

Adventure
THE RIDGWAY COMPANY
Spring and Macdougall Sts.
New York City

EDITORIAL OFFICES

FOR THE GUIDANCE OF WRITERS FOR “ADVENTURE”

WE BELIEVE in working *with* those who write for us. Believing it will save you time and trouble if you know just what kind of stories we want or do not want, we are glad to furnish you with the following guide:

ADVENTURE is issued by the publishers of EVERYBODY'S and endeavors to maintain a high standard. Our readers include the cultured and critical as well as those of simple tastes, and we seek the kind of workmanship that will meet this difficult double test.

(1) This means that simplicity and clearness are essential for they are both a requisite of good literature and a surety that all who read will understand.

(2) We insist on convincingness, or truth to life and human nature. Characters must seem like real people, not mere names. The reader must “believe it happened.” Inconsistencies and improbabilities, even in little things, ruin a story. We must have careful workmanship.

(3) We want stories of action and adventure, and we mean adventure in its broadest sense, among almost any kind of people, and in almost any place. Stories of the United States, its possessions and Canada are always welcomed, as well as tales of foreign lands. We use stories of even the remote past, but only occasionally; also stories of the future, but even less often. Stories of the sea are especially desired.

(4) Our stories *must* be clean and wholesome, but without preaching or moralizing. We do not like stories in which crime is glorified or triumphs in the end.

(5) We use fact articles, but very few. Your chances are much better if you put your material into fiction form. Autobiographical material has almost no chance of acceptance.

(6) We always want good humorous stories. We take tales of pathos or tragedy, but not if they are morbid or leave the reader depressed or with a “bad taste in his mouth.” Love-interest added to a story of adventure is good, but not if it is the main feature of the tale.

(7) We do *not* want:

Problems stories.	Sophisticated stories.
Sex stories.	Stories that glorify crime.
Psychological stories.	Stories that “couldn’t happen.”
	Supernatural stories.

(8) We use some poetry, mostly 16 lines or under. None over 36 lines, unless they are narrative and with a real story in them. Good quatrains desired.

(9) We take short stories of any length. Serials from 60,000 to 120,000 words. Novels and novelettes, complete in one issue, 15,000 to 75,000.

(10) We pay on acceptance. Price varies according to excellence, length and other factors. Cent a word the minimum. Our attitude on rights other than American serial is very liberal. Manuscripts are usually handled in from two days to two weeks.

(11) All manuscripts should be typewritten, double-spaced, on one side of paper only, with a left-hand margin of at least an inch. Name and address on first page. Full return postage enclosed. Do not roll the manuscript. Do not use typewriters that make imperfect impressions.

(12) We have a specially warm welcome for new writers who show promise—most of our present contributors were new when they first came to us.

THE EDITORS.