sent out. In some cases, I actually gave it to a paper outright. That was an entering wedge, for I knew that if it once attracted attention of the readers, the paper would not give up the feature.

"For a year I made about eight dollars a

week out of this 'colyum.' It was discouraging work, and I suppose the only reason I kept at it was the fact that I was unable to leave my room. In syndicating a column of this kind, the competition is very great,—so great in fact that the columnist has to develop an entirely new idea and a different

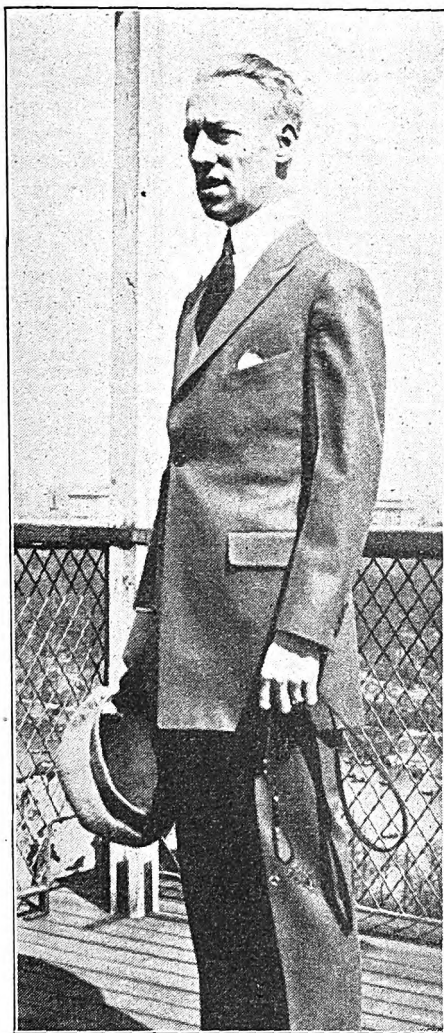
style from any syndicated feature on the market. And it doesn't stop there; for he must keep on developing new ideas to avoid monotony. Once your column become monotonous and Bing! You'd just as well go along and put on your hat.

"It was during the second year that the tide turned and things began to pick up somewhat. People had begun to look for "New York Day by Day" in the morning papers. For seven years I continued to syndicate my own stuff, typing it off in my room and having a printer set it up in regular column forms. Incidentally, if you are going to syndicate your own stuff, that is an essential thing; don't send typed or mimeographed matter to editors; they take much more kindly, when they are looking for a good feature, to regular column stuff. Make an arrangement with some printer to set up your material a week in advance so as to have a

week's supply ready to mail out in a bunch.

"Recently, however, I have signed up with a syndicate who will take over the actual work of getting my material to the eighty papers on my list. The editors never edit my copy; it goes in just as it is written."

Mr. McIntyre's new contract is with the McNaught Syndicate, and is said to be at the top price paid any American Syndicate writer.



O. O. McINTYRE

HOW TO HOLD THE READER'S INTEREST

THE ELEMENT OF SUSPENSE—VIEWPOINT

One of a series of articles on the business side of writing especially prepared for the readers of *The Writer's Digest*.

By L. Josephine Bridgart
Writer and Critic.

WHEN we were children we had an aunt who used to tell us delightfully terrible stories. She told them so well that I—the smallest of the group—could rarely be induced to remain a quiet listener until the crisis was passed. "Did he die, Aunt Ruth?" I would burst out. "Did he die?" just as the others were most eager for her to go on. And I would insist with loud wails and many tears that I at once be told the worst or the best.

The other children insisted on not knowing whether the hero lived or died until the proper time and nightly threatened me with ejection and exclusion from further story-tellings if I wouldn't "keep still." They did not know anything about construction or climax but they did know that if they learned too soon how the story came out their pleasure was spoiled. It was this very element of suspense which my small mind was unable to bear that made the joy of the story-telling for them.

The great art of story-telling lies in the skillful handling of the element of suspense. If there is no suspense or if it is relieved too soon the story cannot hold the interest, and, as we have agreed, the peculiar office of the story is to interest.

I was reading Trollope's "Barchester Towers" the other day and finding myself a little bored when I came upon this: "But let the gentle reader be under no apprehension whatever. It is not destined that Eleanor shall marry either Mr. Slope or Bertie Stanhope." Trollope, having relieved the reader's mind about Eleanor's marriage, proceeds to explain his feeling regarding the element of suspense in story-writing. He says he believes in perfect confidence between the author and the reader and he condemns the insincerity of the art which spends itself in creating fears only to destroy them. And then he adds the following, which, I think, prove Trollope

wrong and the accepted authorities on story-writing right:

"When we have once learned what was the picture before which hung Mrs. Ratcliffe's solemn curtain we feel no further interest about either the frame or the veil.

"And then how grievous a thing it is to have the pleasure of your novel destroyed by the ill-considered triumph of a previous reader!

"Oh, you needn't be alarmed for Augusta; of course she accepts Gustavus in the end!"

"How very ill-natured you are, Susan!" says Kittie, with tears in her eyes. "I don't care a bit about it now!"

Let the writer who insists upon anticipating his climax, who believes, like Trollope, that it is wise to take the reader into his confidence, read this same "Barchester Towers" and then read a novel by some author who believes in suspense, for example, Charles Reade. Such a reading may perhaps disclose why Trollope is found today only in the public libraries and on the shelves of the litterateur while Reade is still read as eagerly as when he first wrote his "Never Too Late To Mend" and "The Cloister and the Hearth."

How can I maintain the suspense and still be sincere, not permit my reader to understand whither events are moving and yet not willfully deceive him? By using the same point of view all the way through your short story or, in the novel, your chapter.

What is meant by viewpoint in story writing? I think I should hardly be exaggerating if I said that I have been asked this question a thousand times: What is meant by viewpoint?

Your point of view is merely the point or the place from which you view an object or a landscape or a constantly changing scene. A farmer stands in his barn-door and looks straight ahead of him. From his point of view he can see the chickens in the chicken-yard, the barn-yard with its group of cows, the farm-house and his wife moving about before the kitchen windows.

but he cannot see himself as he stands in the open barn-door or the building which forms his back-ground. His wife, from her point of view, can see the chickens and the cows and her husband and the barn, but she can not see herself or the farm-house. The two are not very far apart but the point of view of the one is quite distinct from that of the other.

Change from the physical to the mental point of view and you will know just what the editors and critics mean by viewpoint in the story: To the farmer the house seems comfortable, cheery, a place of refuge to which he may go after his hard day's work. He thinks of his wife as a happy woman. He guesses that she is grateful she has not been obliged to go out into the cold spring air and the heavy spring mud. He says to himself that Mary must be glad to be away from her old noisy, inconvenient home and mistress of his up-to-date, well-equipped house. He imagines her rapid movements mean that she is hurrying with the last of her tasks so she may be free to make him comfortable as soon as he comes in and then have supper; she'll be anxious to know how he made out with his first plowing of the year.

To the wife the barn looks aggressively big and modern. She wonders how much money her husband spent upon his new silo at the left of it and whether he really needed the extension he has had built at the right side. She wants a trip to the city or to town or the dear old farm-house or anywhere away from this dreary place where she has spent such a lonely winter. She wants to talk about the little village church, the neighbors, the new fashions, her old home, a thousand things that are quite outside the farm life and its humdrum interests. The husband and wife are living in very close relations and they have the same environment, yet their mental or spiritual points of view are quite different.

Suppose I want to tell a story about this man and wife, my object being to show how the happiness of the young couple was put on a firmer basis, the wife learning to appreciate the husband's industry and ambition as well as his love and care for her, the husband coming to realize that the wife has desires and needs beyond those of her healthy young body. If I am to produce this result and yet surprise the reader when I have accomplished my task I must not re-

veal the thoughts of both of my characters except as their words and actions may reveal them. I cannot let the reader see into the mind of each and yet surprise him when one or the other reveals a state of mind which is necessary to the other's well-being or happiness. Only by using the viewpoint of but one of my characters can I sustain the suspense, which, we have seen, is the great factor in holding interest.

Whose point of view shall I choose? Obviously the one which will permit of the greater suspense and the more complete surprise. If a misunderstanding arises between the husband and wife and the husband soon discovers that the wife's irritability and unreasonableness are merely tired nerves and he forms a plan to give her the rest and change she needs; and if to the wife the misunderstanding looms large and immovable, I shall choose the wife's point of view rather than the husband's. The greater suspense and hence the greater surprise and relief must be the wife's, and therefore I must choose the wife's point of view if I am to give the reader as much as possible of suspense and relief and surprise.

In stories of sentiment, of "heart interest," the viewpoint of some character is for obvious reasons wise. In a story of adventure, where there is no effort to stir the passions or affections of the reader, the general point of view may be used; that is, the story may be told as it occurs without allowing the reader to see into the mind of any one of the characters except in a general way. But the element of suspense must never for a moment be sacrificed. If you have two opposing parties you must give the action as only one party acts it or sees it occur. If you change from party to party you will destroy or weaken the suspense and so destroy or weaken the interest.

I once heard a clergyman urge his congregation to look at a certain truth "from a real point of view." All points of view are real, the clergyman's no more so than that of hearers who did not agree with him. What we see from our point of view may not be real but our viewpoint is real enough. Think of your character's viewpoint as real. Don't let your child character see what your admired pastor or college professor or great-aunt would see in a situation. Don't let your street urchin think thoughts that require a knowledge of mechanics or psy-

chology or hygienics. Don't have your woman of the world as guileless as your carefully reared and tenderly protected seventeen-year-old sister.

In storywriting the clergyman's appeal would have had some meaning. Let the reader see the scene and the action from a real point of view. Be sincere, in other words, in the handling of your viewpoint. Know the character whose viewpoint you use and then give the story as he lives it, true to the mind and heart and training you have given him, no matter where such fidelity may lead you.

Whose mind do I want the reader to assume as he follows the action of my story? That of the chief actor, that of the person the chief actor wishes to defeat or to win to his way of thinking, that of a bystander who has nothing personal at stake but who is keenly interested in what is going on and the final issue? Whose mind do I want the reader to assume, that of a normal, reasonable man, with correct judgment and a healthy conscience? Of a criminal whose soul is warped by sin and fierce brooding over real or fancied wrongs? Of an egotist who can't see anyone's rights or happiness or suffering but his own? Of a little child whose "bad" and "good" are so closely allied that they seem only different phases of a healthy development? Of a madman? Whatever viewpoint I choose I must never for a moment forget it or deliberately cast it aside or confuse it with my own.

Margaret Deland has a character who, when another person's faults are discussed, is pretty sure to say: "I can see his side of it," or "her side of it," as the case may be. Showing John's side of it is what we mean by using John's point of view. Make the reader see John's side of it and he'll want what John wants. If you can make him want what John wants he won't lay your story down until he has found out whether John obtains his desire or not. In order to hold the interest, then, all I have to do is to make the reader see the opening situation as it looks to John, plan with John, hope with John, suffer with John and be *in suspense* with John until the very end of the story. Showing John's side of it, how things looked to John—that is all there is to telling a story from John's viewpoint.

Viewpoint is an important factor in story-telling. Unless you have a natural appre-

ciation of how to keep the reader's sympathies alive and warm and how to maintain suspense you cannot afford to close your ears to what the authorities say about viewpoint. There is nothing which will more quickly destroy the value of your plot idea or the charm of your style than carelessness or insincerity in the matter of viewpoint.

UNCHANGED BY FAME

Kathleen Norris is unique among women of her profession in that she has remained unaffected by praise and success, says her husband, Charles G. Norris, in the *Public Ledger*.

"When I first met my wife, she was living a life not extremely different, in externals at least, from that of thousands of other young American women. That is, she had a newspaper position, and she also had a somewhat enviable social position in San Francisco society, she was managing a houseful of orphaned sisters and brothers, she was busily involving herself in the ups and downs of several other persons' lives, and she was burning with a desire to be a writer.

"Now, fourteen years later, I do not find her much different. I believe her to be unique among the writers of America in that her profession and her success have not altered her one whit. She is still managing a large family, only it is the children of her mother's children,—in addition to our own son, Frank,—that engage her sympathy and love and attention, now she is still busy from morning until night with games, theatricals, with her garden, with the little kitchen which is her own special domain and which was built for her near the main ranch-house, with letters, picnics, with any sick baby or puppy that comes her way,—and she is still passionately eager to write a great book." Mr. Norris believes that she has done just this in her latest book "Certain People of Importance."

John O'London's Weekly lists Ellen Glasgow's recent novel, "One Man in His Time," as one of the current English best sellers. This story of the new South, which was published in the United States last spring, is the only American novel included in the English list.

POSSIBILITIES OFFERED BY BANK HOUSE ORGANS

By Marie Dickoré.

WITH a little human interest plus some accurate facts about the bank's service to the citizens of its community the writer can develop a profitable side line by writing short articles suitable for publication in bank house organs.

As in all trade publications, the gist of the article must be accurate from the banker's point of view and must sell the bank either to his employes or to his customers and prospective customers.

And right here let me define a "bank house organ" of which there are two kinds: Usually it is a magazine for circulation *outside* the bank and in this event its main business is to sell the bank just as any other piece of printed advertisement does. It must make the bank's service so desirable in the eyes of the prospective customer that he comes in either to deposit his savings, open a checking account, purchase bonds or securities, draw a will making the bank executor, or to benefit by any other one of the many services rendered by a bank. To an old customer the bank house organ should sell the other departments of the bank and their various services. The savings depositor should have a checking account; the business man with a checking account is perhaps treasurer for some lodge, some organization; he then should have a safe deposit box at the bank in which to keep all valuable documents belonging to the organization, or he should keep at the bank the valuable records and papers of his business. In short, on every trip outside the bank, the house organ is a salesman and as such must talk in the most convincing manner, with a punch in every sentence, with good selling arguments; it should "bring home the bacon" just as definitely as any of the men and women employed by the bank and whose chief interest it is to bring in new and more business at every opportunity.

When it is a house organ for *inside* circulation only, it has for its purpose the object of selling the bank to its own employes—to keep the spirit of the institution at par, to give inspirational talks, to give helpful information, to familiarize each

worker with the work of the other departments, and to entertain, although this really comes under the first heading—that of keeping up the co-operative spirit.

In most of the large banks in the financial centers of the United States, the editing of the house organ is in the hands of the advertising department, being definitely recognized as a necessary advertising medium for the institution. All material is written in this department and by the various officials. But in many of the smaller banks throughout the country there is not a sufficiently large staff to undertake this piece of work, nor is there at hand a source of practical and inspirational information. Such banks purchase the service of some publishing or advertising house which makes a specialty of editing house organs.

As material for bank house organs neither grows on bushes nor can the "Story of My Trip to Panama" always be written by the vice-president, the service of writers skilled along this line is often sought and we read in the literary market that such and such a publisher or editor wishes material on banking. Usually no other specifications follow, and I have at various times sent in article after article, dealing with phases of banking, which were either returned immediately with the usual rejection slip, or held indefinitely and then only portions bought, or returned as a whole. I did not solve the mystery of why my articles were unacceptable until I had the editorship of a bank house organ thrust upon me and I began a close study of dozens and dozens of different ones, some the product of just the advertising department of a bank, some the result of a co-operation between the entire staff and the editor, and some the product of various publishing or advertising companies.

This latter group of editors is the market for the writer who has access to such facts as can be worked into good articles, or who can dress up information picked up in conversation or in clippings found in the daily press—which, by the way, is a veritable gold mine of material.

Many of the publishers of bank house organs need articles of certain length, usually around 200 words, therefore the message has to be put tersely; every word is weighed and must be worth its place in the 200. The reason for this brevity is the size of the page and the number of cuts used throughout. It is advisable to inquire of your editor or publisher first in order to make certain that your article is of the right length and thus insure against the return of your manuscript.

Photographs are seldom used, unless of very clever window displays which teach a thrift lesson and which you can tell as you describe the display. One of the reasons for few photographs is that the banks gladly furnish, free of charge, any photo of the bank, officials, or departments, the publisher may wish to use. Another reason is that every word, every illustration must be of general interest and not of local interest only. Your article may be read by the Boy Scout in Ohio, by a New England school teacher, by a miner in Montana, by the wife of an oil prospector in Texas, by the clerk in a small Southern town—the range is wide, and as in every other field of writing you must write for every type of reader, just as in newspaper work.

Some of the topics asked for by one of the leading bank house organs publishers are: "Constructive, practical, inspiring the reader's self-confidence and action. Relating experiences of men, women, boys and girls who are attaining or have attained financial success by their energy, thrift and by applying practical, original ideas, and by capitalizing present opportunities. * * * Banks afford individuals checking account service—which reminds you of professional men, office people, housewives, school-teachers, but *especially* of young men * * * who step into higher positions, provided they are financially fit to accept the next opportunity. The bank assists the farmer, the stock raiser, the poultry man and the orchardist to make safe, profitable money plans and to solve money and market problems. * * * Articles reflecting the genuine spirit of progress and service that radiates from the average modern bank. Articles that shall influence each reader to sense that the bank is his or her sincere, sensible, sound financial friend—indeed, what it is—a faithful trustee of all moneys deposited in its safekeeping."

All material should be sent in at least

three months, better still six months, previous to the month of publication. Following the calendar for example: In January comes National Thrift Week which is played up in all banks; February brings the birthdays of Lincoln and Washington; March and April bring Easter, "Springtime Planting of Savings," plans for foreign travel, and "Own Your Own Home Week"; May: Decoration Day, plans for camping and other short vacation trips; June: Flag Day, Commencements and Weddings; July: The Fourth; August: vacation, harvest; September: opening of schools and colleges; October: Hallowe'en; November: Thanksgiving, Election Day, Armistice Day, football; December: Christmas and the Xmas Savings Clubs.

A chat with the various officials of your local banks will reap a harvest of ideas and suggestions which will work into very acceptable short articles. Make a trip through the largest bank in your vicinity, under the guidance of one of the officials, ask questions and jot down data (everything must be accurate—guesswork will not do for a bank house organ), learn all you can about the various departments of a bank and the many services they perform for the customers—the commercial banking, the savings, the trust department with its service as executor and administrator of estates and its protection of widows and orphans, the bond and securities department, the foreign department where all your reservations for travel are made for you, where you can buy travelers' checks or send money to any foreign country, the real estate department, the safe deposit and storage vault department. In each and every one you will find unusual stories, new phases, different viewpoints, which you can use as "selling arguments" in your articles.

The inspirational message, selling the idea of saving for some definite purpose, even if it is only for "spending wisely," is always welcome if dressed in unusual garb and particularly if it has a punch.

The appeal to the home is fundamental. Saving in order to own your own home, the loans granted by most banks for this purpose at a lower rate of interest, make interesting topics, or the saving for certain additions to make home life more pleasurable such as a piano, victrola, books, electrical appliances, etc., ad infinitum. Then there is the household budget in which the wife and mother is vitally interested. If

you know any woman who runs her house successfully on a budget you have interesting material for innumerable acceptable articles.

Then there are the problems connected with teaching children to save. A visit to a school that has installed one of the various school savings systems, will put you in touch with many a youngster whose story of thrift is an inspiration to thousands of readers.

The war taught us practical saving but we are prone to forget as fast as the immediate necessity has passed. In some families however, the lessons are retained and the progress of such a family makes good stories that will sell the bank and its various thrift services to many other folks. Many a housewife will be won over to a household checking account by the story of Mrs. Smith's success in saving for the children's vacation or education, by using this method of keeping her accounts and getting a discount for prompt payment of all bills.

Jokes, involving some incident connected with banking without detracting from its service or dignity as an institution, are sometimes acceptable, particularly if they illustrate some banking lesson.

Besides the bank itself, your most fertile source for material is the daily press. Clip every story about money hidden in peculiar places and then forgotten, destroyed or stolen. I remember the story of an auction of household furniture at which two people bid an old sofa up to \$300 just because they happened to know that a large sum of money had been hidden in it by the former owner. There is the story of the railroad engineer, fatally hurt in a wreck, who dictated his brief will to the doctor, but because of the lack of proper signatures the court threw out the will. This story was used to illustrate the point that a will should be made most carefully and filed with a bank. Another "will story" came to my ears about a man who wished to leave his entire estate to two relatives, the only ones he knew of, but the court so construed the wording that a search was instituted which resulted in the finding of forty-eight distant and unknown heirs who then shared equally in the estate. The bank's lawyer would have found that mistake and saved the estate intact for the two heirs.

Your probate court records will prove a mine of "queer will stories" which are very

acceptable if the service of the bank's trust department is "sold" in your writing of the articles.

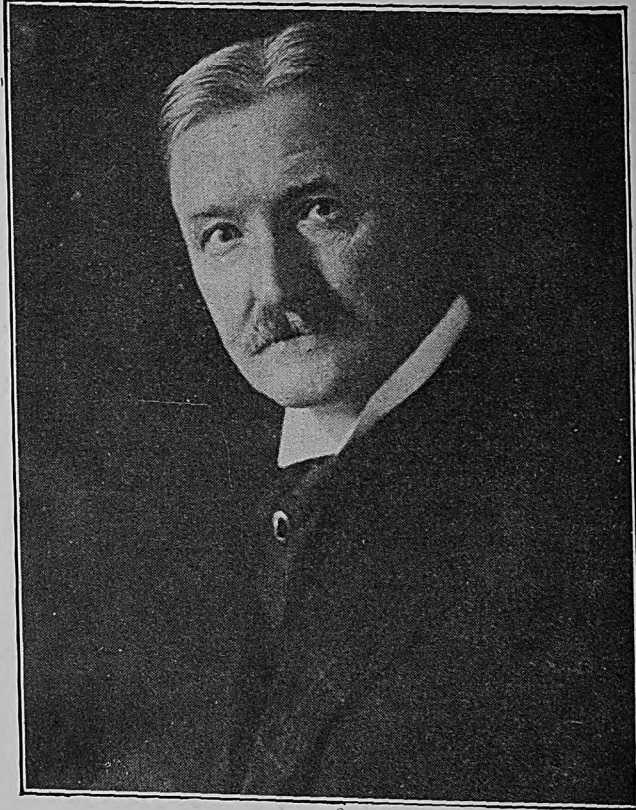
A brief story, told in the conversational method, of a teacher who always put aside in a special savings account, a certain amount of each month's salary, thus was able to attend summer school at a leading teachers' college, resulting in a coveted promotion which could not be attained by her spendthrift friend, brought a nice check. A clipping about money buried for a long time will furnish material for an interesting story proving that money placed in a bank is not only in safe keeping but is earning interest each year and compound interest if left undisturbed. Ask your banker to help you with the calculation; his comptometer gives greater accuracy than hours of figuring on your part.

On your vacation trips stop at the local banks, look around and chat with the officials and employes. There is always a ready market for every new aid given by the country banker to his farmer depositors.

If you come across interesting bits of historical information relating to banking or people connected with finance, jot down the facts and dress them up for your particular audience. *Service*, the house organ of the Mississippi Valley Trust Co., of St. Louis (edited by their advertising department), printed a clever story: "Intact for a Century—How Benjamin Franklin's Will is Still Efficient"—the story of the first community bequest of \$5,000 each to the cities of Boston and Philadelphia for public works. In another copy of this little magazine we read of "The Missourian's Money. From Shell Wampum to Federal Reserve Notes Missourians Have Tested All Sorts of Money Systems"—a brief but fascinating resumé of the financial history of St. Louis. In another Mid-Western bank house organ we trace the origin of the name "check" and in a later copy "The Origin of the Dollar Sign."

Whatever your article and its length, let the facts be absolutely correct. More depends on the accuracy of information printed in a bank house organ than in perhaps any other magazine because so much depends on it, for people have learned to trust a bank implicitly. Its reputation is built up on the confidence the people have in it and this reputation is most jealously guarded by the institution. Because

(Continued on page 46.)



EMERSON HOUGH

Mr. Hough in his latest book has used the ever fascinating theme of the westward migrations of the pioneers in this country. In "The Covered Wagon" they travel from Missouri to Oregon, through prairie fire, Indian onslaught, and mountain danger. It is a well written and interesting book and belongs with that group of careful novels which have striven faithfully to portray, each in part, the heroic "taking of America" by homebuilders.

SLASHES AND PUFFS

By La Touche Hancock.

A little bit of instruction, a little bit of advice, a little bit of amusement, and a little stroll in the Garden of Memory, where bloom the flowers of experience, bitter and sweet—where the saddest words are not "Good Bye," but "Do You Remember?"

A CORRESPONDENT asks whether it is as well to trouble an editor twice with the same manuscript. Well, "it all depends," as they say in "The Mikado." Editors resign sometimes, and the preference of the incoming editor may be vastly, or somewhat, different from that of the outgoing editor. Then again, "readers" don't stay forever with the same magazines. Maybe a little personal incident will elucidate the matter. Some years ago, when William A. Taylor was editor of the "Associated Sunday Magazines," I sent him a short story, which he returned with a polite note. (Taylor always wrote a personal note of acceptance or rejection). Six months later inadvertently I sent him the same manuscript again, unchanged. This time he accepted it, writing, "I suppose you forgot you sent me this manuscript some months ago. However, I'm glad you gave me another chance to consider it, for I have now changed my mind about it, and I'll accept it." And he added, as a postscript, "You know, editors as well as writers are liable to make mistakes."

* * * * *

Personally, I have been guilty, and knowingly guilty, of sending a manuscript to the same periodical not only twice, but three or four times, and having it accepted on its last journey. But then I was on the spot, and knew what I was about. It will be telling no secrets now to divulge how I did it—to a certain extent. During my continuous fifteen years' writing for the *New York Sun*, on the editorial page there were four editors. The head editor looked over all the verse that was sent in. At times he would reject a contribution of mine, which I thought pretty good. This did not dishearten me, for I would wait till I knew he was taking a day off, or was away on a vacation, and would then send the despised contribution up again, when it was read by the second editor, and often the second editor would accept what did not appeal to

the first editor. But, as I say, one has to be on the spot to work such a scheme.

* * * * *

And now I have got on the subject of editors once more, I have been requested by the editor of this magazine to dilate somewhat on the topic of Newspaper Verse. As Newspaper Verse has been my hobby for years, and a great accessory to my business life, I ought to be ashamed of myself, if I don't know a little about it. I think I have written as much Newspaper Verse as any of my contemporaries. To write Newspaper Verse is easy enough, maybe, when you know how to do it, but to know how takes years of experience and practice. A college professor once on a time asked me to lunch with him. As a rule, I don't like professors of any kind. They put me in mind of abominably accurate machines. This professor, however, as I remember him, looked for all the world like a sandwich. His face resembled a slice of ham cut in the shape of a head between two wedges of hair. On sitting down to the meal he horrified me by asking if I could guess why he had invited me to lunch with him. I replied that probably the reason was that I looked like a palpitating appetite on legs. He smiled, as only a professor can smile, and explained his reason was in order that he might ask me how I wrote Newspaper Verse. At that moment I quite appreciated the death of Socrates. The fact that he went about asking questions was quite enough to account for the joy of the public at his judicial murder. However, as I didn't wish to enter into a linguistic debauch, I told him I could answer his question in three words—"I don't know." After that the conversation languished. Well, he ought to have known better than to submit me to that application of social hydraulics, vulgarly known as "pumping." I perjured myself, and, when I do perjure myself, I always perjure myself thoroughly. I don't boggle over details.

There isn't much to know about the production of Newspaper Verse. Given a natural talent for rhyming, an unconventional observation, odd tricks of expression, an appreciation of the shock of strange collocations, an aptitude for seeing the reverse side of the coin, and using varieties in meter—there you are! Or, there you may be, if you persevere long enough. Add to these specifications a witty appreciation of the peculiarities of people and events, of incongruities of thought and speech, of anything you can rub out and then make over again, and the necessary salad is complete. An upright piano—that is, a neighboring upright piano—will not be upright to you; a singular woman will be in great rick of becoming plural, and a young woman will be big enough to wear a short dress. *C'est tout!* But you can't learn all these things in a minute. It takes years of application to "beat the game."

* * * * *

By Newspaper Verse I don't mean the verse you see now in the daily papers, though the *New York Sun* does occasionally bring up memories of old times. I am talking of what I consider, and what was considered then, Newspaper Verse. Maybe, I had better give some examples of what I really mean. Take this, for instance, which is Newspaper Verse, in my opinion:

Little Jack Horner
Sat in a corner
Of the Subway, when there was a jam.
He rose to his feet,
Gave a lady his seat—
(I'm a liar? I know it! I am!)

or this:

L'AMERICAINE.

Now away to gay Paris!
"Parlez-vous Français? Mais oui!"
She just knows the A, B, C
If she cannot speak it, she
Can read it!
You may laugh and you may twit,
She won't mind a little bit;
Hear her talk with native grit—
"Donnez-moi le—what is it?
I need it!"

"Red and black is rouge et noir!
See you later's au revoir!
Good-night? Yes, I know—bon soir!
We must tip—ah! that's pour boire—
Like princes!"
Chatter, chatter, on she flows,
Though she talk it through her nose;
She's l'Americaine—it goes!
For her independent pose
Convinces!

But Newspaper Verse deserves a little more space, and so I will dilate on it further next month. A curious incident that happened to me may be mentioned, however, because it has a bearing—maybe egotistical—on the subject. Going to Boston one summer, by train, the man in the chair next to mine asked me whether I took an interest in Newspaper Verse. I smiled, and said I did to some extent. He forthwith handed me a clipping he had just cut out of his morning paper, and said he would like to know what my opinion might be of the contribution. I glanced at the clipping, and saw it was a Newspaper poem written by myself. I read it, and handed it back with "Not bad." He looked surprised. "Not bad?" he ejaculated. "Well, I think that is absolutely true Newspaper Verse. It's great." Maybe! I append it for a more universal opinion:

THE SUMMER QUEEN.

Softly in classic rhyme
Now let us greet her,
For it is summertime,
And we shall meet her.
In this or other clime
No one can beat her—
Nulli secunda!

Do not describe her dress,
Not if you're able;
Leave all such prettiness
For women's babbell
Mere man can only guess
At things unstable—
Lusus naturae!

Will she choose you or me?
Who'll be her hero?
Will all our pleadings be
Dashed down to zero?
Maybe, myself I'll see
(*Dum spiro spero*),
Facile princeps!

Who'll be the one cross
Pons asinorum?
Who'll spend on her his dross
More majorum?
Who knows, for she's the boss—
Satis verborum!
Vivat regina!

THE QUESTION OF AGENTS

A splendid Article for the
December Issue.

DON'T MISS IT!

THE PHOTOPLAY PLOT

A series of articles which demonstrate practically the nature, source, uses and structure of The Photoplay Plot.

By Henry Albert Phillips

Author of "The Plot of the Short Story," "The Photodrama," "The Feature Photoplay," "The Art of Writing Photoplays," Etc.

II. WHAT IS A PLOT?

VARIOUS formulas, processes and outlines are designated "plots."

As a matter of fact, there are several kinds of plots, each of which serves a definite purpose. There are plots in general, but there is but one plot in particular that fits each specific case.

We might better designate the general plot matter as Plot Material. The particular plot for the particular story, let us call the Complete Plot.

Plot Material is as varied as are the phenomena for giving expression and impression of the human *emotions*. We shall become more closely associated with that word "emotions," so it will be well to mark it in our memory. Where human emotion is, there is plot material.

We shall therefore consider the subject of Plot under two headings: Plot Material and the Complete Plot. We find ourselves inevitably making a "plot" or outline for treating even this subject. As in fiction, we first seek, then gather our material. With sufficient material in hand, we proceed to *arrange* it. We find ourselves dividing the material into three construction parts. We might well designate them as, the Beginning, the Middle and the End.

The structure of fiction (and drama and photodrama, of course) is as logical as the syllogism. Strip fiction down to its elementary parts and you expose an underlying syllogism. This implies a science of fiction and science is something that any reasoning mind can grasp because it deals with concrete elements and a system of mathematical progression that is as exact and as exacting as the fact that two and two make four. Two and two are only symbols that stand for more concrete dollars or doughnuts which men spend and sustain themselves with in actual life. Equally so, are the two and two in the plot symbols of

the potentialities of your and my soul that offer concrete solutions to *our* life problems, as: Two men love one woman equals three minus one in life and in fiction, and in our answer we disclose which two it will be. These life problems are wonderfully and ever interesting. However, we must always be sure that we are presenting a bona fide problem in our fiction. Why set an unsuspecting public figuring out the result of 0 minus 1, for instance. There is no answer because there was no problem, for, whether we add, subtract, multiply or divide 0 we will always have nothing as the answer. How often the answer to stories, plays and photoplays is just plain nothing.

Thus our Complete Plot must ever present a problem which the process of correct plotting will honestly endeavor to solve. If the plot cannot be solved by the four rudiments of mathematics, drop it. Geometry and trigonometry are about as enjoyable in fiction as they are in school—for the large majority. The simpler the plot the better, though not so simple that the answer is obvious without a healthy process of solution.

We return to our Beginning, Middle and End and find that the Beginning consists in setting down clearly and concisely the figures involved in the example. Thus: 1 (John) and 1 (James) plus 1 (Mary) equals 3 (people). The Middle is concerned with the subtraction of 1 (she really loves). Therefore in the Middle section we find ourselves concerned with the actual solution. The Middle is the real test, the tax on our ability. Unless we know what we are about the answer will be incorrect, or beyond our solution at all. If we succeed, the End will find 2 (married people) as the correct answer.

To use another figure, in the Beginning of our plot we set forth our opposing forces squarely facing each other together with

good and sufficient reasons, incitement and determination to win. The Middle part is concerned with the battle which is ever waged with uncertainty as to the outcome. The End finally reveals the logical outcome, and as one looks back on the figures, how simple and inevitable it all seems!

On first thought, the Middle may seem infinitely more difficult of presentation than either the Beginning or the End. But in fiction, there is just as much of a problem involved in the choice of conflicting numbers or figures as there is in the conflict or solution itself. In this matter of choice we begin that exercise of *artistic* perception and ability that is so paramount in the narration of the plot that follows after the plot is set forth in all its completeness. And again Art comes to the fore in the manner in which we set forth our End. So many plot mathematicians set down a cipher where they should have a Nine in their answer through sheer carelessness. The Climax and Denouement demand a nicety and exactness of calculation that admits of no alternative.

What is Plot Material; what makes it Plot Material?

First of all, we might say that any item, excerpt, fragment of human experience obtained in whatsoever manner, that contains a germ of extraordinary human interest or of potential drama or of whimsical charm or of poetic fancy—is plot material.

In the gathering of Plot Material we are not concerned with Beginning, Middle or End. The single requirement is that it be humanly interesting. It may concern any part of the future Complete Plot, or it may only *suggest* a line of thought or speculation that engages the plotting faculty, though itself never appears in the future plot.

We have said that the plot germ—as we shall call single instances of plot material—must be potentially dramatic. And elemental drama is such a simple thing. It implies the basic necessity of setting forth two opposing forces. So, in the plot germ must be the element of *conflict*. We may widen our scope of terms and say conflict, contrast, contrariness, contradistinction, contempt, contest—with or about something also in the germ, or something that is understood.

Once we have the proper and effective Plot Material we may proceed to construct

our Complete Plot. There are three steps: 1.—*Elimination* (of all matter we do not want in the pursuit of our present purpose and of details that are obviously uninteresting); 2.—*Selection* (of all possible material that will contribute to the perfect effectiveness of our purpose); 3.—*Arrangement* (of the material in hand so that we may obtain the best effects).

Throughout our course of plot construction we must bear in mind a precept which has been earlier indicated. The author must have some well-defined *purpose* in his story and that purpose must be transmuted to his characters. Thus our hero must come upon the scene endowed with a purpose to accomplish something and very early in the story he must reveal that purpose. Likewise, must the character or force opposing the hero be endowed with a contradictory purpose. It is the play of their cross purposes that makes the story or play.

The plot of the Photoplay is infinitely more complicated than that of a Short Story, for instance. The nature of its presentation in a multiplicity of short scenes necessitates this. Any difficulty to be apprehended from this technical requirement may be avoided by the introduction of three or more lines of plot-purpose. Thus three or more characters working against each other will furnish continuous incident for interplay.

Next month we shall try to demonstrate beyond peradventure that no one need ever seriously worry about obtaining all the Plot Material he wants. The article will be entitled, *Plots Galore*.

PHOTOPLAY FOOTNOTES

I used to have a letter file in which I kept all the "odd" letters I received from photoplaywrights in various stages of their malady. They would make a galaxy that could vie with "Spoon River Anthology" or other quaint document.

I may have deserved the following in some innocent manner. However, I had already written to the gentleman. Failing to hear from me he penned this little masterpiece:

"I say!
What in the hell are you?
A dope fiend,
A dreamer
Or just plain drunk!

(Continued on page 38.)

SOME COMMON MISTAKES IN GRAMMAR

A series of articles intended to help the writer in eliminating some of the common errors in grammatical construction.

I. THE OLD OFFENDERS SHALL AND WILL

By Robert C. Schimmel.

IT is of course impossible in a series so limited in number and so limited in space to attempt any thorough review of grammatical principles but it is possible to call to mind certain common mistakes that give the most trouble. The average person makes mistakes in grammar, not because he is ignorant but because he fails to pay due attention to what he is saying or writing. Few of us regard seriously enough the common errors in English and so come to regard the everyday slips as common *idioms*. Yet this acceptance of slipshod and incorrect speech is the biggest stumbling block in the path to exact and correct expression, and leads finally to "misconceptions of the value or true meaning of our English vocabulary." In this series only those mistakes which are common and give most trouble will be taken into consideration.

Of all the "old offenders" *shall* and *will* are perhaps the most troublesome. Error arises often due to the fact that *shall* and *will* perform double service; one time *shall* means *future time*, sometimes *volition*. The same statement is true of *will*. They cease to give trouble when the meaning of the terms *futurity* and *volition* is clearly understood, and a few simple rules have been remembered. The following three rules cover nearly all cases that give trouble:

1. To express a simple future, use *shall* with the first person, *will* with the second and third. Thus:

Singular

First person—I *shall* be eighteen tomorrow
Second person—You *will* be eighteen tomorrow
Third person—He, she, or it *will* be eighteen tomorrow

Plural

First person—We *shall* be eighteen tomorrow
Second person—You *will* be eighteen tomorrow
Third person—They *will* be eighteen tomorrow

2. To express volition, use *will* with the first person, *shall* with the second and third. Thus:

Singular

First person—I *will* aid
Second person—You *shall* aid
Third person—He, she, or it *shall* aid

Plural

First person—We *will* aid
Second person—You *shall* aid
Third person—They *shall* aid

3. In questions use *shall* with the first person always. With the second person and the third, use *shall* when *shall* is expected in the answer and *will* when *will* is expected in the answer. Thus:

- a. *Shall* I go?
- b. *Shall* you be eighteen to-morrow? (Answer expected—"I shall").
- c. *Will* you fight it out? (Answer expected—"I will.")

Referring to figure 1. When a person says, "I shall be eighteen tomorrow," he does not mean that he is *determined* (*volition*) to be eighteen on the morrow, for such is a matter beyond his control; he states merely a future certainty. On the other hand, referring to 2, when he says, "I will aid," he states a promise.

Promise, positive determination, desire, or willingness are acts of the will and as such come under the general heading of volition. The following sentences will illustrate the use of *will* in other cases:

I *will* never stand up for him again. (Determination).

I *will* be more attentive in the future. (Resolve).

You *will* report for examination at once. (This is really a command, but, due to courtesy, the verb used is *will*—not *shall*, which is more absolute—since it implies that the receiver of the command has the power and the inclination to make another act; *will* implies that the receiver is going to choose to accede to the request.)

For purpose of practice and for the purpose of seeing how much of this you have understood, fill in the following blanks:

1. He go tomorrow (simple future)
2. I drown, nobody help me (simple future)
3. I go tomorrow (determination)
4. You report at once (?)
5. I never do that again (resolve)

Should and *would*, as the past tense forms of *shall* and *will* have uses that, in general, correspond to the uses of *shall* and *will*. These inflectional forms follow the rules of *shall* and *will* respectively. Whenever *shall* is used in direct discourse, *should* may be used in the indirect. Thus: He said he *should* like to come, is indirect for "I *shall* like to come" in the second part. The original speaker said, "I *shall* like to come." "HE SAID THAT HE WOULD COME" implies that the speaker said, "I will come," making the statement a promise. Remember at this point that any doubt expressed or implied requires the use of *shall*; when the word *probably*, *possibly*, or any similar word or phrase appears, rest assured that it is a case of mere futurity and that the verb should intimate this. Thus:

I *shall* probably not be able to come for some time.

I *should* probably be poor company at any rate.

Another use of these inflectional forms is noteworthy. SHOULD IS USED TO EXPRESS OBLIGATION AS AN EQUIVALENT OF OUGHT. Thus:

I *should* go at once (It is my duty to go) for I OUGHT TO GO.

This gun *should* function for THIS GUN OUGHT TO FUNCTION.

You *should* not be downhearted for YOU OUGHT NOT TO BE DOWNHEARTED.

For ease in remembering, these verbs may be tabulated, as follows:

FUTURE OR EXPECTANCY (speaker does not or cannot will it so) :

<i>Singular</i>	<i>Plural</i>
I shall (should)	we shall (should)
you will (I would)	you will (would)
he, she, it will (would)	they will (would)

DETERMINATION, PROMISE, DESIRE (Speaker can choose or is able to carry out his plan) :

<i>Singular</i>	<i>Plural</i>
I will (would)	We will (would)
You shall (should)	you shall (should)
he, she, it shall (should)	they shall (should)

Next month: The Adjective and the Adverb.

Suit the Action to the Word and the Word to the Action

Shakespeare's advice to players has not been improved upon, and now seems almost axiomatic as a fundamental of good acting. But as a principle equally applicable to the art of writing it is too often ignored by the novice. He blithely repeats his stock phrases without regard to the spirit or atmosphere of the material. A quick merry incident in which characters are children may be described in the same slow heavy style as a scene of real solemnity; a tale of human interest is embroidered with elaborate phrases and rich fretting more suitable to a story of atmosphere; a fanciful subject is couched in terms apparently borrowed from a text book on Business English.

In a story recently submitted for criticism, a boy and girl, obviously influenced by much reading about mediaeval knights and ladies, were seriously enacting a little romance. The conception was clever and could have been developed into a charming story had it been told simply and naturally. But long sonorous sentences, balanced phrases, fine writing, smothered the plot until one felt that the children had become puppets upon which to display the author's clever English. The effect was ludicrous and the story, as written, impossible.

Words are the medium through which we grasp ideas, see pictures, follow action. They should fit the idea, scene, movement, so completely that we are not conscious of them. Possibly there is here and there a happy writer who without effort, out of an unusual richness of vocabulary and fine feeling for word effects, suits the word to the action. Most of us, however, must strive through a process of conscious choice, adaptation, self-criticism, and endless revision for that harmony of word and action which is the perfection of style.

NEXT MONTH

CURWOOD—VICTORIOUS FIGHTER

BY LEE D. BROWN

An Article Worth Waiting For

HOW TO BE A PRESS AGENT

And Other Features

HOW TO BE A PRESS AGENT

*A Series of Articles Dealing With this New Branch of the
Newswriter's Profession.*

By Harry V. Martin.

PUT "PUNCH" IN YOUR STUFF—QUALITY COUNTS MORE THAN QUANTITY

SOME persons think that the best press-agent is the fellow who gets the most stuff in print. They are wrong. In publicity, quality counts more than quantity.

The press-agent who jimmies a yarn into the papers, with art, about girls from "The Passing Show," who decided that the sidewalk in front of the theatre needed cleaning, and accordingly shoveled several hand-fuls of snow from it—just enough for a photograph—isn't going to bring thousands of persons to see them act because of their peculiar ability in this direction. But if he prints a horrid lie, to the effect that the prettiest girl in the company recently danced with the young Prince of Wales and he asked her Dad if he might keep steady company with her, and Dad, being a good Irishman, said positively "No!"—why, then, the girls will come in droves, like little lambs, to see her, even if they have considerable doubt as to the truth of the story.

Or, mention that Kitty Gordon will wear gowns, the cheapest of which cost \$10,000, and at the same time, display her "perfect back," and watch 'em pelt in!

It isn't what you get into the paper—it's what you accomplish as a result of what you get into the paper,—that counts. (Ah! and in that silly-sounding sentence, we have the big secret of the publicity art!)

Two paragraphs in the paper every day are better than a whole column printed only once a week.

Constant hammering away at any subject is bound to drive it home; however, don't cram too much stuff into the paper!

A social service organization of international reputation carried on a financial campaign in a certain city of the Middle West. Beginning several months before the opening of the drive, the publicity man simply filled the front pages of the newspapers with stories concerning the campaign. He would average a column or so in each of the two papers every day.

When time came for the "drive" to open, the public was sick and tired of hearing about it. The press-agent's good friends, the editors, increased the space originally allotted him, until it was more than doubled.

That campaign was a flat failure; the press-agent had been simply "killed with kindness"; he had broken all local records for getting publicity and his employers thought he had done wonderful work. Yet deep down in his heart, he knew that he, too, was a failure. He now makes public confession of his failure. I was the press-agent.

Instead of these long stories, small ones should have been published up until about a month before the campaign began. The longest story ought to have been limited to several hundred words during the period preliminary to the opening of the intensive publicity "drive." When the money-raising actually began, the length of the stories should have been gradually increased, until the peak of the publicity was reached on the last day of the campaign.

This mistake will not be made again, I hope. It was a sad experience, but a good lesson.

Every first-class publicity story should carry a "punch." A "punch" is that compelling something that "puts across" your message. A little story with a big "punch" is worth more than a "punchless" column.

Those who write propaganda realize the need of a "punch." They must say their "piece" in the fewest words possible. We read anecdotes and enjoy them, for they are short and possess "punch." Most novels haven't a real "punch" between their covers. There's the reason why the great reading public has turned to the short-story, and above all, the movie, for in these mediums they find what they are after.

Certain people were "wild" about motion picture serials. At the end of each

episode, they knew they would find a "punch."

The "punch" in a publicity story needn't be anything thrilling; still it must be interesting. You can put "punch" in even a business story. It is nothing but bringing out the most interesting point in the best way you know now.

Dogs vs. Children—Also Some Advice on Handling Campaign Publicity

Should you have an opportunity to do publicity for a dog show, grab it. Unnatural as it may seem, it is a truth that many persons are more interested in Ki-yi's than in children.

Dog show stories are absurdly easy to slip over—I don't know, offhand, of anything easier. I'll just cite you an instance to prove it.

Recently, I handled the opening of a campaign to raise \$3,000,000 for a national home for widows and orphans of American soldiers.

Now, if ever there was a worthy cause, here it was! It may surprise you to read that the nation, which has provided homes for old soldiers, has thoughtlessly failed to make similar provision for the widows of fighting men.

My duty was to start the publicity. The first local campaign was put on in our city. The press-agent had just two weeks in which to educate the reading public as to the merits of the project; and to make the feat more impossible, ours was about one hundredth on the list of campaigns that the people had been asked to contribute to, within the last five years. The public had been "campaigned to a frazzle." The workers knew it, and with pardonable reluctance did not have the heart to go after the money with their old-time speed and nerve.

At the first meeting of the executive committee, someone arose to allege that the publicity was "rotten." The speaker had formed this conclusion, after several of his friends failed to see anything in the papers about the "drive."

During the ensuing fifteen minutes it seemed to the poor, startled press-agent as though one hundred bellowing campaigners,—at least that many—hurled anathema upon his rapidly-graying head. He wondered, at first, if he was as bad as they were painting him; before long, he was *sure* he was.

After the terrible meeting was over, the p. a. leaped upon the back of his trusty Underwood and pounded out story after story, not ceasing his wordy gallop, until the papers for weeks thereafter were filled with news of the campaign.

And at the end of that time, the gentleman who was chairman of the campaign was approached by a well-meaning citizen, who asked what it was all about: "I ain't seen nothing in the papers, as yet."

(What the Chairman replied, I fear, made him a gentleman no longer.)

Next time the worried Chairman saw the press-agent, the former felt so apologetic, he smiled (or so the p. a. fancied) a wee bit sympathetically.

"The press-agent took his troubles to his friend, the wise managing editor. "I'm beginning to believe people don't read the newspapers," he gasped.

"Say, kid!" the managing editor replied; "are you just finding that out? Of course, they don't read the papers, unless it is to read something they are particularly interested in. Most people just glance at the headlines. But if they are baseball bugs, they will read every line of the diamond dope. The same way with boxing and golf and tennis, the stock market reports, advice to lovesick Lizzies and so forth. Oh, yes; I forgot to mention the racing form sheet. The boy and girls will sit up all night to study that.

"Almost everyone has a hobby. Some birds think the stuff we print about old postage stamps is hot news! You'll not only ride your hobby, until it falls over, exhausted, but you'll read about it every-time you get the chance.

"The average newspaper reader doesn't read about his neighbor's hobby. And as for general news, he doesn't give a Spiritualist's rap for it!"

Concerning the campaign publicity the Editor said:

"The executive committee knew that the publicity was all right, but they were tired and didn't want to work. They were just 'passing the buck' to the press-agent.

"That's just the trouble with campaigners. They try to fill the newspapers up with their propaganda, so they can sit back and let the public mop its eyes and throw money in the old campaign barrel."

"Publicity," continued the managing editor, "is a marvelous thing. It is to a cam-

paigner what an introduction is to a traveling salesman.

"But—always remember this:—an introduction won't sell your goods; it takes more than a handshake to do that!"

(Indulgent reader: I trust you will pardon this and other personal references. My excuse for lugging in my own experience, is that they are a subject upon which I can write authoritatively. It is my earnest wish that you may take warning from my many mistakes.)

After I had sent in a score of campaign stories, a city editor barked: "Gee, whiz! Aren't you ever going to get through harping on widows and orphans!"

At sight of his scowling countenance, I said, softly: "We are nearly through, now. I might mention, also, that I have just been hired to do publicity for the dog show."

The city editor's scowl disappeared. "Ah, *that's different!*" he chirruped. He rubbed his hands together. "What new kinds of dogs have you this year? Send me in a good story tomorrow without fail. Give us a whole lot of pictures. Our readers like to look at dogs."

That's how all the papers came to be filled with news of the dog show. In the words of the city editor: "Society folks don't care so much about looking at babies' pictures, but they're just dippy over the bow-wows. And the poor people, who have a lot of babies, like dogs, too."

"Dog portraits appeal to all classes, but children's don't!"

One editor was such a lover of dogs, that he used a press-agent blurb about a New York society woman who asked permission to have a radio outfit installed at the show, that her champion French bulldog, in Cincinnati, might communicate with her puppies in the metropolis, and bark them to sleep every night.

The press-agent told the city editor, the story sounded "too fishy," or "doggy," but as it was up-to-the-minute with the radio craze, the yarn got in the paper.

Movie Theatres—Handling Newspapers for One House—Short Cuts to Success

If you are desirous of obtaining some experience as an advertising writer and haven't the opportunity to enter an advertising agency, by all means grasp a chance to do publicity for a motion picture theater.

It will give you considerable practice at ad writing, a privilege denied press-agents for most enterprises.

The movie theater publicitor must combine the duties of press-agent and advertising manager, because the ordinary theatre cannot afford to pay the salaries of two men for this purpose.

Some theatre managers are better qualified than their press-agents to write advertisements, and insist on doing so. Any number of managers, you see, are graduates from the newspaper, publicity, and advertising ranks. The vast majority, though, are either incapable of writing ads or too busy with their own duties to tackle anything else.

Don't be afraid of wishing a little more work on yourself; go after one of those theatres whose manager doesn't bother with ad-writing. Remember, that critics pay little attention to the way the reading notices are gotten up, but are zealous in their study of the advertisements. Make your ads stand out above all the rest—if you are able. Other managers will be watching your work and soon, other and better offers will come your way.

Before you prepare your advertisement, make arrangements with the best and quickest artist in town. (This, if you are in a city of sufficient size to have an engraving plant.) You will have to count on this artist as your foremost assistant; upon him will depend a large part of your success or failure as an advertising writer.

Pardon me for again being personal; but this is how the writer handled the advertising for a picture house in a city of half a million.

On the Monday preceding the Sunday on which the picture was to open, he went to the local exchange of the motion picture company that produced the film, and obtained the "stills," as photographs used for newspaper purposes are called. Occasionally, he got half-tones and zinc cuts and mats—but the big-town newspaper prefers photographs and makes its own engravings for layouts. A layout is the term used for the grouping of photographs used on the motion picture page. Matrices come in handy for advertisements, for they are made of heavy paper and may be cut to suit the ad-writer's fancy.

Probably the most important article obtained from the exchange was the press

and service book and clip-sheet. The press and service books not only contains the synopsis of the story, but also sample advertisements and suggestions for exploiting the picture. The clip-sheet contains reading notices prepared at the New York office, which may be clipped bodily and given to the movie editors, without change. This is the method adopted by the small-town exhibitor, who cares nothing for originality and everything for economy.

Always rewrite the stories in the press-sheet; if the manager, who reads them as well as you do, finds you are merely clipping the stuff, he may dispense with your services and do it himself, or have the stenographer do it.

Having obtained the photographs—incidentally, the newspapers demand "slick" stills, or those that have a glossy finish—the next step is to pick out the best one and use it for your advertisement. In my town, there are four daily papers, and that many photographs, at least, must be set aside for layouts. The other photographs, and perhaps cuts and mats, may serve to illustrate feature-stories on days when the layout is not used.

The present writer picked out several "punch" lines from the press sheet—or his own imagination—, wrote copy for the ad and hustled it to the artist, who happened to be employed on an afternoon newspaper and was a wonder in his line. The artist either drew in the lettering around the photograph or made a sketch from it. In many cases the sketch looks better than the photograph and reduces better. There is nothing worse than a blurry picture, and that ruinous result often comes from using a mat. Haven't you often remarked, when gazing upon the photograph of an actor in the newspaper, "Why, he looks like a nigger!"?

As I said before, this particular artist was a "whiz"; having illustrated advertisements for years, he had unconsciously picked up a knowledge of display that was marvelous. He was by far my superior—he was the real advertising man for the theatre that was paying me to do the work. I have no doubt that, if I had just handed him the photograph and the press-sheet, he would have turned out the best ad I ever "wrote." His ability is best demonstrated by the fact that today he draws the adver-

tisements for every movie theatre press-agent in our town.

The artist, at first, would send the drawing to the engraving room of his paper, and a cut would be made from it. From the cut, three mats, one for each of the other papers, were taken. But, inasmuch as cuts are better than mats for reproductive purposes, we later had a private engraving plant make a cut for each paper. The management of the theatre protested against this extra expense—the mats had been made gratis—but finally became convinced that the cuts showed up better in print.

By Thursday night or Friday the papers would give us proofs of the advertisement, so that corrections might be made in any matter that had been set up in type. Naturally, there could be no correction of the lettering done by the artist. (He was a rara avis—a newspaper artist who knew how to spell—Hallelujah!) That necessitated careful inspection of the drawing before it went to the engraver; but there seldom was need for correction—the artist could spell "Hallelujah," as well as anything else.

During the week, reading notices for the movie columns were to be written. The small advertisements, used daily, were simple, but it kept a mere press-agent busy, trying to remember when this various routine stuff was to be submitted.

The last word in American efficiency has been said! In a recent announcement of M. Luckeish's "Book of the Sky," we are told that "those who are admirers of the sky without considering its utility may find that a general appreciation of the utility of the sky may intensify its beauty as well." So those great white clouds that we children used to watch, lying flat on our backs in the deep grasses, finding all sort of fairy figures and wonderful scenes in their ever-shifting masses, are now recommended as a useful text-book, to be studied for their utilitarian value. What next? I'm a reactionary I suppose, but I prefer to depend on the U. S. Weather Bureau for arbitrary weather prognostications and stick to Shelley for further interpretation of the clouds. I'll continue my dreaming and consult the morning paper on the question of umbrellas.

SYNDICATING TO THE SUNDAY SUPPLEMENTS

A series of articles taking up every phase of securing, writing, and marketing stories for the Sunday Newspaper Supplement—a most interesting and profitable phase of the writing profession—and one that offers unlimited opportunity.

By Felix J. Koch

Contributor to the Leading Papers of the Country.

PUTTING THE FINISHING TOUCHES ON A MANUSCRIPT

THE proof of the pudding is the eating thereof, according to an old English adage.

The proof of the feature prepared for syndicating rests in the number of publications making use of it, and just how near the original version it stands when they bring it to print.

In the preceding chapters, the manuscript in the making has been brought to the point where its author has written the concluding sentence of the final paragraph, making at least four copies as he went.

Taking the four copies just produced, he will seat himself at a broad-top desk, or the dining-room table.

The original copy—the actually typed copy, that is to say—of page one of the MS. he places off at the right. Next to it he places the first carbon copy of the same page 1. Next to this is placed the second copy, then the third,—the bottom copy; the one which, receiving the deadened blow of the typewriter alone, is apt to be the faintest. Whatever stands out, sharp and clear, on this bottom impression, it is obvious, will be sharp and clear and in no need of correction on the rest.

The writer of the article draws his chair before this fourth copy.

Carefully he proceeds to read this.

All goes well through the heading, the subhead, the first paragraph. When the man composed that portion of the manuscript the brain was still feeling its way to the story; it worked more slowly, fingers kept pace, and all went well. Where they didn't, if he was wise, he would have known it long since. Many writers stop just a moment after concluding that first paragraph, to read what has been written. If there is any error, either of typing or grammar, to correct in this, they draw the page

from the machine and copy over,—for a correction, however slight, stands out like a stain on a tablecloth, if in this initial part of the script.

Beyond that first paragraph, however, any and every sort of thing is apt to happen!

His mind intent upon his theme, the man may be forcing his fingers to dash along, full pace, and fingers,—beg pardon, muscular coordination, the experts tell us we should say,—sometimes rebel. The finger which should have hit a capital C in spelling *Chicago* in the line went only so far as the edge of the button for X, and so we have *Xhicago* in the MS. Again and again there are mistakes of that sort; even professional typists, who copy, and do not compose as they go, are guilty of them ever so often.

Speeding along with what psychologists term the braintrain, not wishing to interrupt the flow of the thought as it pours through the finger-tips into the machine, you don't bother again and again with such things as commas and colons and semi-colons. You can put them in, by and by.

Still again, working from notes, and on subjects with which the author was wholly unfamiliar until the moment of holding the given interview, it so happens that, dealer in words though he may be, he is not always certain of spelling. Naturally, he did not wish to betray his ignorance to the person interviewed; instead, he wrote the long, technical names in the notebook as he believed they were spelled and with a question mark, in parenthesis, behind. Come to writing the article now, he still wasn't certain. He didn't care to stop then and there to make certain from the dictionary. Instead he left a vacant space where the term should be, and resolved to insert the proper word by and by.

Once again, it will happen that an author, called from his work of composing by the telephone, or a caller who cannot be denied just then, returning, will slip a mental cog or suffer a wee lapse of memory. He will forget that he has stated certain minor facts in a previous place in the MS., and proceed to tell the facts all over again.

More important still, rereading a completed MS. with a quiet, unimpassioned mind—quite different from the eager, enthusiastic brain, which can't be held in leash to tell all there is to tell about the theme in the least possible space of time—one often finds "stretches," that are called sections of a page, which can be much improved. Glittering generalities, unnecessary personal estimates and opinions may lengthen the article beyond all proper bounds and crowd the room from more vital things, but are easily removed. "Killing enthusiasm," Sunday editors in a large part of the American Mid-West call the work of eliminating the extraneous.

Seated quietly before the four copies, reading the manuscript as a completed whole, these and often innumerable other errors present themselves squarely to the composer's eye.

With a very fine-pointed pen,—a new point costs but a cent at the corner drug-store, so there is never an excuse for using a pen, once it's grown dull,—and black ink, to match the typewriting and the carbons; and in the finest possible hand, so that the corrections shall not stand out on the page, he proceeds to correct his script.

Commas and other punctuation marks are easily inserted. Often it becomes easy to change one letter into another with the pen. Wherever more than one letter in a word must be altered, and this second does not exactly neighbor the first correction, one should strike out the entire word, and print the correct version above.

For example, if, in hurried writing of CINCINNATI, I should type it CIMCINNATI, a stroke through the M and a wee N above it, or a heavy "shading out" of the unnecessary part of the M to convert it to N would be in order. If I wrote the word CIMBINNATI,—a hurried proof-reader might cross out the M and the B and place the N and C above them. Personally, however, we should prefer running the slant lines—////—through each letter and then printing the whole word above. Under no

circumstances, however, if the hurried or nervous typist had made the word CIMCINNHTI, should one strike out the M and the letter H and place corrections *over* each! It takes but a moment to strike out the word and rewrite it correctly above.

Where an entire word is to be changed, or removed thus, running one slant stroke through each letter leaves an infinitely neater page than running a horizontal line through the word.

Wherever three pronounced corrections—entire words, and especially phrases or sentences—reveal themselves at a casual glance on the finished page, one should copy that page over. A neat MS. is a MS. half-sold, and a number of unsightly corrections staring the newcomer to the page in the face are inevitably fatal to first appearance of neatness!

These corrections, directions as to which of the corrected pages shall be copied by the stenographer, where the writer employs one for such hack work,—the author can make himself.

Corrections duly made, badly-scarred pages copied, and the copies inserted, each in its proper place, the manuscript is ready for whatever course awaits it. A stenographer may make from it two additional sets of scripts,—four copies of each. In that case, careful as that stenographer may be, it won't harm matters at all for the author to read, if only hastily, those eight copies,—four at a time, as with his own work,—on their return. Or they may be mimeographed, in which case he gets from the machine exactly what he placed on the roll or they may be sent to the concern doing duplicating work, or off for printer's proofs, and in the latter two cases he does well to insist on "reading copy" before the full number of proofs is printed.

With this procedure our writer friend produces for his clients, wheresoever these may be, the very best copies that he can make.

There are a very great many people who aver that one's best is the most that anyone has a reasonable right to expect.

Only, there are said to be exceptions to positively all human rules, and such an exception rests here.

It is possible—and some of us find it very profitable—to make such work as a writer believed his very best considerably better still, unless said writer believes himself past master in the use of the mother

tongue, and knows that he uses his most perfect English every time he writes.

This consists in the employment, on a time or quantity basis, of what might be termed a personal editor.

The personal editor is to edit the work, pronounced letter-perfect in arrangement, construction, and style by the author actually writing it, and make it more perfect still.

Where one may not happen to know someone for such a post, it is not overly difficult to be put into touch with candidates for the same.

There is hardly a place in the United States or Canada where the mail will not bring a letter from the syndicate writer to the professor of English literature in the nearest college or university in at most three, and usually two or even one day's time.

You, who wish to secure the services of a personal editor, would write such professor outlining your needs:

You wish him to put you in touch with one of the upper classmen in his charge who possess that peculiar literary sense—that indefinable near intuition, as to what should be and what should not be in a script, according to the audience for which it is meant—which even professors of English name by no better word than the German term for the equivalent with them: WORTGEFÜHL.

WORTGEFÜHL,—a feeling, or sense, as to words, sentences, paragraphs, all of that, seems to be inborn in certain students of literature in every class, large or small. Those students often exhibit the curious instinct for an English many times better than that used by the rest of the school away back in their high school or preparatory school days.

Rest assured that every professor of English, every instructor, and every teaching fellow in English in the given institution knows these students,—knows exactly how they rank and compare.

It won't be very long before such a one of them as the given professor may designate will write you for greater details as to what you may have in mind. Should distance not prevent, a personal interview is by far the more satisfactory!

Briefly, you may describe the procedure intended somewhat like this:

Every day of the week but one, which is

the day when you go forth to interview, to gather material, and on which, incidentally, your office is thoroughly cleaned for the week,—you write, fast as possible, correctly as possible, from breakfast until noon.

Naturally, you are most eager to produce a perfect script. Naturally, you do not wish the page marred with more corrections than absolutely must be. Naturally, you do not care to pay for editing, any more than you must.

But, the brain will tire, and the figure will slip, over and above all such errors as these, you KNOW that mistakes have crept into your craftsmanship. Rooseveltian spelling swept the country, a few years ago, and writers who would be up to date adopted it. Then, slowly, surely, there has come a reform. Many of us must admit we do not know exactly to what bounds this has been extended. We know that many of the best writers employ THRU instead of THROUGH; yet the very same writers insist that the world replace the final E on such a word as: THEREFORE.

A syndicate writer gathers his material among all kinds of people, in all sorts of places. He brushes against the masses constantly, and it follows that, bit by bit, he acquires idioms and colloquialisms and inaccuracies, or, at least, inelegancies, of their speech. The masses, it must be recalled, do not speak the very best English.

As a result, little by little faults begin to present themselves in a writer's diction. Editors may change the lines in this case or that; where they do, the author cannot know the exact reason; it may have been they wished to lengthen or shorten a column to exactly fit the space afforded. Sometimes those editors, not certain as to whether the author is right or wrong, let scripts go at that. The article appears, with the error conspicuous at once to the knowing among the readers.

In short, the author knows that, very much though he might wish it so, the work fresh from the typewriter is not nearly as perfect as he would like it.

He knows that some of the corrections—the proof-reading, put it—he could do himself. In the time that he is so engaged, however, he might be more profitably occupied composing additional matter.

Instead, as he draws the pages from the machine, four of a sort at a time, recollect,

he will remove the carbon to use with the next set. The written pages he will place in a container on the desk top before him.

At the end of the composing day he will take this work, fold it, as the final articles sorted out of it will be folded, indicate on the rear of each manuscript the record line, of which more anon, and then mail this to the personal editor, be SHE wheresoever, to edit and return to him, first convenient moment.

Usually a writer drops the packet to be edited in the post as he steps from his door for a breath of fresh air just before dinner. Simultaneously, he posts the packet of films chosen to illustrate those articles to the photographer, that he may make the prints off these, while the editing just described is being done.

Unless distances prevent arrival of material on such schedules, the editor edits, and the photographer prints the work so sent next day. Each drop the return budget into the mails that night.

The postman brings the writer his scripts, sorted out now into individual manuscripts, and his photographs to be placed with these, by the identical early morning mail.

Where pages have been changed sufficiently to warrant recopying, the editor so indicated on a slip of paper tucked along. Where she herself is in doubt as to meanings, and cannot solve the riddle given, she indicates the page number and approximately the line. Where she finds the author persisting in certain slips, certain faults, she draws his attention to these, that he may learn—as a boy in grammar school does—to do better next time.

In short, manuscripts return ready either for a stenographer to copy pages here and there, or for placing in the mails, just as soon as the pictures have been added; or, for complete rewriting, then re-editing, and possibly rewriting anew, where the personal editor frankly declares that she knows that the MS., as it stands, will not do!

This, then, is the work desired of the party to be engaged as personal editor.

The work will reach the editor at such address as she may name. She may do it where and when she will. As soon as a day's budget is completed, she mails it back; return envelopes are provided for this; postage is charged on her bill.

Bills are usually paid weekly. Services

are paid for at the rate of two dollars and a half an hour.

A good editor, familiar with the slips her employer is "sure to make," having him pretty well broken of most of his other faults, knowing what to look for and just how to unriddle some of these cruxes in the typing, should be able to edit in three working hours what the author will have written in the five composing days of his week.

Where the author is in the best of fettle—where the brain, far from being tired, produces as rapidly as the keys of the machine will respond—where words and phrases mold themselves in such a way as to require no reworking, a good editor can sometimes accomplish the weekly amount in considerably less. Writers are a little prone to take undue advantage of such periods of mental perfection or exhilaration, however, to work a brain, when in such shape, to the N-th degree, and so the day of almost brilliant copy is apt to be succeeded by one that tells of fag. Time gained the one day, therefore, must be given to the work of the day after, and where a man is writing the five-day week, three hours are a safe estimate for editing.

The wise writer secures a woman every time, in preference to a man for the work. There is a certain diligence, conscientiousness, thoroughness, about a woman in an editorial post which is rarely found in men. Men will go forth, report, compose. Man has been the gatherer since the beginnings of the race; men irk and chafe under the task of changing spellings of words, adding words, omitting them; revamping sentences, and the like. Women, on the other hand, often find a rare delight in bringing a script to its finest degree of perfection; doing so, the woman's hand can swerve the pen to strike out here and insert there with a next-to-invisible daintiness which no masculine hand can ever hope to assume.

The difference in the very looks of a page well edited by a woman, and another carbon copy of the same material, edited by mi-lady's brother, is as the proverbial one between day and night.

Volumes might be written of the services really willing personal editors can—and sometimes do—render the authors.

Unfortunately, however, the attitude of the really "literary girl," the sort the pro-

SATIRICAL VERSE

By Robert Lee Straus, M. A.

Instructor in the University of Cincinnati.

(Continued from October issue.)

IT is well that the new woman is coming into her heritage. Long enough has she been made to endure the slurs and imputations of outrageous man. Poets have always delighted to make her an especial mark for satire. We now look forward to her challenge and her scorn:

A THOUGHT.

If all the harm that women have done
Were put in a bundle and rolled into one,
Earth would not hold it,
The sky could not enfold it,
It could not be lighted nor warmed by the sun;
Such masses of evil
Would puzzle the devil,
And keep him in fuel while Time's wheels run.

But if all the harm that's been done by men
Were doubled and doubled and doubled again,
And melted and fused into vapour, and then
Were squared and raised to the power of ten,
There wouldn't be nearly enough, not near,
To keep a small girl for the tenth of a year.

—J. K. Stephen.

WOMAN.

All honor to woman, the sweetheart, the wife,
The delight of our fireside by night and by day,
Who never does anything wrong in her life,
Except when permitted to have her own way.

—Fitz-Greene Halleck.

WOMAN'S WILL.

Men, dying, make their wills, but wives
Escape a work so sad;
Why should they make what all their lives
The gentle dames have had?

—John Godfrey Saxe.

JOB.

Sly Beelzebub took all occasions
To try Job's constance and patience.
He took his honor, took his health;
He took his children, took his wealth,
His servants, horses, oxen, cows—
But cunning Satan did *not* take his spouse.

But Heaven, that brings our good from evil,
And loves to disappoint the devil,
Had predetermined to restore
Twofold all he had before;
His servants, horses, oxen, cows—
Short-sighted devil, *not* to take his spouse!

—Samuel T. Coleridge.

With woman is inevitably associated sentiment. Sentiment merging into sentimentality is easily ridiculed, but to give the lighter touch, the subtler irony to universal emotions requires skill and delicate restraint:

THE REMONSTRANCE.

Why so pale and wan, fond lover?
Prithee, why so pale?
Will, when looking well can't move her,
Looking ill prevail?
Prithee, why so pale?

Why so dull and mute, young sinner?
Prithee, why so mute?
Will, when speaking well can't win her,
Saying nothing do't?
Prithee, why so mute?

Quit, quit, for shame! this will not move.
This cannot take her;
If of herself she will not love,
Nothing can make her:
The devil take her!

—Sir John Suckling.

LYING.

I do confess, in many a sigh,
My lips have breath'd you many a lie,
And who, with such delights in view,
Would lose them for a lie or two?
Nay,—look not thus, with brow reproving:
Lies are, my dear, the soul of loving!
If half we tell the girls were true,
If half we swear to think and do,
Were aught but lying's bright illusion,
The world would be in strange confusion!

If ladies' eyes were, every one,
As lovers swear, a radiant sun,
Astronomy should leave the skies,
To learn her lore in ladies' eyes!
Oh no!—believe me, lovely girl,
When nature turns your teeth to pearl,
Your neck to snow, your eyes to fire,
Your yellow locks to golden wire,
Then, only then, can heaven decree,
That you should live for only me,
Or I for you, as night and morn,
We've swearing kiss'd, and kissing sworn.

And now, my gentle hints to clear,
For once, I'll tell you truth, my dear!
Whenever you may chance to meet
A loving youth, whose love is sweet,
Long as you're false and he believes you.

Long as you trust and he deceives you,
So long the blissful bond endures;
And while he lies, his heart is yours.
But, oh! you've wholly lost the youth
The instant that he tells you truth!

—Thomas Moore.

AN EPITAPH.

A lovely young lady I mourn in my rhymes;
She was pleasant, good-natured, and civil (some-
times);

Her figure was good; she had very fine eyes,
And her talk was a mixture of foolish and wise.
Her adorers were many, and one of them said,
"She waltzed rather well—it's a pity she's dead."

—George John Cayley.

Romance in literature, when running to
excesses, is usually met by burlesque and
satire. The popular craze for Goethe's ro-
mance led Thackeray to give us one of the
best of satires:

SORROWS OF WERTHER.

Werther had a love for Charlotte
Such as words could never utter;
Would you know how first he met her?
She was cutting bread and butter.

Charlotte was a married lady,
And a moral man was Werther,
And for all the wealth of Indies,
Would do nothing for to hurt her.

So he sighed and pined and ogled,
And his passion boiled and bubbled,
Till he blew his silly brains out,
And no more was by it troubled.

Charlotte, having seen his body
Borne before her on a shutter,
Like a well-conducted person,
Went on cutting bread and butter.
—William Makepeace Thackeray.

Satires on political conditions, govern-
ment, and the powers that be, are exceed-
ingly numerous. They are seldom of more
than contemporary interest, however, pas-
sing with the conditions against which they
inveigh. The following piece deserves a
more permanent value:

THE NET OF LAW.

The net of law is spread so wide,
No sinner from its sweep may hide.

Its meshes are so fine and strong,
They take in every child of wrong.

O wondrous web of mystery!
Big fish alone escape from thee!

—James Jeffrey Roche.

Social reformers, having poked their nose
into everybody's pie, may expect such lam-
poons as this:

LINES BY AN OLD FOGY.

I'm thankful that the sun and moon
Are both hung up so high,
That no presumptuous hand can stretch
And pull them from the sky.
If they were not, I have no doubt
But some reforming ass
Would recommend to take them down
And light the world with gas.

—Anonymous.

The time and the place sooner or later
find their way into verse,—and often into
satire. Here is a choice broadside:

COLOGNE.

In Köln, a town of monks and bones,
And pavements fanged with murderous stones,
And rags and hags, and hideous wenches,
I counted two-and-seventy stenches,
All well defined, and separate stinks!
Ye nymphs that reign o'er sewers and sinks,
The river Rhine, it is well known,
Doth wash your city of Cologne;
But tell me, nymphs, what power divine
Shall henceforth wash the river Rhine?

—Samuel T. Coleridge.

Satires on individuals should, according
to Addison, "consider the crime as it ap-
pears in the species, not as it is circum-
stanced in the individual." Too many sat-
ires attack directly by name and flay the
individual unmercifully. Such wit becomes
assault and battery. Pope often came out
into the open and called his enemies by
name. He was both subtle and unafraid,
scorning those who:

Damn with faint praise, assent with civil leer,
And without sneering, teach the rest to sneer;
Willing to wound, and yet afraid to strike,
Just hint a fault, and hesitate dislike;
Alike reserv'd to blame or to commend,
A tim'rous foe and a suspicious friend.

Dryden in *Absalom and Achitophel* goes
pretty far in his wit at the expense of a
noble lord:

THE DUKE OF BUCKINGHAM.

Some of their chiefs were princes of the land;
In the first rank of these did Zimri stand,
A man so various that he seemed to be
Not one, but all mankind's epitome:
Stiff in opinions, always in the wrong,
Was everything by starts, and nothing long;
But, in the course of one revolving moon,
Was chymist, fiddler, statesman, and buffoon;
Then all for women, painting, rhyming, drinking,
Besides ten thousand freaks that died in thinking,
Blest madman, who could every hour employ
With something new to wish or to enjoy!
Railing and praising were his usual themes,
And both, to shew his judgment, in extremes;
So over-violent, or over-civil,
That every man with him was god or devil.
In squandering wealth was his peculiar art;

(Continued on page 44.)

TRY THE BOOKLENGTH!

By K. Hopp.

THE beginner in writing invariably tries the short story. More short stories are published than any other form of fiction, he argues; therefore he has the most chance of selling that form of story. But he is wrong. It is undeniably true that a much larger percentage of novelettes and novels are sold than short stories, basing our estimation on the number of manuscripts received by magazines. Aptly said is: "The long road to literary success is via the short story."

Try the booklength!

In some respects a booklength is more easily written than a short story; in others its writing is more difficult. It is not so strict in form and rigid in technique. Whereas the angle of narration of a short story must be constant, it may change with every new chapter of a booklength, if the writer wishes. Economy of detail is not essential to the long chapter story; there are abundant opportunities to display whatever talent the writer has for humor, pathos, bathos, etc. In the short story his field is smaller and more difficult to cover effectively. However, the novel is the harder to write in the respects that its suspense must be maintained without a drop throughout its great length, its characters must be more fully drawn, its situations played upon more, and great amounts of material utilized. Balanced, however, the young writer who understands what he is doing should not hesitate to tackle a booklength. "There's nothing like a long flight to strengthen weak wings!"

Editors have a terrible time getting enough booklengths for their needs. Plenty are written and a great many are published—and a higher percentage of booklengths submitted are bought, than of any other form of fiction. One editor has written that while he buys only about 5% of the short stories submitted to this magazine, he uses 50% to 60% of the novels sent him, and often has to buy up second serial rights in order to get enough serial material.

Many magazines make a practice of publishing a complete booklength novel in every issue, besides running one or more serials at the same time. *Lippincott's* began this custom years ago, and today *People's Popular*, *Short-Stories*, *Adventure*, etc., all follow that policy. Still other magazines, while not printing full-length novels in one issue, practice beginning a new serial with every issue, as witness *Argosy-Allstory* and *Munsey's* and, I believe, *The Red Book*. There is no doubt that a very wide market is open to good booklength stories.

There are several magazines who have the habit of branding as a novel anything that is divided into chapters—*Ace-High*, *Detective Story*, *Western Story*. *Ace-High* once listed one of my 12,000 word novelettes as "a complete novel."

A very few magazines have no use at all for booklength story, as witness *Action Stories*.

The number of booklengths printed per year is something like this list testifies:

Ace-High	14	McCall's	4
Adventure	48	Metropolitan	4
Ainslee's	4	Munsey's	12
American	4	People's	30
Argosy-Allstory ..	50	Popular	30
Black Mask	8	People's Home Jour-	
Blue Book	16	nal	10
Breezy Stories	8	Red Book	12
Century	3	Saturday Evening	
Collier's	4	Post	12
Country Gentleman.	5	Scribner's	4
Cosmopolitan	4	Short-Stories	30
Detective Story ..		Snappy Stories	10
Magazine	25	Sunset	4
Everybody's	10	Today's Housewife.	3
Follies	4	Top-Notch	30
Good Housekeeping	4	Wayside Tales	4
Ladies' Home Jour-		Western Story	25
Live Stories	12		
Love Stories	6	Total, about	400

About four hundred booklength stories per year are used by these thirty-five magazines. More than one booklength is bought every day, brother writer!

A novel ranges in word length from 40,000 to 100,000. The most popular length is, I think, 50,000, but it hovers around this, ranging from 40,000 to 70,000 and 80,000.

The Writer's Digest

A Monthly Journal on Writing Photoplays,
Short Stories, Poems, Popular Songs, Etc.

I. P. GARLOUGH Editor

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VOLUME II. NOVEMBER, 1922. NUMBER 12.

It is often said, and it is true, that the man who works with a definite aim in mind will accomplish much more than the man who goes at his task without any objective or any plan of action.

There is but little doubt that this is applicable to the writer and yet there are some willing to maintain that conforming their work to the requirements of a definite publication limits their possibilities and cramps their style.

In a recent issue is an excellent discussion of this oft debated subject, and it is with pleasure that we second the point of view taken by the writer of that article.

Writing without aim or without any attempt to meet the requirements of the editor will limit the possibilities of acceptance, and will send the manuscript upon a circuitous round of editorial offices with but very little assurance of success in the end. The rejection slips and the frequent return of the manuscript are bound to discourage the writer and to hinder his further progress.

On the other hand, by writing with a defi-

nite market in view, the possibilities of acceptance are manifestly increased. Success always is a tonic, and with but few exceptions will encourage the writer to further efforts and to that improvement in his work which will establish him in his profession.

AN O. HENRY STORY IN A LEDGER

An unfinished O. Henry story has just been discovered in Austin, Texas, in one of the old account books of the Morley Drug Company for which O. Henry once worked. A young law student of the University of Texas, while auditing the books for the Morley Drug Company, has found what appears to be the beginning of a story by O. Henry written in the back of an old ledger. It is one and a half pages in length and is the sketch of a sick old man who is cared for by a young girl, perhaps his daughter.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of the WRITER'S DIGEST, published monthly at Cincinnati, Ohio, for October 1, 1922.

STATE OF OHIO,
COUNTY OF HAMILTON } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Jay P. Garlough, who, having been duly sworn according to law, deposes and says that he is the Editor of the WRITER'S DIGEST, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher—EDWARD ROSENTHAL Cincinnati, O.
Editor—JAY P. GARLOUGH Cincinnati, O.
Managing Editor—W. L. GORDON Cincinnati, O.
Business Manager—G. J. WEBER Cincinnati, O.

2. That the owners are: Edward Rosenthal, Cincinnati, Ohio.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders, who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Sworn to and subscribed before me this 12th day of September, 1922.

[SEAL]

JAY P. GARLOUGH, Editor.
My commission expires November 16, 1922.

SAMUEL ROTTER.

CHATTING WITH THE EDITOR

THE idea for this page had its inception some months ago, but as is always the case, reducing the original idea to a practical working basis requires some time. For a long while we have felt the desire to come into more intimate relationship with our readers, and as personal contact is out of the question with the exception of but a few instances, we are hoping that a page where we can talk over some of the important questions that confront us each month may bring about, in some measure, the accomplishment of that desire.

* * * * *

In all professions there are certain members to whom others look for advice. Their success is established and from their experience they can offer much that is helpful. In this the writing profession does not differ from others. Certain writers are in a position to offer many constructive suggestions to others on their particular style of writing. For that reason we have always favored the interview type of article in THE WRITER'S DIGEST. In future issues we hope to include many more such articles. Usually each successful author excels in some particular style and has certain methods of procedure that he has found to be most efficient. In our articles we hope to have the interviewer stress those particular points in which the subject excels, in such a manner as to be most suggestive to all other writers.

* * * * *

The interview with O. O. McIntyre, in this issue, approaches the type that we hope to continue. Mr. Eskew has caught our viewpoint and is well equipped to secure and prepare a great many good articles for us. His next will be an interview with Margaret Widdemer, whose name is prominent in writer circles and whose career will offer many suggestions to those of you who appreciate new view points. The article will appear soon and truly is something worth looking for.

* * * * *

The recent court decision secured by

James Oliver Curwood with regard to the author's interest in the motion picture rights on material published in magazines, is of great importance to every writer. Lee D. Brown is preparing a special interview with Mr. Curwood for the December issue. Naturally the effects of this court decision will be a feature in this article.

* * * * *

We read just recently of an author who puts each story aside until he has written the next one. After completing the second manuscript, he takes up the first for a thorough reading and careful consideration. In this manner he is able to approach his work with the impartial eye of the critic. The ardor of composition is cooled and he sees his "offspring" in its true value. A definite estimate is more easily obtained and spots which need bolstering or a complete change stand out clearly.

The practicability of such a practice is evident without further discussion. Many of us could adopt similar methods, enhancing not only the quality of our work, but our standing in editorial opinion as well.

* * * * *

The question of "how much revision" is one frequently propounded when writers gather. That revision is necessary is a known fact—one that admits of no refutation—but that question of "how much" is ever present.

Revision takes time—time that might well be devoted to relaxation or preparation for new composition. Reducing the time devoted to correction and rewriting then carries a definite value.

There is a way to effect this saving. Writers who have experimented find that by concentrating their entire attention when composing, they turn out a more finished story. They write with the idea that there is to be no opportunity for revision—each situation is minutely worked out—each connecting link is definitely adjusted.

The plan is worth trying—the results are far-reaching.

THE WRITER'S FORUM

NEWS FROM OUR READERS

Conducted by John Patten.

In writing to the Forum, kindly address all letters to the Forum Editor, care THE WRITER'S DIGEST, Butler Building, Cincinnati, Ohio. And remember, the Forum wants to hear from you on any subject of interest to writers.

UNQUALIFIED approval, adverse comment, constructive suggestion, stimulating query,—the speakers in the Forum this month presented all shades of opinion and disposition. We give them the floor without further introduction to exchange ideas on things literary,—past, present, and future.

F. C. D., St. Joseph, Missouri, found the article on the photographic equipment of the syndicate writer in the September number provocative. He states that he is somewhat of an authority on selling photographs to newspapers, magazines, postcard, and calendar makers, having been in the business for many years:

"Felix J. Koch, in your September issue, makes some statements regarding photographs to be offered for publication with which I do not fully agree.

"The larger the photographic print sent to an editor, the greater chance of its acceptance by him. Smaller pictures than 4x5 receive scant consideration except in rare cases." By this reasoning a 16x20 enlargement ought to be sure of acceptance anywhere, regardless of its subject! The real truth of the matter is that size is of no great importance, provided the print is not smaller than, say 3¼x4¼. In fact, very large prints are very awkward to handle; they become cracked and split in the mails. A small print of the subject goes to and fro without injury, and its small size is certainly no count against it. One leading magazine says, 'Size is not so important as clearness and gloss.'

"As I have stated, I am an experienced photo publicity worker, and I have contributed to scores of magazines and newspapers. I have never sold a 4x5 print; they have been almost invariably 3¼x4¼. An important point in favor of the smaller print is that, although it is only three-fourths of an inch smaller each way than a 4x5 print, the total difference in the price of film, paper, etc., on a large number of prints, is decidedly noticeable.

"One piece of advice in this article seems to me to be somewhat out of date—the comparison of plates and films for photographic work. And the use of instruments is recommended which will not, under trying conditions, give good results. Mr. Koch, it seems to me, has imposed limitations on the aspiring photo-publicity worker which

do not really exist. Editors are not so blasted persnickety as Mr. Koch draws them."

We feel it the better part of valor to refrain from expressing any opinion on the foregoing, except that we heartily agree with the last statement. W. C. P., of St. Lambert, Québec, goes to the other extreme, however, and finds us too lax and easy-going in our approval of Booth Tarkington's liberties with the English language:

"Why did you spoil the monthly pleasure I get from reading the Forum in the 'DIGEST'?"

"What did it? Your approving reference in the September issue to the manufacture of 'waspen' and 'wavement'.

"Of course, the inevitable 'wave' of 'waspen(s)' and 'wavement(s)' would have eventually acquainted us with the existence of these enrichments of our beautiful language, but the DIGEST approved—the DIGEST approved! 'Waspen' expresses a particularly exact shade of meaning, does it? Lift from your dictionary a moment the word 'waspish'. Is it not capable of flashing to the mental comprehension of the reader the infinitesimal shade of meaning required by the sentence you quote?"

Then, 'wavement'. Have we now to consider that good old word 'movement' as discharged from our service? Is this a new terror of the nightly feline extravaganza on the back porch? Are we to be further aggravated by this sneering wavement of tails as we stand with our chosen missile poised for destruction?

"Mr. Patten, the questions come fast and furious. I retire to my laboratory to solve these two questions raised by this Forum item: Does a cat wave its tail? Can a man sneer with his foot or his elbow?"

* * * * *

The experience of two contributors in seeking and finding markets may be of interest to those who are watching the mail bag. Mrs. E. H., Oneonta, New York, says:

"I am always anxious for the arrival of the WRITER'S DIGEST. I find it very interesting and inspiring, and devour its contents immediately. I am a new subscriber and a beginner as far as trying to market my work is concerned, although I have been writing for a long time. Through

the market pulse of the WRITER'S DIGEST, I have recently had three pieces of work accepted—one a six stanza poem; another a 600 word story for a primary magazine, and a third, an article through another market.

"I read you are to establish a department for criticising and advising subscribers regarding their manuscripts. I am very glad to learn of this new department, as I believe such aid to writers is invaluable. Please advise me as to fees."

* * * * *

We have received a large number of encouraging comments on the establishment of the new criticism department, and a gratifying amount of manuscript for criticism. The fees are listed in the front of the magazine for this month, and should accompany the material. Most of the manuscripts received so far have been short stories, and the criticisms sent out we believe cannot help but be illuminating and helpful. We want you to remember that other literary forms receive the same careful attention as the short story.

Which reminds us of an inquiry received this week—"Would you advise a beginner to start with photoplay or with short story writing?" It is impossible to answer such a question, except with a very general comment on the basic principles of the two forms, without knowing more of the training, temperament, equipment and tastes of the writer. The beginner who feels a general urge to write, without special desire or aptitude for any subject or form, perhaps would do well to analyze himself and his motives most carefully. Why does he want to write, and what is his equipment to produce something worth other people's reading? The special article is a good form for the beginning writer. Knowledge of the subject and clearness of presentation are the basic requisites. Short news articles, personality sketches, descriptive and expository material is greatly in demand by trade, business, technical, and class magazines, is within the experience of most of us along some line or other, and is often as well paid for as fiction. If such articles perhaps do not seem to offer an opportunity for high art, remember that the artist must usually first be the artisan. Most of us have to work through a literary apprenticeship before reaching the master stage.

* * * * *

But to return to concrete market news from contributors. M. V. S. writes from Bridgeport, Connecticut:

"Perhaps the following notes may help a fellow writer in saving postage.

"According to a very recent letter from the *St. Nicholas*, the editors are supplied with enough serials to last through 1924.

"*The Boys' World* returned a story with a brief note, saying they are now only considering stories suitable for the winter months.

"K. W. Gardner, editor of the *Chevrolet Review* returned a story because the fiction feature of that magazine was discontinued with the July number.

"*Lutheran Young Folks* explain that their fall material is all taken care of; consequently a football story is not available. Dr. W. L. Hunton, the editor, has never sent me a rejection slip so far. The rejected stories are returned with a personal letter."

"*The Lamp*, in accepting a story lately, advised me not to send anything else until after the first of next year, as they are pretty well overstocked. They use religious stories for the Catholic home."

These market tips bring to mind the matter of timeliness in submitting manuscript. We note that one of the magazines wants nothing but winter material at this time, while the other is completely supplied on all its fall material. Many of the larger and older magazines prepare their material three to six months in advance, so that a Christmas story should be submitted in the summer, and Easter material in the fall or early winter. It is seldom that a magazine will demand that all of its material for a given issue be strictly seasonable. In the case of *The Boy's World*, we venture that they were already supplied with the general matter necessary and for some reason were short on seasonable material.

* * * * *

And speaking of that subject most dear to every writer's heart—acceptances—the story of Miss Alcott's *Little Women* is told in the October number of the *Ladies' Home Journal*, by Julian Hawthorne, son of Nathaniel, who lived next door to the Alcotts for years. He says that he is perhaps now the only person living who has close firsthand knowledge of Miss Alcott's life and the writing of the famous book.

"About 1867 she began to seclude herself more than usual and would laughingly reply to our remonstrances that she was scribbling some rubbish. The rubbish was later to be known to the world as *Little Women*. . . . We knew nothing until the book was done and Louisa read parts of it to us. We all thought it wonderful; she had grave doubts and was inclined to throw the silly stuff, as she called it, into the fire. She was overruled, with the less difficulty in that the family was sorely in need of money; and

she was ready to sell her manuscript outright for a hundred dollars or even for half that if a publisher could be persuaded.

"So one day she took the train to Boston with her package under her arm, wondering whether the outcome of her journey would repay the sixty cents it cost. After some rebuffs she found her way into the den of the lion and escaped unmaimed; he would look over the stuff when he found leisure; couldn't think of advancing anything on it; novels were a drug on the market.

"Louisa waited three months for news from her lion's den and resolved to visit him once more and know the worst."

That evening, he goes on to say, they were summoned over to the Alcott's to hear the account of Louisa's visit to Boston, related in her characteristic, humorous style. She had threaded her way through packing cases and a great clutter of clerks and draymen outside the publisher's door and found herself eventually in the little upstairs office of the excited editor who was directing from his sanctum the unusual commotion which seemed to pervade the establishment.

"Without looking up he waved her away. 'Go away. I've given orders—most important. How did you get in here?'"

"Louisa's ire rose. 'I want my manuscript!'"

"He finished signing a check and looked up. 'I told you to get out,' he stopped, petrified as at a Gorgon At last her astounded ears caught this: 'My dear—dearest Miss Alcott! At such a juncture. You got my letter? No? No matter! Nothing to parallel it has occurred in my experience. All else put aside—street blocked—country aroused—overwhelmed. . . Two thousand more copies ordered this very day from Chicago alone. But that's a fleabite—tens of thousand—why, dearest girl, it's the triumph of a century. A great day, indeed, Miss Alcott, for us—for you. At this very moment I was writing you a check; but you are here. You prefer cash? Would a thousand dollars—two thousand?—name your own figure. Here, boy! Run to the cashier and bring me bank notes and gold; look sharp now!'"

"So the packing cases and the bustle had been about Louisa's book!"

Fifty years and more have passed, and *Little Women* is as popular as ever among

children, and was recently, on the ballot of eighty-three American librarians, placed first in a list of the twenty-five best children's books. There is something in it universally appealing to the child mind, and change of manners and customs cannot take away its charm.

It's rather inspiring to us whose ambition is to write for children, isn't it! And we shall do well to analyze the book and the character of the woman who produced it. Hawthorne finds the secret of its vitality: "The story is made not only of the very stuff of human nature but of the nature of boys and girls, fresh and fragrant, comical and pathetic. The style is as unpretending as family gossip around the fireside and its material is such as was—and I hope and believe still is—intimately familiar to simple American families from North to South, and from East to West."

Louisa, herself, says Hawthorne, "was deep and broad; her sympathies were world wide; her spirit high and courageous. She was great in comedy, and laughed and inspired laughter . . . She was a big, lovable, tender-hearted, generous girl. All these good qualities and gifts finally assembled themselves in the great gift of story writing of stories about girls and boys and addressed to them."

* * * * *

Writers of children's stories will also be interested in the article on "Who is Writing for Children," by Annie Carroll Moore in the October *Bookman*. "In 1918," she says, "new writers with ideas and originality in expressing them, were sorely needed in the field of children's books." But "in contrasting the rich and varied output of children's books in 1922 with the static conditions of 1918 illustrators no less than authors have disclosed new ways of looking at people and things." Her discussion of the last year's output of good children's books will prove stimulating to those interested in such production.

* * * * *

John Galsworthy said of W. H. Hudson: "I would that every man, woman, and child in England were made to read him; and I would that you in America would take him to heart. As simple narrator he is well-nigh unsurpassed; as a stylist he has few, if any living equals."

And so it is with a very real sense of loss that we learn of Hudson's recent death.

(Continued on page 42.)

THE DIGEST'S BOOK SHELF

Where a few of the newer books will be found each month.

WHERE THE BLUE BEGINS, by Christopher Morley (Doubleday, Page & Company).

This is a most delightful mixture of fancy and realism, allegorical in part, interesting if taken literally. It is the story of Mr. Gissing's search for wider horizons—the place where the blue begins continually beckons. He tries business, the church, the freedom of the seas in his pursuit of the greater life toward which instinct impels him. Yet this is no heavy, moralizing tale. Mr. Gissing is represented as a dog, to such extent as the figure is apt; there is no attempt to work out a consistent and thoroughgoing allegory. A quadruped playing with forces he does not understand, but which he gaily tackles and muddles through, he is looking for that great God which in his advanced thinking he dimly conjectures may be a biped. The account of the reception of this theory by his self-satisfied friends the Airedales, et al., is humorous; gently ironical, but without malice. The book is one of the most refreshing that has come our way in many a day.

THE GARDEN PARTY, by Katherine Mansfield (Alfred A. Knopf).

This volume of short stories will interest those who prefer delicate, clean-cut characterizations, moods of places and things, to the stereotyped plot of action. There is very little movement in any of the stories. "At the Bay," the first and longest story, relates the events of a day at the seaside cottage of the Burnell family, making peculiarly vivid each member of the household, from the passion inspiring, languid Linda, who does not love her children, to the phlegmatic servant girl on her afternoon out. "The Garden Party," from which the book is named, is a deliciously detailed picture of the preparation for the party, the bright afternoon with its contrast to the death at the cottage, and youthful Laura's realization for the first time of the poignancy of life. "The Daughters of the

Late Colonel" are pictured rudderless and helpless after the death of their father, all initiative atrophied from lifelong submission to the tyrannical old man. To those who delight in occasional etchings among the manifold moving pictures of today, this volume of stories will particularly appeal.

A MANUAL OF THE SHORT STORY ART, by Glenn Clark (Mamillan).

Still another volume has been added to that ever increasing list of books on the art of short story writing. Mr. Clark's book is clear and simple in style, and presents in adaptable form the fundamentals of short story technique. He does not pretend to be able to supply the individual equipment of material, outlook, broad experience and sympathy necessary for fiction writing, but shows how to work up such material into well constructed stories.

THE LADIES! by E. Barrington (Atlantic Monthly).

In these stories, published originally in the Atlantic Monthly magazine, the author re-creates many of the reigning belles of English society in the eighteenth century. He supplies from a rich imagination chapters hitherto hidden in the lives of the beautiful Gunning sisters, Swift's Stella, Fanny Burney, and others who are ever fascinating figures in tradition and history.

MOONLIGHT SCHOOLS, by Cora Wilson Stewart (E. P. Dutton & Company).

The story of the origin and growth of the movement to reduce illiteracy and bring to full citizenship these native born Americans of ancient stock, is a romantic and inspiring one.

Mrs. Stewart, at one time superintendent of schools in Rowan County, Kentucky, was founder of the night schools in that county, in which the member of illiterates was reduced from 1,152 to 23.

The inspiration for the "Moonlight Schools" came to her, she says, from an experience at an entertainment in a rural

school. A boy of twenty sang an exquisite ballad which displayed a rare gift of poetic composition. When he had finished she asked him for a copy. The boys' face fell. "I would if I could write," he said, "but I can't. Why, I've thought up a hundred of 'em that was better'n that, but I fergit 'em before anybody comes along to set 'em down."

The call of such illiterate youths and maidens who possessed rare talents, the passionate desire of the older people who "would give twenty years of their lives to be able to read and write," led to the establishment of these night schools. On September 5, 1911, they were opened in fifty school houses. "We expected that about 150 adults would attend, but there were 1,200 the first night." They came singly and hurrying in groups. There were old men bent with age, and over-grown boys and girls. There were aged mothers and young women carrying babies and leading little children; the youngest student was eighteen, the oldest eighty-six, and many of them learned to write their names that first night.

SYNDICATING TO THE SUNDAY SUPPLEMENTS

(Continued from page 28.)

fessors recommend to you for the post, toward the writer for such ephemeral material as newspapers, technical and similar publications, is very nearly that of the old Roman generals toward the barbarian chieftains they must hold in check.

"When in Rome, do as the Romans do," the barbarian chieftain, come to pay homage and tribute to Caesar, was admonished, as he asked for guidance as to conduct. Wherefore, while among the Romans the barbarian did, as nearly as he could, as did those about him. When the Romans went beyond the pale and into the far-flung reaches of the Empire, on this errand or that, they, in their turn, remembered always that they were Romans. One might meet the barbarian, one might trade to good advantage with him, but he must be constantly reminded that he was less than the least of the Romans; that he must keep his place!

Perhaps it is well that these personal editors persist in such an attitude. It prevents

them lowering their own standards of writing and thereby permitting the author to lower his.

Manuscript is dispatched to the personal editor by post; it returns, is copied, if necessary; and such copy is proofed and pronounced ship-shape, in turn.

The picture—the most attractive of each set topmost—are placed inside the MS. between the bottom fold, which bends in, and the top, so that pictures, head of MS., are all in sequence, or as writers would say, in "line."

Omitting the obvious, at mailing time, there rests upon the author's desk twelve type scripts and carbons of the manuscript, or whatever number of mimeographed copies he may have had made, their pictures along with them; or the stated number of printer's proofs, with the photographs placed inside these.

THE PHOTOPLAY PLOT

(Continued from page 18.)

You are so damn silent

That it is possible

You may be only drunk."

Note the blank verse of it.

After my photodrama, "The Firebrand," was produced many years ago, I received a letter from a fanatic who threatened to trail me into hell if necessary and throttle me. Even a little fame, you see, exacts a terrible toll!

* * *

There is some agitation again over the possible invention of a device for the taking of "Talking Movies." If people would only stop to think of the technical requirements of our present photodrama, they will realize that the two can bear no resemblance to each other as species go. The talking photoplay is as far from the silent one as fiction is from drama. Follow the movement of the characters in the next photoplay you witness and try to imagine dialog going on during the action.

Mind you, I do not say that a talking screen drama is not possible, but that an entirely new technique and method of presentation and expression will be necessary. And it may become most effective at that.

He Sold Two Stories The First Year

THIS sentence from J. Leo Meehan's letter to the Palmer Photoplay Corporation, tells the whole story:

"Within one year I have been able to abandon a routine life that provided me with a meal ticket and a few other incidentals for the infinitely more fascinating creative work of the photoplaywright."

But it would not be fair to you to end the story there. It is interesting to know that this young man in an underpaid job was able to sell two photoplays and attach himself to a big producer's studio in one year; that a short time ago he was retained by Gene Stratton Porter to dramatize her novels for the screen. But if you have ever said or felt like saying as you left the theatre, "Why, I could write a better story than that," you want to know just how Mr. Meehan proceeded to become a successful photoplaywright in one short year.

He Tested Himself

DOUBTFUL, but "willing to be shown," as he expressed it, Mr. Meehan proved conclusively to himself and to us that he had undeveloped talent. The rest was a simple matter of training.

The Palmer Course and Service merely taught him how to use, for screen purposes, the natural story-telling ability which we discovered in him.

We Offer \$1,000 and Royalties

THOUGH we are daily discovering among men and women in every walk of life, new screen writers, like Mr. Meehan, we continue this nationwide search, because, regardless of the rich rewards that are being offered in this field, the de-

mands for good screen stories are far from being filled.



J. Leo Meehan

We are now offering \$1000 and royalties to new writers trained in our Department of Education for acceptable screen stories to be produced by this corporation. This is the first time that new writers and photoplaywrights have had the opportunity to share in the success of screen stories of their own creation.

One hundred sixty companies in Los Angeles alone are searching for better screen stories, offering from \$500 to \$2000 for each one that is acceptable. Yet their demands are not filled. Our Sales Department, the biggest, single outlet for film plays, cannot begin to supply the needs of producers.

One Way to Know About Yourself

H. H. VAN LOAN, the well-known scenarist, in collaboration with Malcolm McLean, formerly instructor in short story writing at Northwestern University, developed the Palmer Test Ques-

tionnaire which has proved its usefulness in discovering in men and women the ability to write screen stories.

Among those whom we have recently discovered, developed, and whose stories have been accepted, are people in all walks of life: a California school teacher, a New York society matron, a Pennsylvania newspaper man, an underpaid office man in Utah, and others.

Still others, men and women of all ages, are enrolled, not because they want to become professional screen writers, but because they realize that Creative Imagination, properly developed, is the power which lifts those who have it to lofty heights in any field of endeavor and they appreciate the opportunities for training presented through this new channel.

You may have this same ability. It is for you to decide whether these opportunities are attractive enough to make you want to test yourself, free. It costs nothing and involves no obligation.

All you do is to send the coupon for the Palmer Test Questionnaire, answer the questions asked and return it to us. We will tell you frankly and sincerely what your answers show. We hold your answers confidential, of course. If you prove that you are endowed with creative imagination, we will send you further information relative to the Palmer Course and Service. If not, we will tell you so courteously.

The Chance is Yours You Must Decide

KNOWING as you do the rich rewards, can you afford to pass this opportunity to test yourself? It costs nothing—no obligation.

And if you are endowed with creative imagination, a simple matter of training will prepare you for photoplay writing, for many other highly paid positions in the film producing field which now await properly trained men and women, or for higher places in other lines of endeavor.

Send the coupon. Make this intensely interesting test of yourself. Know whether or not you are endowed with the ability to grasp the opportunity for rich rewards which are now going begging.

Palmer Photoplay Corporation,
Department of Education, Sec. 1511
Palmer Building,
Hollywood, Calif.

Please send me the Palmer Questionnaire, which I am to fill out and return to you for your personal and subsequent advice to me without charge.

NAME.....
STREET.....
CITY.....STATE.....

All correspondence strictly confidential.

HOW TO AWAKEN IDEAS

By Edward Harving Lange.

IDEAS have always been regarded by writer folk as elusive things. They have a way of coming upon one unawares. Of a sudden and without warning they pop to the surface like corks freed from restraint, and the recipient congratulates himself upon a lucky inspiration.

To illustrate: if you will look back among the really big things that you have accomplished, you will find that they are the results of "hunches." These "hunches" or embryo ideas, probably came to you in a fit of abstraction. You were driven by some great need, a set of circumstances so distressing that you were pretty nearly overwhelmed, and were therefore at a comparative standstill. You simply could not see any way out. Then, in a flash, you received an impression, which at first appearance may have looked so small and insignificant as to seem worthless. You went on the trail of that idea, and what with the shifting about and recasting of time, it finally began to materialize into something really worthwhile.

Almost any writer can tell of like experiences. It was in just such adverse conditions, and through these little "hunches," that Jack London, Peter B. Kyne, and other literary notables happened to embark on writing careers.

Again, it may be that you were in a quiet, inactive mood, or were resting after a hard period of work, and the thing just popped into your mind. Most "hunches" are received in this way.

Whatever the circumstances, however, you will agree that these are at best only chance discoveries. Often the writer is not so fortunate, and meanwhile he must work. Is there any way, then, by which the obtaining of ideas can be facilitated?

In the first place, all creative work calls for an element of subconscious activity. The subconscious region of the mind is the recognized source of all ideas. It is the great mental storehouse wherein are countless millions of memories, images, and ideas. These images lie dormant until there is a call for them in the daily life of the individual, when the conscious mind, better

known as the reason, selects the nearest one at hand which applies to the present need.

This master of the daily hours appears in a great measure to conform his actions closely to the average duties of life, in accordance with those of other men. He picks out, uses, and becomes familiar with a certain number of time-accepted ideas, and lets the rest sleep.

When the tired master drowns or nods, or falls into a brown study, then a marvelously curious mental action begins to show itself, for dreams at once flicker and peer and steal dimly about him. This is because the waking consciousness is beginning to shut out the world—and its set of requirements.

We have found that many of our big inspirations have come when something of so much force or strain occurred that we actually had to stop thinking. That is to say, they came at a time when mental function was temporarily held in abeyance. Right here, then, we have the whole secret: holding the mental activity in abeyance.

We harness lightning under the name of electricity and place it under strict and intelligent control. Why shouldn't it be possible to control our own creative faculties as well? Instead of waiting for the wave of circumstances to wash us over into the field of ideas, why not make it a question of volition, devoting a certain period each day to shutting the world out and ourselves in for the purpose of inviting inspiration?

While nothing like assured control is here possible, one may invite the contribution of the subconscious mind by the intelligent preparation of conditions. This does not mean, of course, that it can be done in any "office-system" way. The attempt to apply mechanical methods would defeat itself, for the subconscious mind is a shy bird, with a keen eye for guns and nets. It is, on the other hand, remarkably amenable to suggestion. If the proper approach is made, it can be induced to yield up its innermost secrets.

The first step is to eliminate all outside thoughts and ideas, and reduce the activity

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Mr. Reeve has for many years been engaged in various branches of literary work—as writer of fiction and miscellaneous articles for magazines which have had cumulative effect in giving a very full understanding of editorial needs and requirements. This experience can be applied to your own needs.

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Address: *JAMES KNAPP REEVE, Franklin, Ohio.

*Founder and former editor of The Editor.

of the mind to a state of complete oblivion. When this is accomplished, casually suggest the subject which you wish the inner mind to take hold of and work upon, such as writing a poem or story. Repeat the suggestion now and then, taking care not to concentrate too strongly.

Sooner or later the images in the memory will awaken and begin shyly to open the doors of their cells and peep out. Let them have their will. If properly encouraged they will summon others of their kin, until you have a whole host of them. This is the crucial moment, for once you have them secure they are yours for all time.

In most cases ideas will come readily, but results vary with conditions. In any case, if there is nothing doing within, say, half an hour, don't get discouraged, but wait until some other time when conditions are more favorable. The first few trials will probably be far from perfect, but from then on you can expect clear sailing.

Personally, I think the evening, just before retiring, is the best time for probing into the subconscious storehouse, for then the mind is apt to be naturally drowsy from its exertions during the day. Too, interruptions are not so likely to occur then as in the daytime.

You might find it a good idea to enter a daily account of results in a small notebook kept for the purpose. Some valuable ideas which would otherwise be lost often come to light through a perusal of these notes.

With real earnestness, confidence in the results and a little patience, you will before long have a real power that will respond to your every need. Its possibilities of development are endless.

THE WRITER'S FORUM

(Continued from page 36.)

But the best part of his life, as he himself would declare, is still with us in his books. Indeed, outside of his writing he shrank when living from any sort of personal publicity, and the only autobiography he would consent to write was the story of his boyhood in Argentina. He said: "The interesting part of my life stopped when I was fourteen;" certainly the story of the free solitary life on the plains south of Buenos Aires, told in "Far Away and Long Ago" is an unusual and moving one. Aside

from the peculiar interest in the events and conditions he depicts, there is an idealism, a sympathy, a brooding quality of wonder and delight in all natural life which is communicated to the reader.

His early love for birds and other wild life and his intense power of concentration have made his observations authoritative and real contribution to ornithological knowledge. His books are valuable from a scientific standpoint, but not one of them but can be read with delight by the layman. From the standpoint of English prose alone, they are worth the reading.

* * * * *

J. E. D., of Chicago, makes inquiry as to the origin of two quotations. Monsieur Defarge is a wineseller in Dicken's "*Tale of Two Cities*," the husband of the terrible Madame Defarge. "The sorry scheme of things entire" is found in the *Rubaiyat*, LXXIII. Anent such inquiries, we expect next month to run a little article on sources of information. Answers to practically all such questions can be found by consultation of the public library, if one knows how to look, and what to look for. We still have inquiries in regard to copyrighting songs, articles, and photoplays. The article in the May DIGEST, by James Knapp Reeve, gave practical information and advice on this subject. Full information and blanks can always be obtained from the Copyright Division, Library of Congress, Washington, D. C. Mrs. L. C. H. Spokane, Washington, asks the correct way to submit Christmas sentiments to publishers. There is no ironclad rule about this, but it is wise to submit each sentiment on a separate sheet. The editor can then without difficulty select those which he wishes to retain and return those not acceptable. Mrs. J. M. B. asks the address of the *American Poetry Magazine*, the prize contest of which was mentioned in the September magazine. It is Milwaukee, Wisconsin, 308 Thirty-fifth Street.

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Butler, Pa.

..... I might add that I was very well pleased with the books I ordered from you, and look forward to each issue of The Writer's Digest.

It was through instructions given by you that I was able to secure the position of sporting editor on the Butler *Eagle*. Wishing you continued success,
W. W. S.

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As you read this, opportunity is staring you in the face. There are hundreds of positions waiting for the proper persons to fill them. You, with the instruction we offer, can be one of those persons.

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No career is more interesting or more exciting than that of the newspaper man or woman. Who has a better opportunity to see life and to meet people than the newspaper reporter? But supposing you haven't the time or inclination for a reporter's job, there are many other positions open to you. There is always the chance to become the local correspondent for several nearby papers, or you may become the representative of one or more trade publications. All of these positions enable you to earn a handsome income by devoting either all or part of your time to them.

In following up assignments and in looking for news, you are also gathering valuable material for other forms of literary work later on. Many prominent writers were in newspaper work at one time, and ascribe much of their success to experience gained at that time.

START RIGHT.

The "Ideal" Course in Newswriting and Correspondence will start you on the

right road. It tells you what will be expected of you, prepares you for the work, introduces you to many sides of the profession that you could only learn through long experience, and shows you how to get a position. It explains to you what news is, how to find it and to recognize it, the proper form for your stories, how to value stories, the amount of space they should get, and many other tips that will enable you to write acceptable stories from the very start. And in addition to all this, the Course contains a long list of trade publications, indicating markets for many special stories that you will run across while following up your regular work.

The regular price of The "Ideal" Course in Newswriting and Correspondence is \$5.00. By filling in the attached coupon, you can secure this helpful Course, and a year's subscription to The Writer's Digest (a \$7.00 value) for only \$5.00. Nor do you have to send any money in advance, simply fill in and mail the coupon—then pay the postman when he delivers the Course.

You can easily realize what an opportunity this is for you. Positions like that secured by the Pennsylvania man are waiting for you. Why not start now to prepare yourself for them by filling in the coupon and mailing it today?

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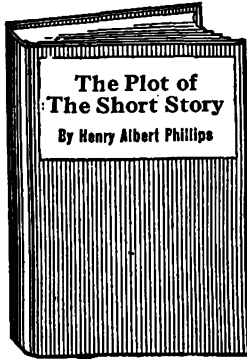
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Readers of The Writer's Digest need no introduction to Henry Albert Phillips or the quality of his work. The series of articles on Photodrama which has appeared in this magazine from month to month is one of the finest of its kind, and is a fair sample of the knowledge and understanding that he brings to all his work.

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SATIRICAL VERSE

(Continued from page 28.)

Nothing went unrewarded but desert:
Beggared by fools, whom still he found too late,
He had his jest, and they had his estate;
He laughed himself from court, then sought relief
By forming parties, but could ne'er be chief;
For, spite of him, the weight of business fell
On Absalom and wise Achitophel.
Thus, wicked but in will, of means bereft,
He left not faction, but of that was left.

—John Dryden.

The great Dr. Johnson, having blasted the hopes of many writers, himself did not escape bludgeoning. And thus it comes to pass that even the critic is criticised by the satirist:

ON JOHNSON

I own I like not Johnson's turgid style,
That gives an inch th' importance of a mile;
Casts of manure a wagon-load around,
To raise a simple daisy from the ground;
Uplifts the club of Hercules—for what?
To crush a butterfly or brain a gnat;
Creates a whirlwind from the earth, to draw
A goose's feather or exalt a straw;
Sets wheels on wheels in motion—such a clatter—
To force up one poor nipperkin of water;
Bids ocean labour with tremendous roar
To heave a cockle-shell upon the shore;
Alike in every theme his pompous art,
Heaven's awful thunder or a rumbling cart!

—John Wolcott (Peter Pindar).

But satire must beware of going too far. Subtlety, implication and suggestion are always more artistic and effective than crudeness and mud-slinging.

From one point of view satire depends on the reader. A change of mood may reverse our sympathies. What we scorn today we may accept tomorrow. What we laugh at in youth we may take seriously in old age. What seems satire to the pessimist may be but hearty fun to the optimist. And so, satire has its days and its off days. But the world is always eager to welcome good-natured irony, clever banter, legitimate exposure, or any of the subtler and finer kinds of satire.

SPECIAL OFFER

Have you read the
Special Subscription Offer
on Page 65?

IT'S AN OPPORTUNITY!

AMATEUR WRITERS!

We are going to put you to the test

It is estimated that 95 per cent of the scenarios submitted to studios by amateur writers have to be rejected in their present form. The majority of authors will not take the time and trouble to "get the screen angle" and rewrite their rejected stories. They simply give up in despair when the first rejection comes. Success, in any line of endeavor, does not come to such weaklings. They fail and drop out of the race, thereby making room for the few who have pluck and determination, coupled with faith in themselves, to carry on.

THE MAIN OBJECT OF THIS ASSOCIATION IS TO SELL ITS MEMBERS' STORIES

First, by showing you how to put "SCREEN PLOT" into them, and then get them published in the big fiction magazines who pay well for good material—before we offer them to the studios—if we can't sell them for you as "ORIGINALS."

Just think of being able to submit a story synopsis—or mere plot—and then to have it developed into a magazine story—with all the beautiful descriptive language—interesting dialogue—eloquent phraseology and vivid character delineations—then published in a National magazine, headed by your name as author! And that's not all! The film rights to published stories bring the big prices that you read about—and Producers don't have to be begged to buy them, either! But your story **MUST** have a "screen plot." Get that, folks!

What the amateur writer needs is a course of exercises that will enable him, or her, to develop natural ability already possessed and to write Screen Plots—not narratives. This can not be done by simple transmission of information from one individual to another, any more than a physical culture expert can develop your muscles by simply having you read text books on physical culture. You must actually work—start creating plots—but you must do it intelligently and scientifically.

THE HILL SYSTEM IS POSITIVELY THE ONLY ONE ON THE MARKET WHICH TEACHES THE ACTUAL PROCESS OF PLOT BUILDING USED BY SUCCESSFUL SCENARIO AND MAGAZINE AUTHORS AND WHICH MAKES YOU BUILD DRAMATIC PLOTS.

When we make the above statement we do not except those concerns which charge as high as \$100.00 for their "courses" or "plans."

When you get these exercises you sit down—take a pencil and a plentiful supply of plain white paper—then start creating plots by simply following the instructions before you! We promise you that you will be absolutely amazed at results! Dramatic situations and interesting characters will march out upon your stage in rapid succession—involving one another in most interesting and unexpected complications—all the marvelous creations of your own imagination, which is put into operation by the magic process outlined.

EMPLOY THE HILL SYSTEM IN BUILDING UP THE PLOT OF THAT STORY WHICH YOU HAVE ALREADY WRITTEN AND GET THE SALES DEPARTMENT OF THE SCENARIO WRITERS FORUM TO PUT IT ACROSS.

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Scenario Writers Forum, Dept. W, 623 Union League Building, Los Angeles, Calif.

Here's my dollar. Send me the "Hill System" for free inspection, for 3 days. I will either send you the other \$9.00 or return the whole thing in good shape within three days after I receive it—and get my dollar back.

It is understood that as soon as I have paid you the full ten dollars, I can start submitting my stories to your Sales and Criticism Departments to be either fictionized or screened, or both, if approved.

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NOTE:—Should you desire to remit the \$10 in full for the Hill System in order to immediately avail yourself of the Forum Sales, Criticism, and Fictionizing Departments, you may do so.

It does not make a particle of difference whether you have—or have not—wasted money on scenario schools, agencies, or other mail order concerns. Lots of beginners at the writing game have—and you can't blame them! They were simply good sports and were looking for the right proposition—hence took a chance. You've got to have a certain amount of gambling blood in you to win at this business—or at any other which pays big dividends.

SHOW YOUR GOOD FAITH WITH US— THAT'S ALL.

We do not ask you to pay in advance for the Hill System and Service of our Sales and Criticism Departments. Just show your good faith and that you are in earnest by depositing with us a dollar bill, and we will forward the Ten Exercises to you post-paid by return mail with full details describing the Sales, Criticism, Fictionizing Departments, and other free benefits to our students.

You thoroughly inspect The Hill System—work out a few of the examples as suggested—and then if in your opinion the Ten Exercises alone, without the Sales and other service of the Forum, is not worth many times the price asked—and superior to any of the so-called Courses of instruction in scenario writing, or "Plans" of photoplay-writing, that are offered at ANY PRICE WHATEVER—just return them to us within three days—in good condition, and your dollar bill will be promptly refunded—and you don't owe us a cent.

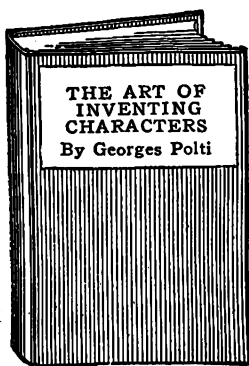
If, on the other hand, you desire to keep them, and being convinced of the sincerity of our institution you want to avail yourself of our Sales, Criticism and Fictionizing Departments—just send along your check or money order for the remaining \$9.00. The Exercises then become yours and you will be entitled to free service on three of your stories with the privilege of submitting as many more as you desire, upon the payment of a small reading fee. No limit is placed on the duration of your membership in the Forum, which is free to all students of The Hill System.

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OPPORTUNITIES IN BANK HOUSE ORGANS

(Continued from page 13.)

of this, your material, if quoting bank facts, should be verified by some one "on the inside." The house organ editor knows what can be used, hence a letter of inquiry, stating your ability to obtain interesting material and asking for the requirements for his publication, will save you much postage and the discouraging appearance of rejection slips. But the writer, who can write brief stories with human interest, or stories of success in which some phase of banking plays a prominent part, will find an ever ready market for his work in the many bank house organs put out by the large publishing and advertising concerns making a specialty of editing such magazines.

A FRIEND of W. L. George, the English novelist and essayist, contributes to the *Philadelphia Public Ledger* this account of how and why Sheila Kaye-Smith came to write her novel, "Joanna Godden," which has been having a remarkable success in this country since it was brought here by the Duttons last fall: "My curiosity as to why Sheila Kaye-Smith dedicated her fine novel, 'Joanna Godden,' to W. L. George has been satisfied by no less a person than Mr. George himself. It appears that Miss Kaye-Smith and he were out walking one afternoon in the Sussex (England) lanes when they came upon a gaudy farm wagon in a field. It was painted a vivid green and touched in with stripes of gold. On the side in large gold letters was the name of a woman farmer. Mr. George pointed at it with his cane. 'There's your next novel!' he said. 'The progressive woman against a background of the most pudding-headed reactionaries in all England!' Miss Kaye-Smith caught fire, and, leaving the wagon behind, the two novelists went at it hammer and tongs, suggesting, discussing, arguing and ramifying the theme from which emerged at last 'Joanna.'" "Joanna Godden" is having a remarkably good sale.

'Slong Enuf.

Teacher asked her scholars for some very long sentences. One boy wrote: "Imprisonment for life."

**Mention THE WRITER'S DIGEST
:: When Writing to Advertisers ::**

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THE successful writer has a well equipped workshop just as the successful engineer or the successful man in any other profession has. The chief tools for the writer are his books—and especially those books dealing with various phases of his profession. The following is a list of practical books of great value to everyone who writes:

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This is the most comprehensive and practical book for writers ever published. The work was planned to put into compact form the most valuable material printed during past years. It includes "A course in Short Story Writing," a series of articles which consider every phase of the art of the short story, introduction in their entirety. "How to Write English," a series of five articles, with other essays, cover the study of grammar, syntax, rhetoric, punctuation, etc., from the writer's standpoint. "The Making of Verse," a series, with other articles offer a complete exposition of the making of verse.

Among the many subjects treated are Play, Essay, Joke, Juvenile, Serial, Novel and Song Writing. The 133 chapters in this book treat practically, concisely, inspiring every phase of authorship and the technique of all form of literary composition. Chapters which have helped many writers are "Advice of Authors Who Have Arrived," "Cashable Versatility," "The Story of the Day," "Theme and Motive in Fiction," "Verbs of Speech with Variations," "Naming Characters, with List of Names," "Hack Writing: Some of its Methods," "Dime Novels," "The Making of Verse."

This volume means an amount of helpful information, for all who write, that cannot be obtained elsewhere at any price.

Price, \$2.50 postpaid.

The Fiction Factory

By John Milton Edwards.

A writer who made thousands of dollars by setting up a story-mill tells how he did it, and gives a record of his work in this instructive, stimulating book. The Boston Transcript says: "This book should be in the hands of everyone who wants to write for a living and everyone interested in how authors do their work."

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Rhymes and Meters

By Horatio Winslow.

This is a practical manual for versifiers; offers an understandable, easily applied treatment of Verse Making in General, Rhyme, Meter, Stanza Forms, Subtleties of Versification, The Quatrain and Sonnet, The Ballade and Other French Forms, Types of Modern Verse, The Song, Verse Translation.

Price, 75 cents postpaid.

The 36 Dramatic Situations

By Georges Polti (Translated by Lucile Ray).

A catalogue of all the possible situations that the many relations of life offer to the writer. The author read and analyzed thousands of plays and novels, and resolved their basic story material into fundamental categories. A true philosophic consideration, practical in every respect, makes available to every writer all the possible material that life offers.

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Any one or all of these books will be sent to you fully postpaid upon receipt of the price shown above. The books are all sold under our money-back guarantee: if you are not satisfied with a book, return it to us within three days after receipt and your money will be immediately refunded.

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THE SONGWRITER'S DEN

A Department Devoted to Song Writing and Song Writers

Conducted by C. S. Millspaugh

If you have a question for the Song Editor please observe the following rules:

Address all inquiries to The Song Editor, care The Writer's Digest, Butler Building, Cincinnati, Ohio.
All questions will be answered through these columns. Songs or manuscripts will not be returned unless a self-addressed stamped envelope is enclosed.

The Song Editor's Answers

C. C. H., Elyria.—Although a knowledge of harmony is not absolutely necessary to the aspiring song-writer, a mastery of the subject will nevertheless be a great benefit. It may interest you to know that many recognized hit writers do not know one note from another and yet succeed because they are "natural composers" and possess a wonderful gift of melody. Personally I favor the work of the "natural composer," for the result is usually even-flowing and rhythmic, whereas the true composer oftentimes turns out melodies that are lifeless and mechanical. We know that a person can possess a natural aptitude for melody, but whether one possesses a natural aptitude for harmony remains a question. No, it is unnecessary to give attention to the style for the publisher will re-arrange the number to suit himself. Either size paper will do, but I suggest that you fold but once.

L. P., Albany.—The concern you mention has closed its business due to Governmental interference and I suggest that this is the reason you have never heard from them. It might interest you to know that you were dealing with an out and out song shark and not a reputable music publisher as you supposed. Unfortunately there seems no way to compel a return of your cash outlay, but you might secure some satisfaction at that in the knowledge that these people are now in prison. I would suggest that the other plan you mention is also questionable. For your three dollars they prepare a worthless melody sketch and return for your perusal. That about ends it. They have no facilities for selling songs or song poems and all this talk about "selling on a twenty per cent commission" and "listing in our catalog" is so much buncombe.

H. H., Elyria.—I would suggest that you can easily determine your problem for yourself by securing music written in the various tempos you mention. It is a question of "movement." A characteristic of the fox-trot, for instance, is that at intervals the "step" quickens. Therefore, the notes are given time values that will accompany the "step."

I. M. S., New Zealand.—No, the WRITER'S DIGEST does not publish songs, and we beg to advise that we have never accepted poems for publication. Evidently you have been misin-

formed. We will gladly return manuscript submitted upon receipt of postage to cover.

P. L., Haskell.—Yes, there are certain agencies that will assist you in publishing a song but I advise you to seek guidance before taking up every proposition you meet. You must bear in mind that the dishonest concerns, in this particular field, greatly outnumber the really responsible ones, and unless you are very careful you will reap disastrous results. Yes, this department will be glad to aid you whenever possible. Just include a stamped, addressed return envelope if direct reply is desired.

O. L., Chicago.—Many of the hit songs of the past few years were written by hitherto unknown writers, and in practically every case the song was first exploited by the author or authors before it reached the attention of the large publishers. As a matter of fact it is becoming more and more the vogue for the larger publishers to accept song numbers that have received previous exploitation by their authors rather than accept submitted manuscripts. The publisher wants proof. For this reason the really wise writers are taking steps to provide proof rather than depending upon Uncle Sam's postal routes to do the work. In this connection here is an incident that is significant; a song manuscript was recently brought to the attention of an official of one of the largest publishing concerns in the field. Briefly, the interview terminated with these remarks from the official: "Gentlemen, you have here a number that I believe will go over splendidly; nevertheless, I may be wrong in my surmise and therefore I want proof before I accept the number for publication. If you care to issue a first edition and exploit the song at your personal expense, I shall be glad to take it off your hands if results warrant it." This is significant because it demonstrates present day trend. Although this particular song was later placed with an equally large publisher, the fact remains that PROOF, PROOF, PROOF, is the order of the day. Therefore, it behooves the ambitious writer who desires to succeed in a really large way to give due consideration to the advantages accruing from time to time and money expended in an effort to ascertain the public pulse. After all, the publisher takes his cue from the public; please the public, therefore, and you please the larger publisher.

I. B. D., Goodnight.—Your poem is exceedingly well-written, contains an excellent sentiment and might easily be acceptable to any firm that publishes this type of song. I suggest the Hall-

"Packed with Sound Advice and Practical Information"

THAT is the verdict of George B. Jenkins, Jr., after examining The "Ideal" Course in Short Story Writing. Mr. Jenkins has given his unqualified indorsement to this most helpful course of instruction for those interested in writing the short story. His letter, which is reproduced herewith, will readily convince you of the sincerity with which he has praised the "Ideal" Course.

Mr. Jenkins is a successful writer and as such is a competent judge of what is helpful for the aspiring writer. He has contributed verse, short stories, one-act plays and novelettes to the leading fiction magazines, and his work is eagerly sought by a long list of readers.

REGRETS THAT IT WAS NOT WRITTEN YEARS AGO.

Had this course of lessons been available years ago, Mr. Jenkins would have avoided many blunders. We have his word for it. What a hint there is in that statement for aspiring writers! True it is, that beginning writers today have a much better chance than those who began years ago. They can profit by the experience of those who have gone before and through a little diligent study learn those things that former writers had to get through practice requiring years of unceasing effort. Every writer must be a beginner at one time, but those who begin with the "Ideal" Course as a guide can reduce the apprentice period to a minimum.

WHAT IT IS.

The "Ideal" Course in Short Story Writing is a complete set of lessons taking up every phase of this branch of writing. These lessons have been most painstakingly prepared, great care having been taken to see that no detail was omitted. At the same time they were so condensed and arranged as to make them clear and concise without being cumbersome or bulky. Each subject is thoroughly treated, but in such language as will be readily understandable to those entirely without experience, as well as to those who have already had some practice.

LESSON FIVE.

Mr. Jenkins remarks especially on Lesson Five. The subject of this lesson is "The Importance of Good Titles, and Proper Handling of Notes." It is a thorough discussion of the effect of a good title or bad title upon a story, with many suggestions as to the methods of selecting your titles. Much information on the how and why of note-taking is also given. Note-taking is a most valuable asset to good writing, and the information in this chapter means much to the aspiring writer.

This, however, is but one lesson in twenty-five, every one of which takes up some subject of vital importance to the writer. Lesson One takes up "The First Essential in

MR. JENKINS WRITES:

"I have just finished reading 'The Ideal Course' in Short Story Writing' and found it packed with sound advice and practical information, and written in so fascinating a style that studying it will be a pleasure, and not a tiresome task.

"I shall never cease to regret that it was not written years ago. If it had only come into my possession when I first started writing fiction, I would not have made the stupid blunders, the asinine mistakes, that marred my stories and made them race homeward from editorial offices.

"Obviously, the Course is the result of many hours of labor, much research, and a vast amount of analysis. Yet the information it contains is presented with great skill and uncommon charm.

"Nowhere else have I seen such a complete and comprehensive presentation of the fundamental principles of fiction writing. I particularly recommend Lesson 5 to the beginning writer as a veritable gold-mine of inspirational material."

GEORGE B. JENKINS, Jr.

Mr. Jenkins is a contributor of verse, short stories, one act plays and novelettes to Smart Set, Ainslees, Black Mask, Live Stories, Follies, Judge, Saucy Stories, Snappy Stories and various newspapers.

"Simple Definition of Plot and Crisis, How Suspense is Brought About"; "Describing the Characters is a Trick, After All"; "The Setting-Putting in the Atmosphere and Color, to Convey Feeling"; "Writing Dialogue Requires Great Care and Attention to Detail"; "Stories that the People Want—Love and Humor—Why they are in Demand"; "Preparing the Manuscript, the Way it is Done by Professional Writers."

Thus you can see from the way the lesson titles are worded that each lesson must be entertaining as well as instructive and helpful. Mr. Jenkins has said just this about them, and we know that you will make similar comment just as soon as you examine a few lessons.

The "Ideal" Course in Short Story Writing is intended for those who want to write good short stories. It is meant to instruct, help and encourage, and it will do all that was intended. If you want to write short stories and want to free yourself of a great part of the practice period by quickly learning the essential principles, get an "Ideal" Course in Short Story Writing at once. But first let us tell you about

OUR SPECIAL OFFER.

The price of The "Ideal" Course in Short Story Writing is \$5.00. It is worth far more when one considers the immense amount of help that is to be found in it, but that was the price originally set and we have decided to let the writers benefit by it. We are making a SPECIAL OFFER at this time of The "Ideal" Course in Short Story Writing and a year's subscription to THE WRITER'S DIGEST, which amounts in all to \$7.00, FOR THE SPECIAL PRICE OF ONLY \$5.00. This is an opportunity to get the two greatest aids that any writer can ask at a greatly reduced price. Send your order in NOW.

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Gentlemen:—Please send me the "Ideal" Course on Short Story Writing and enter my name to receive THE WRITER'S DIGEST for one year.

I agree to pay mail carrier \$5.00 in full settlement for both the course and 12 numbers of the magazine. It is understood that if I am not satisfied, that the lessons and magazines can be returned within three days from their receipt, and my money will be refunded in full at once, without question.

Name

Street

City..... State.....

Mack Company, Philadelphia, Pa. I suggest also that you submit a typewritten manuscript.

M. K., Exchange Village, B. W. I.—The publishing concern you mention does not offer a particularly meritorious proposition, and the possibilities are good that you will be money in pocket to pass them up. The Chicago house you mention is not listed in any directory of music publishers and if they are "music publishers" their business is a small one. The composer you mention is the sort that usually sees wonderful possibilities in every so-called song lyric sent him, and is always positive that he can set a wonderful melody to it. Be wary of this kind. There are composers who see faults in the various poems sent them and do not hesitate to report to this effect. As a rule they are the sort of composers that give results. Unfortunately I can give you no information concerning the literary bureau you

mention. It is a new one, evidently. I suggest, however, that you watch your step when dealing with any bureau that claims to be able without fail to dispose of your songs, song poems, etc.

O. C. L., Minneapolis.—Albeit your poem is nicely developed and constructed, it is very poorly titled and is absolutely lacking in acceptable subject-matter, and I am sure no publisher would go into ecstasy upon receipt of it. Evidently the composer who told you you had a "wonderful prospect" was seeking a job, for your poem does not possess commercial possibilities.

E. B., Winder.—Frankly, your poems are not worthy the expense of a musical setting, for neither contains a subject at all interesting and I am sure the expenditure would be a total loss. Study present day song hits; this will afford you an idea of present day market requirements.

THE WRITER'S MARKET

All up-to-date and accurate information regarding suspended or discontinued publications, the needs of various publications and publishing houses as stated in communications from editors and announcements of prize contests in any way involving the literary profession will be found in this column.

Announcement of New Publications

PALMS: A MAGAZINE OF POETRY, Galeana 150, Guadalajara, Jalisco, Mexico. Editor, Edella Purnell. Monthly, 25 cents per copy; \$3.00 per year. "We are in need of good poems. At present we give two complimentary copies to contributors, but hope soon to be able to pay, also. The first issue of *Palms* will probably appear in January, 1923. New writers are especially welcome.

"In submitting manuscript, for every twenty grams or fraction thereof, five cents in American stamps should be enclosed in self-addressed envelope, to insure return. Postage from the United States to Mexico is the same as within the United States."

SECRETS, Stories of Life and Love, to be published by the Merit Publishing Company, Ulmer Building, Cleveland, Ohio, will make its first appearance in November. According to its sponsors it is to be known as "America's Most Human Magazine." Stories not over 3,000 words in length are desired which, to meet the requirements of this magazine must contain "emotion, the thrill of life, versimilitude, eloquence, convincingness. A sex flavor is not undesirable if handled effectively." All manuscripts must be typewritten and double spaced. Payment will be made upon acceptance.

DOLLARS AND SENSE MAGAZINE, 110 East Twenty-third street, New York City. Albert N. Dennis, Editor, 15 cents a copy, \$1.50 per year, published its first number in August. "The chief mission of this magazine is to promote individual success, to promote thrift and the saving of money by all individuals, especially by depositing savings in home town banks; to teach

the value and necessity of all the various services rendered by all banking institutions and its relation to individual success and general prosperity and progress—while at the same time affording educational features of merit and real entertainment.

"We will purchase only such material as has a direct bearing upon the mission of the magazine. No 'general stuff' is desired. We can use short stories of not more than 2,000 words; short articles, illustrated, if possible, on any phase of banking that would interest bank depositors or prospective depositors; short 'success sketches' with photographs where possible; brief plans for saving money and depositing it in banks; odds and ends of all kinds, to contain not more than 250 words and one photograph; verse for fillers, both serious and humorous; jokes, epigrams, jingles and short, humorous sketches; also separate photographs, pictures, cartoons, etc.

"Rates: Fiction, two cents a word up; articles, 2½ cents a word up; verse, 15 cents a line up; photographs, \$1.50 each up; other material according to merit. Payment will be made promptly upon acceptance, and material will be reported upon as promptly as is consistent with thorough consideration. We reserve the right to revise, re-write, or use in any way, anything purchased by us."

THE CAULDRON, formerly *The Jack o' Lantern*, P. O. Box 171, New Haven, Conn., Harry F. Preller, Editor, will be published for the first time November 15th. Well-done short stories and readable plays of from 500 to 1,500 words are always needed. Nothing exceeding this limit can be considered, and no fillers or verse are used. Every type of story, providing it be well-wrought, is welcomed. Payment will be made on publication at the rate of one-half cent a word.

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 "Just had a story accepted by "SUNSET."
 "In March three of my stories appeared."
 "Your criticism of 'The Marsh' is worth \$500 to me."

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Because there is nothing in the world he enjoys better than ferreting out and correcting the faults in a lame manuscript.

Because he is a master of the technic or short story and novel construction. One of his own stories, "Moonshine and Madness," appearing in the August 12th issue of the Chicago "Ledger," was printed exactly as presented. Not a word, period, comma or semi-colon was changed.

We will give almost any kind of manuscript "Class B" revision (which is simply correcting of errors in spelling and punctuation), but unless your script is distinctively above the average in merit, you will find it mighty hard to secure "Class A" revision—from us. We want to be able to boast an even higher percentage of published manuscripts next year.

Let's get acquainted. Write for our terms and other detailed information.

**AUTHORS' TYPING AND REVIS-
ING BUREAU**

Drawer 297

Tallapoosa, Ga.

Doubleday, Page & Company announces that it will shortly launch a new magazine in a new field. The name of the new publication will be **THE HEALTH BUILDER**, with the sub-title, "How To Keep Well." It will be a standard size magazine, profusely illustrated, and will appear with the November issue.

The purpose of the magazine is to tell the man in the street, and, more especially, the woman in the home, how to build up and preserve the health. It will treat of hygiene, exercise, correct eating, recreation, the forestalling and prevention of disease, and the proper care and training of children. There will also be articles on sports and kindred topics.

"The Health Builder," will not be the exponent of the bulging biceps, nor the breaking of records. Neither will it encourage self-treatment of real or fancied ailments, but will emphasize the value of good health and the best means of preserving it.

Prize Contests

Prizes for comedies of American life, with ten characters or less, to run about two hours, are offered by the Chautauqua Drama Board, Paul M. Pearson, Secretary, Swarthmore, Pa. Each play approved by the Board will be rehearsed and produced in six towns, the author receiving \$300 for the privilege of that number of presentations. From these plays one will be chosen for the Chautauqua circuits for 1923; the author of this winning play will receive a royalty of five per cent of the admission fees, \$3,000 being guaranteed. The play will remain the property of the author, but may not be produced by him after August 1, 1924. Manuscripts must be typewritten, signed with a pseudonym, and accompanied by a sealed envelope bearing on the outside the title of the play and the pseudonym, and enclosing the author's real name and address. The competition will close December 1st.

The True Story Magazine, New York City, offers \$5,000 in prizes for the most interesting and true to life stories received before November 1st. The prizes are divided as follows: First prize, \$1,000; second prize, \$500; third prize, \$300; fourth prize, \$200, and thirty additional prizes of \$100 each. Should the prize awarded a story total less than the minimum space rate of two cents a word, the larger sum will be paid for it.

The Forest Theatre, of Carmel, California, offers a prize of \$100 for an original play suitable for presentation on its outdoor stage, during the summer of 1923.

There is no limitation as to subject and scope, though a full evening play will have a decided advantage over a short or an exceptionally long one. Manuscripts must be in the hands of the Secretary, Mrs. V. M. Porter, Forest Theatre, Carmel, California, before February 1, 1923, and must be accompanied by return postage.

Any play chosen will remain the property of the author, after one production of three performances. The right to reject or accept plays remains with the Directors of the theatre.

SONG WRITERS

Stop! Look! Listen! You would not cross the tracks if you knew a train was coming. You would not mail a song to a publisher if you knew it would come back in the next mail, or to a publisher whom you knew to be supplied by a staff of writers exclusively. You would not send a popular song to a publisher of high-class numbers only, or a classical song to a publisher of popular songs only, if you were rightly posted on song markets. Get wise. One dollar brings you a copy of the "Confidential Directory of Music Publishers," which removes the elements of guess-work in song submission. It pays for itself in postage saved in a very short time. Order today.

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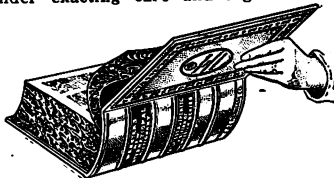
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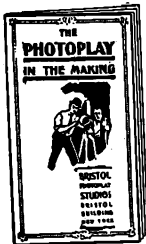
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The American Magazine, 381 Fourth Ave., New York City, has each month a prize contest—for the best letter of not over 400 words on a subject designated in each month's magazine.

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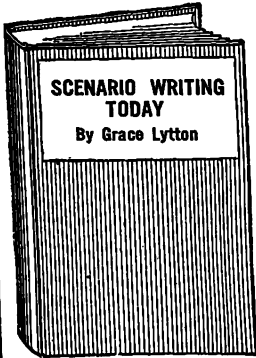
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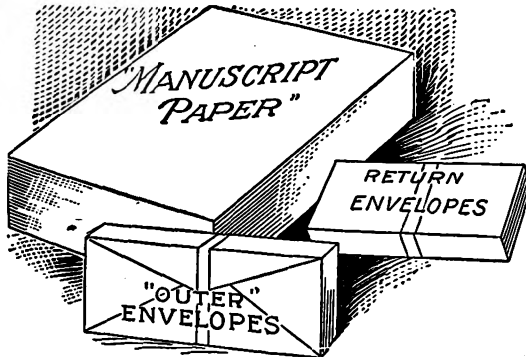
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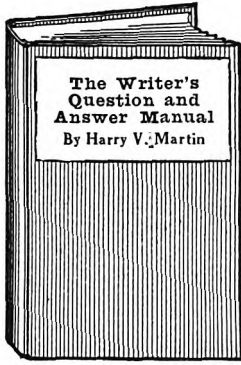
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