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CHARLES MALAMUTH
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NEW YORK CITY

November 2nd 1938

Dear Rae:

I think you can act as your own agent in submitting your article to the syndicates. Never have I placed anything through an agent -- and I have tried many agents. Whatever I have placed -- and I don't mean to say that I have always succeeded -- was through my own efforts. What I can do, you can do. All you need is paper and a typewriter. Either your article is wanted by somebody or nobody wants it. And that you can find out without an agent -- by writing a few letters.

Rule 1: Never submit a carbon copy of your article.

Rule 2: In your covering letter state simply and frankly the nature of your article and introduce yourself; and be concise about it, giving one or two highlights.

Special rule for you: Remember that the editor is not a comrade, but an average scissorbill buying entertainment for the booboisie. These are the customers you have to please. So when you write your article, tell your story so as to please some such member of the Booboisie (I am sure you know several such people), whose values are of course different from a comrade's. That doesn't mean that you have to lie or distort the facts; it's like explaining things to a Chinese laundryman or to a child. One doesn't always succeed in that, but it is excellent exercise for an agitator who is really not a sectarian and is sincere about wanting to reach the masses. For example, at one time I was in contact with the Sunday editor of the San Francisco Chronicle, a fairly reactionary Republican

newspaper, yet one of my articles, which I pegged on a news item, explained in great detail the theory of permanent revolution. So, it is not what you say as how you say it that really counts. And a bit of luck helps, too.

Most of the syndicates are in New York. I suggest that you first write a letter to the editor, asking whether he would be interested in the experiences of a Washington D. C. stenographer who took a year off to act as Trotsky's secretary in Mexico: that is the "angle" which is most likely to appeal to the editorial mentality, whether you like it or not. You can send all these letters out at the same time and wait for replies, if any. If they're not interested, they are not likely to answer. If and when you get any requests to see your article, send it. The letters might be addressed to the following:

now
Dec 19
9/21/10
Nov 10
Dec 10
1/14/10

- N. E. A. Service, Inc. 461 Eighth Ave.
- United Feature Syndicate Inc. 220 East 42nd St.
- McClure Newspaper Syndicate 75 West Street
- McNaught Syndicate Inc 1475 Broadway
- North American Newspaper Alliance Inc. 229 W. 43rd St
- King Features Syndicate 235 East 45th St
- Chicago Tribune-New York News Syndicate Inc 220 E. 42 St
- Consolidated News Features Inc 280 Broadway
- National Allied Newspaper Syndicate Inc 373 Fourth Av
- World's Feature Service 113 West 57th St
- American Institute of Public Opinion 110 East 42nd St

and you might try the feature editors of the New York, Washington, Chicago newspapers. Let me know how you come out. I wish you luck!

I went to the Fourth International meeting and heard L. D., who made all the previous speakers look like so much small change. His English was remarkably good, and, despite the handicap of a foreign accent, the mechanical contraption, etc., his was by far the most effective speech. The next most impressive factor at the meeting was the large

number of young faces and the touching sincerity, simplicity and loyalty of Antoinette Konikow. Spector delivered the most rounded speech. Shachtman was entertaining, Cannon was not at his best and rather dull, Burnham was not in tune with the mood of the meeting, although by itself his speech was very sensible, Abern was sincerity and devotion personified, and the others made no impression of any kind. But L. D. topped them all.

I haven't been in Washington yet, but I suspect that you have been in New York and failed to call on me. Confess!

Sincerely,

A handwritten signature in dark ink, appearing to read "J. Edgar Hoover". The signature is written in a cursive, somewhat stylized hand. It starts with a large, sweeping "J" that loops around the "E", followed by "dgar Hoover". The "H" is also quite large and loops around the "o". The signature ends with a long, horizontal stroke that extends to the right and then loops back under the "o".

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