

3 Jan. '96

Dear Becky and Denise--

Here we have it, the copy-edited and last-go-through version of BUCKING THE SUN.

Zoe did a splendid job of imposing order on the words. Because I write with so many dashes, she and I agreed we'd style things as closed as possible to cut down on hyphens, in my neologisms etc. Then when I went through it I opened a few phrases that wouldn't need hyphens-- "arm deep," "flight path" and so on as I've penciled in on her style sheet.

As to the editing, the one section that seemed to lag in my read-through was Darius and Jaarala's drive to the Red Corner and Darius's political background in Scotland; I eliminated the drive and sharply trimmed the Scottish background, about 10 pp.'s worth out of ms pp. 326-346, and I think it cuts to the chase now. The other main trimming was in a modulation-of-time-and-characters sequence, Neil's and Rosellen's and Owen's solo scenes pp. 619B-625A, amounting to a couple more pp. gone. Note that both these sets of excisions required an insert page, which I labeled with a yellow stick-it, to redo a passage. Becky, I took about half your list of editing suggestions that you faxed; the rest I felt were matters of texture, characters' interior quirks, voice, or whatever.

Zoe's copy-editing is in red pencil, I did my editing in plain lead.

All yours.

best,



Denise - Nov. 30

co-op \$ \leftrightarrow tell. b'stores
\$20 - 30,000

- Zoe died!
- keybd - @ time Zoe
- write in dif/nt color than Zoe
- dif/nt color flag / sub'l

Denise / 15th - gone
28th - 29th /

Becky - not v after 125th

copy-ed'd ms:

35 - Totton's / emails ... did little to justify her mother's pretense
 OK as is? were barely enough evidence to

~~28~~ = "Must be ..."

or "They're testing ... do you think."

~~39~~ - ^{-past}midnight-glory; matchless; ^{-past}midnight cloud - 'satin midnt

~~50 -~~ But we know how things are going.
1933

$$\begin{array}{r} 1933 \\ - 1746 \\ \hline 187 \end{array}$$

~~92~~ - white plant 7. Mo R. (and later)

→ 105 - meaning? a religious belief? belongs to anything? ^{captures}
- system of belief.

~~1918~~ = improve "staff mtg"?

~~153-4~~ pump story possible cut

~~178A~~ - half-struggled half-struggled

p. 255 ~~291~~ - insert @ bottom of p. 7 probably not

~~299~~ - O-Ch = scene possible at

~~322~~ ^{max} \rightarrow n sound less scatty

~~335~~ - Old Woman of Pauley positive and

338-2 Sheridan County OK. his jurisdiction

~~343~~ - possible cut

~~341-46~~⁴⁴² possible cut

~~355~~ - insert short line o some features of Troxy, after "recited". ^{all} enough

~~366-7~~ more description of P 10x y?

~~393~~ - ent "Leave bag of flesh" or change "soul" ^{are} ~~are~~

~~4/26~~-10 possible cut, N & R scene

~~562~~ - Harold 9-yr-old? (i.e., 8 in prev. ch.?)

~~598~~ - Duff's bibl; ant earlier refce @ shivaree?

~~619~~ ^{625A} $+ - R_n$ section slow. interior lines by 8 needed.

~~623-~~ gal white wagon of Missouri

~~633-641~~ flood section how?

~~643-D-P~~ see scene needed.

→ ~~675~~ - typed up - R2

Q21 - check back to N & R's 1st argment o, lvs

693A = 4 trim Rn section 801 + ^{cut} un. Rn's reasons?

~~777~~ - out Beggars ... ?

~~793~~ - little bit ago OK.

3. omit stuff ~~cap~~
11 stet ~~the~~? Sweet

57 pulaski - omit cap? 72

121 blueprints? (257) ^{see}

129 omit damn? (used on ~~text~~ ^{previous} page)

130 ~~they had been to had lined up?~~ ~~used well?~~
OK (w/131)

141 omit damn

192 " long?

193 ~~Common~~ down the main drag - stet coming to?
~~coasted~~
e. ~~the~~ patrol car

221 - omit "as r line was activated"

233 - restore yet ~~still shows the~~ page
346 - ~~Plenty added~~ sitting
346 - ~~"sitting up" right?~~

341 cut to p 342

~~set down~~
~~some files~~

~~514. omit common, as add on~~

~~547 stet wild case~~

top 587 the dam, which now stood

~~619-43 See separate notes~~

644 e so

~~678 2 taped up~~

74 delete last 4 words.

760x767 ~~more~~ more grps needed?

767 certain stet

802 sheets stet bed?

Facsimile Cover Sheet

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Date: ~~12/27/96~~

1/2/96

Pages including this

cover page: 3 + corresponding msc pp.

Ivan -

the two paintings
 I mentioned
 are by Tom
 Craig (one titled
 "Into the Sun") and
 John Steward

Curry.

- Beckley

Comments:

Ivan,

As I told you, I think you've done a superb job on the revisions, and the cuts really move it along. Herewith my few remaining suggestions:

pp. 85-86: cut last graph p. 85 ("She saw immediately ...") down through "I can drive lots" on p. 86 -- creates more of a sense of a spark between her and Neil if we hear less of what she's thinking here. If you want to keep in the bit about her realizing what it cost him to arrange to come, I think a better place would be on p. 88, after "w-e-t behind the e-a-r-s."

p. 96B: Cut "That's a nice color ... attitude." ? Also, the "big moment" Bruce notices doesn't come off really as all that "big" or even really as a definite moment -- more like a glimmering Bruce happens to pick up, catching Owen in an unguarded moment -- change either the reference or the description?

p. 100, line 12: change "the interim housing situation" to "it"? Seems unnecessarily clunky.

NO

no

yes

-2-

p. 151, lines 13-15: insert "for a moment" after "grin" to make clear it's Neil speaking in the next line, so that you can delete "Owen's no-longer-such-a-kid brother said" ? Again, seems a little unwieldy.

NO

p. 288, lines 1-2: delete "although he had been at least half-serious in asking about the pump boat" and revise to "and the table talk moved on," - we get it without the explanation.

yes

yes, +
rest of tight

p. 292: end section on "it's about half-true" before space break, cutting Sangster's line? Seems stronger to me that way.

p. 325, line 3: Cut "given their past, perhaps more like a fifth or sixth"?

yes

p. 367, 7th line after break: delete "busy bee whose"?

NO

p. 390, ll. 3-6: Cut "People like Tom Harry tell me" and "This big dam ... for political things, then."? Proxy doesn't seem the type to lean on Tom Harry for opinions on what's what.

keep yapping

p. 448, lines 2-3: Cut sentence beginning "As if the population..."? Seems redundant after preceding sentence.

Keep

pp. 466-467: last two lines on p. 466 ("after they were home") too closely echoed by "when home" and "the instant they were home" on p. 467, lines 3 and 6. Delete the latter two? In line 9, make it, Owen, mulling, said nothing." ?

Neil -
after

p. 519, lines 6-7: cut "never even dreamed it would come from a woman, and" to preserve the joke?

yes

p. 547, line 9: "intrigued Charlene, wondering ..." is a bit dangly -- change either to "had Charlene wondering" or "intrigued Charlene, who wondered ..." ?

yes

p. 555, lines 6-7. cut "with dread and despondency and all the rest"? We get it.

yes

charm

p. 557A, line 1: "souvenir" seems like the wrong word -- "token"?

p. 563, line 13: "belly-down" rather than "face-down" (sounds like her face is in the grass).

NO

-3 -

p. 602, lines 14-16: Cut sentence beginning "Own and maybe Neil"? I don't think you need to spell it out. yes

p. 700, lines 3-10: Cut from "Jackie resisted baths ... to "against the nightmares"? I think the section ends more strongly without all the explanation -- we know how kids hate baths and how their imaginations work. ~~NO~~

p. 703, lines 4-5: "gravity of dumplings" seems off -- dumplings are supposed to be light, too. Change? NO

p. 707, line 4: "didn't she" rather than didn't I"? NO

p. 712, second to last graph: Cut "Her mind ... Expensive purchase, Bruce."? Don't need to state this. NO

p. 799, line 1: "grit her teeth and bear this"? (are you conflating that with "grin and bear it"?) NO

stared, glared, at Neil. She ~~now~~[✓] understood why olden peoples killed messengers who showed up with bad news.

"Owen's good," Neil recited, still a little sleepily. "Or was, when I left yesterday forenoon."

"Then what--why're you--" Charlene knew that her mouth was hanging open, and when other people did that she asked them if they were catching flies. "Neil, tell me what your being here--what this is about."

"Came to see if I could take you up north."

Charlene's silence seemed to fill the street. Neil fidgeted behind the steering wheel.

"I figured I'd give Ownie a kind of a Christmas present," he said, suddenly shy. "That's if, you like the idea too."

She ~~understood~~^{saw} immediately what Neil had put into this. She ~~could~~[✓] just see it. Talking somebody into working a double shift to cover for ~~him at the dam job,~~^{at the dam,} having to pay it back later. Borrowing somebody else's car; probably that would need to be paid off, too, with extra work. Then coming all this way, presenting himself on her doorstep. Even ~~dumber,~~^{wackier} on the department store's doorstep.

"There's one thing, though." Neil seemed reluctant to say it.

"I drove all of yesterday and most of last night getting here. If I play out, can you drive some?"

This was dopey. To the utmost. Owen's kid brother needed his head examined, breezing in here to cart her off to Glasgow and Fort Peck as if--

Charlene ~~broke off that thought when she~~ heard herself saying,

"I can drive lots."

"So, do you mind?" she whispered, her fingertip playing at his earlobe.

"I sure as hell do," he murmured. "This having to keep the noise down cramps a person's style. Hotel rooms might as well not even have walls."

"I meant my showing up. Out of nowhere."

"Out from under Neil's hat, more like. That goddamn milk-calf kid anyway." Owen laughed, Charlene joining in, the bed shaking. "What did you think, when he hung his face out that car window at you?"

"I thought he was crazy. Sweet, but crazy--"

and her own. The car trip had been more than ~~more miles, more than~~ ²

cutting catercorner across Montana for a hurried Christmas with a husband.

More like the world's longest free taxi ride, near endless but exhilarating.

Neil had driven like a person newly back from blind. Like most farm

kids, he could handle a steering wheel and still be seeing off in a

dozen directions. She would have bet that his gaze had registered every

butte, mountain, coulee, fencepost, and jackrabbit between Bozeman and

Glasgow. While she conjured the only direction that interested her

one whit, ahead, and sneaked peeks at Neil to make sure his eyelids

were still up. In profile he looked startlingly like Owen at the age

when she had met him and fallen for him like nobody's business, but in

the next moment ^{Neil} ~~he~~ would gawk one way or another and all she could read

^{him} on ~~Neil~~ was w-e-t behind the e-a-r-s. But so what, if ^{he} ~~Neil~~ had had no

notion of how thoroughly he was fetching her to Owen, to Glasgow such

as it was. Every minute that Neil's borrowed coupe had scooted north,

she had been that much farther along in abandoning lonely. For Christmas,

Charlene was giving herself Owen.

"Nobody has any real place to be," he was laying out the Duffs' holiday

insert
re
Neil?

96B

REVISED

combination of ever so black hair and snowy complexion. "Under my wings everything prospers," sang the checkered bird. Better get used to marital prosperity again, eh, Owen?

Fancy came to mind in Meg, the old Inverley term for those who took their tea in thin cups, although she told herself she did not like to think that of Owen's choice of a wife, really she didn't.

"—knows his stuff when it comes to Christmas presents, don't you, Neil," Charlene felt forced to carry ~~on~~ more than her share of the dinner conversation. "Delivered me for this right on time. Now all you've got to do is go shopping for yourself. Something that comes in redhead, maybe?" She could tell that Neil, poor kid, had a crush on her, and figured the sooner she rased him out of it, the better.

"That's a nice color, too," Neil said, swallowing, either on a forkful of turkey or Charlene's new attitude.

One big moment was going to stay with Bruce from this Christmas, which otherwise seemed to him pretty much a sad soup-kitchen affair; with the cookhouse horde for involuntary holiday company, he missed the homestead in a sizable way for the first time. As for the glimmer moment,

p. 96C follows →

96C

he could not account for it, how he even noticed with all the dinner distraction going on. Neil was sitting next to him, more than a little unsettled from Owen's roughing his hair and asking him if he had a patent yet on coaxing women to ride in a car with him all weekend. Next to Neil, the Old Man automatically performed his "We'll come to the table as long as we're able and eat everything this side of the stable," which all but Charlene had heard him do any number of times before, and she did not seem overly impressed. Across from the Old Man, their mother seemed to be trying to make Charlene welcome for Owen's sake, but not necessarily for Charlene's own. Here she was, then, Bruce suddenly saw-- highly attractive Charlene with that black hair any man would want to bury his face in, midnight jewel among the worktanned Duffs--and yet, ~~lucky~~ Owen seemed a bit elsewhere. Bruce tucked that away, this first sign that Owen could have more on his mind than he knew what to do with.

#



100

Owen swung by to see his parents' new place of residence.

He sat in the government pickup a minute, determined to swallow the lump in his throat. Every day now he had been driving past Wheeler and its alley-cat aspects, but it never fully registered on him until seeing this particular clapped-together shack. Worse, he felt obscurely guilty, although it was none of his doing that the cookie-cutter town of Fort Peck was being built for the Corps personnel and the civvie engineers and a big swatch of barracks for manual laborers who weren't married, while those with families were left to fend out here on the prairie--what the hell, the Corps would build anything you pointed it toward, and in this particular instance it simply had not been told to house people universally. And ^{it} ~~the interim housing situation~~ wasn't as if he and Charlene were having such a swell time of it in Glasgow either, making do in one of the breadbox trailer houses out back of the temporary Corps offices.

But no two ways about this, Meg and Hugh Duff's new home was a tough looker. Rough raw boards and a couple of small windows and, as the Old Man doubtless had already said, not enough room to cuss a cat without getting fur in your mouth. Oh, Owen knew the place was still in process, his father and the twins would bank dirt around

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meeting Owen would come home for lunch, a nice bookmark in the middle of the day, they both thought. And after work, as now, he could practically be back at the trailer house and kissing Charlene before his head knew he had left the office.

"Owen."

He ~~Owen~~ swung around, only a stone-skip from the trailer house. Neil was perched on a windowsill of a prefabricated barracks framework ~~which~~ ^{that} hadn't been there at lunchtime.

"Catching some air?" Owen asked him. Then, wondering more than he wanted to: "Or did Charlene put the run on you for not knowing when to take your hat off?"

Neil shook his head, letting Owen try to decipher that and his quiet gring for a moment.

"I need to ask you to pitch in on something." ~~Owen's no longer such~~

~~a kid brother said.~~ "A business proposition."

The next Saturday morning, they borrowed Tom Harry's big Packard and away the bunch of them cruised, propelled by Neil's idea. Meg vigilant between Owen and Hugh in the front seat, and Neil and Bruce

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Owen managed to laugh, ~~although he had been at least half-serious~~
~~in asking~~
~~with the question about the pump boat.~~ The table talk moved on but
Owen, overseer by habit, was studying Bruce. Whatever canary Bruce
had lately swallowed, he couldn't keep the feathers from flying out
tonight. Ah, well, hell. Maybe it's that peppy home cooking ^{Kate} ~~gives~~
~~him.~~ Owen himself had been hot with pride all evening, watching
Charlene, taking pleasure from her intrepid battleplans on the ~~pair~~ ^{tresses}
~~of~~ ^{side} of Wheeler. Watch out now, world. Once again he ran his eyes
over her ~~and except for the presence of so much family, would have~~
~~done so with more than eyes.~~ Certainly Charlene was her own best
advertisement. Darius, he saw, evidently thought so, too. The two
of them were in thoroughgoing conversation.

"Hugh and I are the type they used to try to keep out of parlors,"
was confiding to her.
Darius ~~confided~~ "Now here we find ourselves, in a beauty one."

"You're not the only one surprised at you," he heard right back
from Charlene. The woman was harder than dental enamel. "None of them
can get over it, you know, you with us this way. Fort Peck isn't an
easy jump from anywhere. You must have really wanted a change of scenery,"

292

near fast enough for them.

"You've tried, I've tried," Owen mused. "I think let's sic Major Santee on Medwick."

"Oh, you bet. Why don't you toss a spitwad at Medwick from up here and do about as much good," Sangster expelled.

"I figured I'd sic the Colonel on the Major first."

Sangster chewed that over. "Go in to the Colonel and piss and moan about not being able to meet your schedule the way things are, you mean?"

"That's what I had in mind, yeah."

"Only problem with that is, you don't want to get them believing you're in too much trouble on the schedule."

"Max," Owen said tightly, "it's about half-true."

"If that's the case," prescribed Sangster, "you better sic away."

~~Darius~~

~~He~~ went up onto the east bluff to watch the pump boat be moved to the core pool. He had asked Owen how they were going to get this famous vessel up the considerable slope of the earthfill and into the core pool. "We're gonna walk it," Owen had replied absently. And be damned if that wasn't precisely what they were doing. Fourteen bulldozers, the big

325

terms how things stood, he ~~did~~ ^{felt he had to do} his part at home, too. ~~Made up~~ ^{He'd} with Meg, and cooied her under the covers these nights in a kind of second honeymoon.

(Given their past, perhaps more like a fifth or sixth.) } Strut in here from Scotland as though he were God's gift to Meg, did Darius think.

Hugh Duff would show him, how a man and a woman weathered the little jangles between them. "Eyes only, mind you, Birdie," he went on in this new spirit of things. "I'm severely married, you know."

"Uh uh, not that Snow White one, this's another--what's those there, Hugh?"

Both men got down on their knees on the muddy riverbank.

Hugh meticulously scooped the small round objects out of the scum of sediment in the trap bottom, spat on them and rubbed them between his palm and his fingers. Tiny planets of glassy blue.

"Beads." Hugh fondled them, thinking. "From the fort, wouldn't you think? When they were trading with the Indians here?"

Birdie too was looking speculative. "Wonder if they'll work on that blonde number."

—————

it, the broader its force on the male recipient. Look very closely and there could be found a few battlelines at the corners of her ^{hazel} eyes, but again, these simply confirmed to the male order that she knew what to do with all this arsenal of hers.

~~##~~ —————
This could not be a sound idea, Darius told himself, this amount of Proxy.

Yet could it.

He examined the matter. The other Duffs shared him around at Sunday dinner--once a month for ^{him} ~~he~~ and Hugh to be at the same table seemed to be about the right interval, just now--but otherwise he didn't much cross paths with ^{any of,} ~~them~~ except for Owen, busy bee whose overseeing often brought him to the boatyard. Darius was quite sure he was not missed during his traipses to Plentywood with ~~Jarvis~~ every second Saturday, so why would a nightly hour or two, well, all right, several, in somewhat dubious company be noticed either?

Besides, the kind of company he was finding on the houseboat was its own best argument. He still ached for Meg, and Proxy ^{expertly} ~~extracted~~ that ache, at least the physical portion of it.

He stirred himself, back to giving her a listening smile as she was

picnics together?"

"It--has to do with political things."

"People like Tom Harry tell me everything does." Proxy had on her icepick expression. "This big dam out in the middle of where there's never been nobody but gophers, Tom says is a political thing. Whoopedy-do for political things, then. You trotting off with a beanburner every couple of weeks, though, that doesn't sound like political generally does."

Darius was looking more unstrung with every minute. This was a front he hadn't expected to have to defend himself on. Even to himself he sounded wounded and lame: "I can't really tell you, Proxy. It's, don't you see, it has nothing whatsoever to do with the pair of us, and so I need to ask you to not--" he broke off raggedly and grimaced upward. "And what do you want, sonny?"

A young roustabout, red-haired but otherwise green as grass, had mustered himself enough to approach their table. Shifting from one foot to the other but standing his ground, the kid managed to sing out: "A dance with the lady?"

The pair at the table seemed to take a long time to digest this

446

Half a thousand votes. Good Christ, in Valley County a losing margin like that was as bad as five hundred million. [As if the population of China had swarmed to the polls and all voted to kill him off as sheriff.]

Abruptly the tall grass at the edge of the highway danced in his headlights, the car drifting toward the ditch while he was in the trance of that election result, and he'd had to sheer the steering wheel hard to keep the car on the road. Wouldn't that have been something pretty, too, giving the bastards a chance to say he couldn't take defeat and went and committed suicide.

Now a knock on his room door shunted aside that train of thought.

Two quick raps, by knuckles that knew what they were doing. Flinching all the way, the sheriff wheeled himself around to face the door, then said merely, "What."

The nurse came in to check on the LP, as the old sheriff was called by the staff.

When she'd started working here she assumed it meant Long-Playing, like an old phonograph record, because of Carl Kinnick's seemingly

466

quite the family man. But you didn't get very far with her, did you,
or you wouldn't have thrown in with me. Serves you right; that drypuss
sis-in-law there looks to me like a lost cause from the first.

Hugh was watching his brother with something like vexed admiration.

Darius had always been the kind who'd send one present to cover three boys and could get away with it; the same way that steam engine toy sailed in from the Clydeside, here courtesy of Darius Devilment Duff was the latest plaything from the Blue Eagle, tossed in the family face. Owen, there with your instruction-manual look on you: it runs on peroxide,
doesn't it, this one. Quite the device, really. What's that ^{wife} joke--
"You screw it on the bed and it makes mince of you," eh, Darius? Of
course it may depend on how easy you are to mince.

For once Darius was hoping Hugh could see under the surface of him. As of today, Hugh, the old question is over. We are quits, in the matter
of Meg. I cede and concede. When I uttered "I take thee, Proxy," we
each gained a wife. Man, will you not credit that?

"Least we can do is give her a chance," Bruce said after they were

home.

L67

"She looks like she knows what to do with a chance when she gets one," ~~Rosella~~ ^{Kate} said.

"Huh!" was all Neil said, when home.

"I guess!" said Rosellen.

"That look on your mother! I thought she was going to give up the ghost, right there!" Charlene said the instant they were home. She yawned and added: "I don't know, I kind of got a kick out of Mrs. Darius Duff."

Owen, ~~busy~~ ⁵ mulling ~~everything over~~ ⁹, said nothing.

X 5

DROP CAP

February's glacier of cold air slid down from the north
until it covered Montana from corner to corner, then stood there
for two solid weeks.

Her fingers waiting at attention on the keys, Rosellen read that over. Owen had given her a funny look when she poked her head into his cubbyhole and asked how a glacier ~~acted~~ ^{behaved}. But he reeled off enough of an answer that she could give the next part a whirl:

Temperature readings were its cutting edges, red stubs of
mercury in the bottoms of thermometers across six hundred miles,

519

get one like that?"

"Ve...ve make them. All our wear, clothing, iss our own hand."

"I know somebody who's got just the head for one of those," Proxy

decided with a wicked grin. "I'll buy yours from you, Jasper, how about."

Peter Stapfer's heart nearly stopped then and there. He had hoped for this very thing, although ^{come from} ~~never~~ even dreamed it would ~~be with~~

a woman, and the cap was not what he had meant to part with. Down his right pantleg, from his waist into his boot, was hidden one of the short

stock whips made at the Colony. Cattle ranchers prized them for their

handiness in the shipping pens, and Peter Stapfer had intended to ^{barter} ~~haggle~~

the whip for what he wanted. But no one in this house of hell resembled a cattle rancher.

Indeed, the saloon proprietor now made mockery by calling down the bar to the woman: "Jimmy Christmas, Shannon, you gonna get religion next?"

"Tom, blow it out your—" Proxy veered, but then came back to business.

"Come on, fellow, how much are you asking for that cap?"

Peter faced the woman and managed to utter:

"Money iss...no use to me."

547

perm, and probably a good time in the blankets as well if this was one of the noons when Bruce popped home, while he, Owen, was perfectly welcome to share a nursery rhyme. ^{He} ~~Owen~~ tried to stow all that and concentrate on the business at hand. "Let me put it like this, then, Mother. If you've sacked the cookhouse, what the deuce do you think you're going to do from here on?"

~~Meg~~ ^{Meg} bucked Jackie on her knee some more. "This," she said.

~~"You don't mean"~~ ^u Bruce is actually going to let you?" ~~Assaying~~

~~the news that Brenda~~ ^{Kate} was going back to waitressing, ~~Charlene tried to~~ ^{had intrigued}

~~wondering what kind of~~ ^{le} ~~imagine the campaign it must have taken on Bruce, who had the attention~~

~~span of a soap bubble, Charlene still wondered how in the world he~~

~~managed to concentrate enough to survive under the stress every day.~~

~~Katy,~~ ^{Katy,} "What'd you have to do, ~~Brenda~~ ^{Brenda} kick him in the slats?"

"He talked himself into it after a while," ~~Brenda~~ ^{she} responded,

streaming water as Charlene finished the rinse. Even as wet as an

otter, ~~Brenda~~ ^{Kate} looked imperturbable, life floating no surprises past

her, or so she seemed to Charlene. But what the heck do I know, though,

Charlene thought. Maybe being married to Wild Geese Bruce is interesting

555

"Honey, I know what a pendant is. But you mean that's all? Easter and Pierre just end up there stuck with each other, like clothespins on a line?"

"It's, well, implied."

"I guess I like mine a little more plied."

Employ the eraser, hnn, Proxy, you're telling me, Rosellen thought,

~~with dread and hesitancy~~ ~~and all the rest.~~ Drat the endings, how to work

out a version of people that was--well, conclusive. What were the cusswords

Neil and Bruce let loose with whenever they were good and mad at something?

Cat shit, rat shit, and guano. She ^d~~X~~ like to have used those now. Finally,

though, ^{she}~~Rosellen~~ puffed out her cheeks, then let the exasperation leak

out in a rueful grin. "All right. I wanted to know. Now I sure as the devil do."

^{Rosellen}~~Before she~~ could gather to go, though, Proxy lifted a finger inquisitively, as if testing a breeze. "Now you tell me something, okay? It's probably no big secret I--work extra at the Blue Eagle, some nights." When I come in here, those times, Darinus is dead to the world and we don't, umm, get up to anything until the next morning or

557A

3 } (7) them like a lucky [souvenir.]

Rosellen tickled Neil's ear with a piece of grass until he batted at the imaginary fly, and they all got a charge out of that. She sat up and took in the scenery again. Gazing over into the coulee and cottonwood grove, she asked: "So will this go in the lake?"

Owen sent her a look.

"Hey, I'm not being critical," she said with a hasty laugh. "I was just thinking about, when the dam is done--"

"--and the gophers get this country back," Bruce chipped in--

"--when the dam is done," Rosellen threw a pinch of dust at Bruce, "what the valley will look like, all in through here. It'll be like the sea came back, won't it?" She hoped that was the way to put it, to show Owen he and she had a meeting of minds on the glory of the dam. Charlene could yawn all she wanted about Fort Peck, but anybody with any imagination could see that the dam was going to redo this part of the world.

Owen sat up now too, enough to study the capacious river valley and the join of the coulee. "You got it, we're building an ark lot here,"

563

for her: "You can do okay at this, if you let me lay out how."

Ordinarily, she would have felt duty-bound to flippantly question that on both counts. As much in honor of Bruce taking the trouble to be sly as anything else, Charlene tossed her head back and told him:

"Show me, then, Sergeant York."

"You need to get down on your belly," he said, with what sounded to her like actual apology in his tone.

She and Owen were always the clothes horses of the bunch, and she had on nearly new garardine slack^g and a Brigham light-wool shirt much too good for wiggling around on the ground. Besides, both Rosellen and Kate had done their firing standing up, using the hood of the truck as a gun rest. Charlene made sure of Bruce for some judicious moments, then went to her knees, and silkily stretched ^{belly} face-down in the grass.

"Woo-oo!" Neil let out, but the others stayed silent, watching.

Kneeling next to Charlene, Bruce held the rifle where he wanted it against her right shoulder and instructed her to squirm until she got herself comfortable in the prone position. And she did begin to feel cupped to the ground, the shapetaking sensation of it meeting her from

602

"Champ dancer," Darius greeted him and shoved a bottle of beer to him.

"Needed that," Bruce said after a swig and a sunshine smile at ^{Darius.} ~~his~~

~~uncle.~~

"You're also a damn chancer," Darius said.

The smiles dropped off Bruce as if cut free with a knife.

"Don't be fiddling around with Proxy," Darius told him softly.

~~He~~ ~~Darius~~ took a beer swig of his own, but his eyes never left Bruce's.

After a long deliberate swallow, he said: "As they say about suicide, there's no future in it."

"Hey, what. You've got this wrong," Bruce tried to muster. "A turn around the dancefloor is all it was."

Darius kept on eyeing him. Couldn't face a fact if his life

depended on it. Hugh's old failing. [Owen and maybe Neil were another

matter, but Darius was sure he and Meg could have produced a better one than this.]

Birdie Hinch nearly jumped out of his skin, and did ^{hop} ~~jump~~ down from

his perch in poker table territory, when Hugh spoke up behind him.

700

what did the swimmy thing look like?"

The boy pouted tragically. "Like a washclaw."

Kate

~~Phonda~~ nearly fell forward in relief.

Jackie resisted baths. She

and Meg long since had enlisted Bruce to do tub combat with him, and even so it took all of Bruce's persuasive and other powers before the boy would let himself be subject to soapy water and washcloth.

"Mum Mum says don't let the old nighthorse get me. I too big to, Mum Mum says."

"That's right, Jackie. Be big." That's what we all have to try to be, against the nightmares.

DROP CAP

It was tricky, finding ways to meet, be alone together.

The two knew that carelessness, even once, would do them in. All it would take was some other member of the family noticing the least little thing, odd coincidence of her and him. Or picking up a bit of gossip: I thought I just spotted your better half on (her) (his) way into...

Reading it back into the behavior they both tried to keep so pussyfoot.

Then word would be dropped, well-intentioned and devastating: They're not going off together to learn to play the zither, are they.

703

Proxy looked at him narrowly, but knew there was no seeing it yet.

What he had up his sleeve.

———
X of [dumplings]—Meg could not have been more pleased with the meal Proxy produced, believing as she did that food was a direct index of morals.

Hugh, too, appeared to take the philosophical approach. Nothing like these tastes, he thought, since those shots of goop at the Carteret Institute.

Munching gamely, Darius kept up the conversation through the meal while the other three made pretenses with their forks. At the predictable point where Proxy scraped the leftovers into the slop pail and Meg insisted she would like to help with the dishes and Proxy sharply said never mind, they'd just put the plates outside to poison the gophers, Darius cleared his throat a trifle.

"Um, Meg," Proxy issued. "Want to see the view from out on deck?"

Actually Meg felt quite at home in the clutter of the houseboat and had been daydreaming a bit again of Inverley and when she and Hugh and Darius were green in judgment and trying to make up for it in kisses and

707

as a figurehead. On down, she was better than okay in the entire figure department, too. Meg was a beckoning woman, still. Not that there were as many years between them as Proxy wished. Try this on for size, though, old sister--one of us used our time better on Darius, didn't ^{she?} ~~try~~

"Speaking of talent," Proxy returned the needle, "you're happy putting yours into being grandmas these days, hm?"

Meg now turned her head and studied Proxy a moment, then seemed to go back to counting the lights of the dam and its towns. "I am attached to Jack."

"Attachments are tough," Proxy could agree.

—————
"I know these dammers are always pulling things out of hats," Darius was saying. "But wherever do they hide an extra train?"

Hugh, sudden dam expert, was only too glad to hold forth. "What, can't you guess? Someplace where they can tuck about twenty gravel cars, then yard them down by gravity when there's a little time between other trains?"

Darius's head stayed cocked quizzically, which seemed to please Hugh.

REVISED

712

All right, so it's bobbed. Maybe my customers will all want it,
too--the latest style, the bobcut with a singe.

Charlene lay back in the easy chair, exhausted, although it was barely noon. Silence at last, after the doctor murmuringly patching her up where the broken glass raked her leg, and Hugh and Meg ~~insistently~~ ^{over and over} telling her ~~not~~ to worry, they would see to ~~them~~ ^{Kate} and Jackie until Bruce took hold, and Rosellen arriving breathless and pitching in to help her snip the fire-frizzed hair down to a presentable bob and making her comfortable here in the living room and insisting she and Neil ~~would~~ ^{would} bring supper over tonight, and--Charlene thought there had probably been even other chapters of commotion so far today, but she was losing track.

Her mind kept marching back to that blasted iron. Expensive purchase,

Bruce.

Now, finally, she heard Owen's pickup door slam, and he came charging in, ~~radically barbered and~~ stopping short and blinking at the sight of her ~~in the easy chair with~~ her bandaged leg up on the footstool. ^{He} He crossed the room and sat on the footstool, his hand lightly cupping her ankle, the nearest safe

X and consequences, she would grit and bear this and go on. The others,
they would ^{close} ~~take~~ ranks against whatever the world said about this, as

Duffs always did when they had to. Rosellen only regretted this wasn't the
kind of thing she could run by her debating partner ~~Phenicia~~ ^{Kate}.

"That board yet could, you know," Darius's voice a goad in the dark.

"If someone were to put a word in their ear."

She didn't believe what he said about Owen and the slide. Or about
Proxy and Hugh, for that matter. Liar as well as everything else he was.
Next on that list would be snitch.

"Tell us, Jealous," Rosellen said.

He cocked a look at her. Sounding suddenly cautious, he asked:

"Whyever do you say that?"

"It's what came. Words have that habit."

Tale She remembered to the word how it started, it couldn't have been
a farther cry from what she was trying for on paper.

Seeing ~~that~~ ^g she finally could get rid of the dredging report she'd
typed up for him, that April noon, she took it to Owen's office right
away after Sangster emerged from their session of dam talk and whistled
off to lunch. When she stepped in, Owen was turned in his chair, facing

30 Nov. '95

Dear Becky--

Enclosed is my only bit of frontmatter for *Bucking the Sun*--deliberately a bit edgy and provocative about the stakes that I think fiction ought to risk.

And a couple of bits of detail on production: I know that Acknowledgments usually are in the frontmatter, but I much prefer them at the end of the book, where they don't stand in the way of the reader getting started on the story. And are S&S books routinely done on acid-free paper, I hope? I'm out of date on the state-of-the-art in papermaking, but I've always harkened to the Authors Guild and library associations' point about books self-obsolescing on the shelves if they're not done acid-free, any more. Would appreciate your passing along my concern to whoever's pertinent.

Denise spelled out for me the December arrangements about the copy-edited ms--keyboarding it while it's out for copy-editing, then the copy-edited ms direct to me, and as fast a turn-around of it as I can manage--and I think it all sounds super. Thanks to both of you for expediting ferociously.

best,

Bucking the Sun frontmatter--dedication page:

To novelists who deliver the
eloquence of the edge of the world
rather than stammers from the psychiatrist's bin.

Roddy Doyle

Nadine Gordimer

Ismail Kadare

Thomas Keneally

Maurice Shadbolt

Tim Winton

Becky 2/16/95

my aim: deceptively eloquent

"love it" - "fantastic" - "small note"

- small section 7 line editing sample
- vignette does' end as sharply / on move

Victoria Meyer - pub
- revig

Buckling:

chains

- how make optimally commercial? (how many M. Watson?) 30,000 core
- 3100 @ signings - max; core has been built, ^{solid n'ship} & bookstore support
- Mac'm sold bks whn we'd always sold bks: w. of Missouri?
- est. print run?

- mass mkt p' back?

→ ABA & regionals; track record of whg well w/ librarians
→ used to whg hard p' books

- time of yr pub date? → spring thru Aug. - Oct./Nov.

- make it not Wm - cover, etc.; soul of century

- dress n' bks for sales conf/ce; tip mts

Becky: back in 1 ch - puberty w/ editors
- focus mts (recap of 1st mty)
- sales conf/ce / audiotape

p' back rights:

→ sure to be sold to n' booky?

- Penguin & Buckling; Finside / Touchstone / Pocket

- R Fair re-license mto fall: my share not subsumed

- Sea Runners:

- film rts bought, some chance of movie

- jnl of writing it

- Viacom/Paramount doing any film's of our bk properties?

Scribner
Trade
p' back

life w/ Viacom:

- gen to be pub'd or ed-in-ch/?

piece of me

Sept + Oct of 90 yr

Frank Maty art dir

Becky 2/21

- come alive in 2nd 1/3 all ms?
- setting up, women & marriages: 150,000 words OK?
- Ch's - Meg: more!
- Xmas dinner: Bruce " (crush & Chilene; show it more)
- art, ^{to be} working, slow down
- spellcheck points overly
- ek @ ch ltr after full ms: OK as is? ^{on #1} better comm mcd bet?
- line-editing ^{sample} OK fancy initial letters as Mrs
- Nan - Hught - Meg gd divide ch. 2 into more chs?
- river #1: do something w/
- floor-laying scene a bit long; p 112-115, ^{blow out -} come back to redy
- p 118+ - stals (2 230s)
- Dennis prison: 1st mention now, p. 362 - move up
- 'Merll/Tom Harry possibility
- Charlene: punyple
- feedback write in ms? / draft @ Labor Day

make sure she savies my rhythms

Becky Nov. 29, '95

how's ms? 1/2 way - fantastic - by end of wk

copy-edited ms schedule? - turn over to Zoe Man? - to me by Xmas?

- proof? ^{Tough} galley app? /
- 3 ndg copies - 6?

- 3-5 days, & cards.

when ms. to Victoria Mayer? - 2 wks to sales conf

- May & June, leading into Mont. tour; (my note: make sure & share
all info to Vicki w/ Michael Carley)

what else -

- blinks?

- booksellers & reading copy? \leftrightarrow dubl' sided

- flap copy?

- how sum up - OK?

- Chuck Robinson

- ~~Mitch Kaplan~~ Carla Green

- Paul Ingram, Prairie 67s

- Joyce McKis

- ~~Victoria Shoemaker~~

any word on audio rights? - dec in a ms.

jax: o same phone line & jack, but...

- sending to you: name & office needed?

Becky, Dec. 4 '95

no major bones to pick

30 pp. / small cuts / Fed Ex

- hard to get distance on it, but...

- heightened

Dec 20
195 2 blocks to subway / car snowed in
Becky - to call @ 1

text design - far away

cover proof -

Zoe called, as few hypems as possible

Sarah Baker - what's up w/ p'lace?

↳ does all kinds of bns

what for Alice Mayhew

sales can/ce: "unblubbly excited"

adding LA?

- reps: jacket - oppressive

black circle

burst of light

landscape!

1/2 int - color depressing

- text design: did - 'mimic Dist. be

416 pp. - can avoid widows

- copy: ~~mtg~~ reader's

Leij: Wm Kennedy - wait rdr's copy

12-copy proof

bump-up adve - netting 30,000, no...

39 lines / p. (Detrich's 40; Kan's 36
Smella's 37; Shipping 37

#2 Dec. 20, '95

Becky: Text design

trim size actual? (i.e., $5\frac{3}{4}" \times 8\frac{1}{16}"$) - chubby

$\frac{3}{4}"$ gutter standard?

- title p. & ch. opener good
- p. 4 - spec breaks good, & drop caps
- Dist: $7\frac{1}{8}"$ to gutter? (+ $\frac{5}{8}"$ to margin)
- don't crowd it any + than it is
- concern o crowding to elim widows

make sure my attitude is clear

cover; negatives are in; never going to

- invoke my contract clause, helpful to you?
- cover artists: Paul Bacon

Wendell Weiner

Robin Locke Manda

let me get clear about what's being attempted w/

revision → keeping concept of .pm pic & .sun
overlay's them?

- diff nt color bks >

Editor

Sybil S. Steinberg

Nonfiction

Genevieve Stuttaford

Fiction

Sybil S. Steinberg

Children's Books

Elizabeth Devereaux

Diane Roback

Paperbacks

Maria Simson

Mysteries, Lifestyles, Poetry

Dulcy Brainard

Associate Editor

Jonathan Bing

Galley submissions for review consideration should reach *Forecasts* at least three months prior to the month of publication. Each galley should specify: title, author (and biographical information), publication date, price, ISBN, number of pages, number of illustrations, first printing and ad/promo budget if noteworthy, rights information if applicable. Questions about *Forecasts* guidelines or about specific galley submissions should be addressed to Jonathan Bing at (212) 463-6782; fax (212) 463-6631.

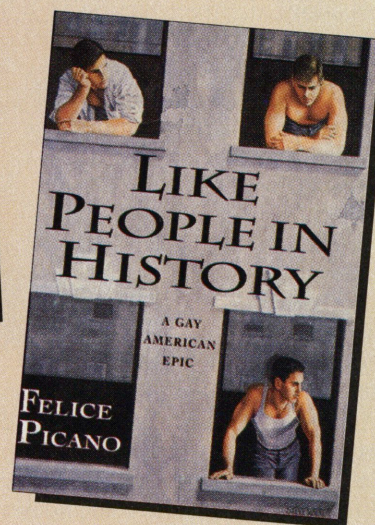
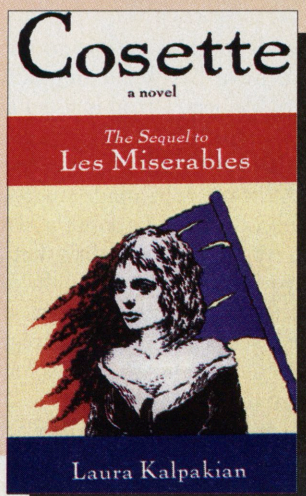
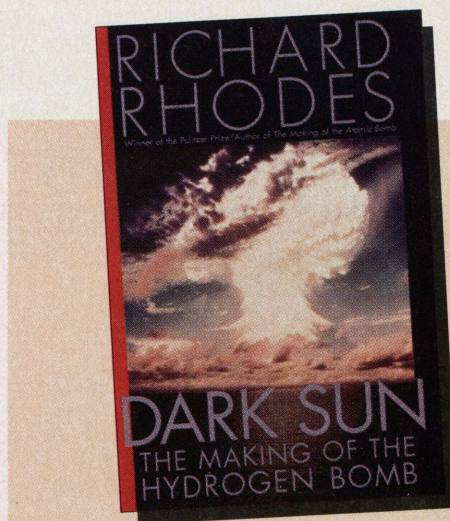
Nonfiction

A.D.: A Memoir

Kate Millett. Norton, \$23 (256p) ISBN 0-393-03524-7

In this candid autobiographical memoir, feminist Millett (*Sexual Politics*) focuses on her rich Aunt Dorothy, aesthete and society matron of St. Paul, Minnesota, whom the author idolized and betrayed. In the late 1950s, at the age of 21, Millett accepted her aunt's cash handout, which enabled her to study at Oxford—a gift that came with the stipulation that she would never again see her divorced female lover, Jaycee. Deceiving her aunt, Millett took the money and Jaycee to Oxford. There Jaycee had a clandestine affair with another woman. Aunt Dorothy—worshipfully nicknamed Anno Domina, hence the book's title—discovered Millett's deception and never forgave her. When Dorothy died years later, she bequeathed Kate just \$25,000, whereas the author's sister Sally got "a fabulous sum." Writing in a free-associative style, Millett

☆ Designates books of unusual interest and merit.



SECRET HISTORIES Four decades in the lives of gay men; a sequel to Victor Hugo's 1862 classic; and a chilling account of the arms race. Jackets (clockwise from right) designed by Robin Locke Monda, Tom Hubbin and Larry Ratzkin.

discusses the pressures to remain in the closet in the 1950s and '60s, her Irish roots and the corrosive effects of money on her divided family, as well as her artistic struggles as a writer, painter and sculptor. Her healing book is a brave exorcism of anger and self-castigation. (Aug.)

SCOTTIE: The Daughter of . . . The Life of Frances Scott Fitzgerald Lanahan Smith

Eleanor Lanahan. HarperCollins, \$27.50 (656p) ISBN 0-06-017179-0
The only child of F. Scott Fitzgerald and his wife, Zelda, Frances Scott Fitzgerald (1921–1986), nicknamed Scottie, was a *Washington Post* columnist, playwright, composer and producer of musicals and a Democratic Party insider. This harrowing biography by her daughter shows that Scottie adored her alcoholic father but felt oppressed by his celebrity. Blocking out her mother's descents into insanity, Scottie, as depicted here, developed into a maddeningly controlling person who manipulated her four children until they were driven to rebellion. One son, Tim, shot himself in 1973 after years of mental instability. In an alternately touching and plodding narrative, Lanahan, an artist and

illustrator, describes her power struggles with a mother whom she resented for her self-preoccupation, her heavy drinking and her hasty remarriage in 1967 to Grove Smith after divorcing lawyer Jack Lanahan. By generously quoting from Scottie's unpublished and unfinished 74-page memoir as well as from letters, diaries and interviews, Lanahan sheds new light on the tumultuous Fitzgerald family saga. Photos not seen by PW. (Aug.)

INTIMATE LIES: F. Scott Fitzgerald and Sheilah Graham; Her Son's Story

Robert Westbrook. HarperCollins, \$25 (512p) ISBN 0-06-018343-8
The torturous love affair of novelist F. Scott Fitzgerald and Hollywood gossip columnist Sheilah Graham, his last flame, was related in Graham's 1958 bestseller, *Beloved Infidel*, which became a movie. In that book and several autobiographical sequels, Graham (1904–1988) cast Fitzgerald as a wounded romantic genius and herself as a devoted nurse. Now her son, using her diaries, letters and notes, tells the unvarnished love story of a failed snob and a pretty, false young woman escaping her past. Fitzgerald, who collapsed and died in 1940 in Graham's apartment,

sellable.' So I had to go someplace else."

He went to Street Fiction Press, a small press in Ann Arbor, Mich., which had issued a collection by Arturo Vivante that Dixon admired. Street Fiction published his first story collection, *No Relief*, in 1976. The next year, the same press released his first novel, *Work*. Then, with the help of editor Lewis Lapham at Harper's, he sold two books to Harper & Row—a novel, *Too Late*, and a story collection, *Quite Contrary*—both of which quickly went out of print.

Even his small moments of triumph were hardly unalloyed. In 1983, he received an award in literature from the American Academy and Institute of Arts and Letters. "I was up on the stage," he recalls, "and there were lots of editors from major trade houses there who had seen my work, and a couple of them came over to me and said, 'You know, I would have published you, too. But it wouldn't have sold.'"

Until Allen Peacock at Holt released his omnibus *Stories*, which includes 60 pieces, last year, Dixon had published strictly with university and literary presses, such as North Point, Coffee House and British American Publishing, which brought out the NBA-nominated *Frog*.

It took him six years to write *Frog*, "an interconnected collection of fictions," as Dixon puts it, about college professor Howard Tetch and his family. A difficult, disjointed pagemonster of a novel, *Frog* brought Dixon the plaudits of mainstream critics, drawing comparisons to Joyce and Kafka.

"British American had published one of my earlier books, *Love and Will*, and I kept sending them parts of *Frog* because I didn't think any other publisher would take it—a long, complex novel from an obscure writer," says Dixon. "My editor, Kathleen Murphy, actually urged me to submit it elsewhere. In the end, I understand, she had to fight in house to get it published. My reaction, when it was nominated for the NBA, was utter shock. Kathleen called and told me about it, and I said, 'Tell me another joke,' and she cried. I hit the ceiling, let me tell you.

"It's fine being known now as Steve Dixon, the author of *Frog*," he says. "I love the book." But Dixon—ignored for so long, like Kafka, Joyce and Beckett, the authors he most admires ("for their work, and for the way they conducted their lives: they are not writers who

would sell out their work")—clearly does not sit around worrying about his reputation.

Despite the years spent struggling to

STEPHEN DIXON SELECTED BIBLIOGRAPHY

STORIES OF STEPHEN DIXON

Holt, 1995

LONG MADE SHORT

Johns Hopkins, paperback, 1993

GARBAGE

Crane Hill Press, paperback, 1988

make ends meet so that he could write, only to have his work neglected by major publishers, Dixon insists he is not bitter. "I would not have wanted the recognition to have come earlier," he says. "All those jobs made me tougher; they forced me to become a stronger person. When you work like that for 20 years, you meet the real people you can write about. I'm glad it worked out this way. If it had come earlier, I might not have written that hard—nor as much."

"Words on My Arms"

Dixon maintains a rigorous writing schedule. "I am driven," he says. He rarely gives interviews, seldom provides blurbs and although he has produced almost no nonfiction, he has published a notable paean to the Hermes Standard manual typewriter in *Johns Hopkins Magazine*. He owns three of the Swiss-made machines. "A guy on East 42nd Street in Manhattan repairs them for me," he says. "I like the familiarity, noise and keyboard action of a typewriter. I like getting words on my arms when I lean on a piece of paper."

Allen Peacock has just taken yet another Dixon novel, *Abortions*, which recounts a man's life in terms of six women's abortions. (Peacock expressed interest in Dixon at the PEN/Faulkner reception in 1991, whereupon the author said, "Take me, I'm yours.") Right now, Dixon's work in progress rests on a bedroom desk. There is a single paragraph on a sheet numbered "Page 2" in the typewriter. A sheaf of pages—all marked "Page 2," all with variations of the same paragraph, lie neatly paper-clipped together next to the typewriter. "I write a draft and then rewrite, sometimes 30 or 40 times," he says.

Interstate took two years to write, he says, meaning that he put in a half hour to

eight hours a day on it; spent another 100 hours going over the galleys. The work was done here at home, with the high-pitched cries of children carrying over from a nursery school across the street. Dixon and his wife, Anne Frydman, a translator of Russian literature, have two girls of their own, Sophia, 12, and Antonia, nine.

Does *Interstate*'s bleak subject reflect his own anxieties about parenting? "Sure, I worry about my kids," says Dixon. "I have to restrain myself from following them to the store when they go out. In the novel, the father tells his daughter what to do if they get lost. It's sort of Dixon's self-defense manual for children."

Like his other fiction, *Interstate* is a breathless narrative filled with pyrotechnic images and phrases, abrupt turns and reiterations, and, as the PW review put it, "edgy, insistent, run-on dialogue." Dixon's characters are nearly always people caught up and struggling for order in an urban world gone out of control. His style has been called raw and almost brutal, the stories tragic and funny. Reading Dixon can be like taking a roller-coaster ride. Just as you think you're getting exhausted, you realize you want and need more because there is something uniquely rewarding about the experience.

Dixon works with language in new ways in *Interstate*. "Like a painter in cubism, I try to get in every single facet by changing voices. By using 'you, he, and I,' I am universalizing the father, making him everyman." He has long universalized our fears and addressed them in the anxious voice of a modern urban man who often resembles Stephen Dixon. Once, his narratives were about young people in bars and trouble and relationships. In *Frog*, a novel of marriage and children, and now in *Interstate*, a novel of parental fears and obsessions, he is mirroring his own changing concerns as a man who is growing older, he says.

"This is my most emotional book. I found myself choking up at the end, imagining my own child. It's about a man's love for children, and his despair at the loss, or possible loss, of children. It's a story I had to tell."

He shares Peacock's high hopes for *Interstate*. And yet: "If nothing happens, if the book just comes and goes, that's fine," he says. "I have a lot of writing to do. The energy is there. The stories keep coming." □

- 13-city author tour: Ann Arbor, Atlanta, Chicago, Denver, Iowa City, Milwaukee, Minneapolis, Portland, San Francisco, Seattle, St. Louis, Tulsa, Washington, D.C., and reading tour throughout Montana
- National advertising in *The New York Times Book Review*
- Café Bookmarks
- Reading Group Guide

ADVANCE READER'S COPY

UNCORRECTED PROOF. NOT FOR SALE.

FICTION

6 1/8 x 9 1/4, 384 pages • 0-684-81171-5 • \$23.00 (\$22.50)

Bucking the Sun will be published in May by Simon & Schuster.

"Ivan Doig is a writer whose work makes readers recall why they love to read . . . His novels lay whole worlds at your feet and invite you to make them your own."

—*The Washington Post*

Acclaimed since his first book, *This House of Sky*, a finalist for the National Book Award in 1978, Ivan Doig is a storyteller whose skill has been compared with that of Robert Louis Stevenson and Turgenev. Now he gives us his richest brew of a novel yet, a grand saga set against the making of an inspired and tragic American monument, Fort Peck Dam.

To "buck the sun" is to push on against the glare of sunrise or sunset. The "pushful" family of this boomtown epic are the Duff's, driven from the Montana bottomland to relief work on the New Deal's most audacious project— to stop the mighty Missouri with earth. "Goin' Owen," the engineer eldest son, must contend with kin as willful as the river itself—his brothers, quiet Neil and daredevil Bruce, their wrathful father, mettlesome mother, kaleidoscopically spirited wives, and a Red uncle from Scotland and his taxi-dancing bride. Around them all swirls the startling tragedy that entraps some and pardons others and always, the river, seeking escape.

Montana-born **Ivan Doig** has been a ranch hand, newspaperman, and magazine editor and writer. His four previous novels and three works of non-fiction have totaled more than half a million copies sold, elicited movie and TV sales, and become audio favorites. He lives in Seattle, Washington, with his wife Carol.

possible flap copy for Bucking:

--Twining like the DNA of ~~Americans~~ 20th century America...

--the struggles for the soul of the 20th century...

possible info for jacket copy or pr packet:

Darius a man born out of place and time, at odds with powers-that-be; wd have been at home w/ Walesa and Solidarity @ Gdansk shipyards...

blurb possibilities:

? *an elegant*

A devilish mystery... (Hillerman, Crumley, James Lee Burke, Grafton, Kaminsky)

staring

OO history... (Limerick) *(Doris Kearns Goodwin, David McCullough)*

A... work of fiction... (Susan Isaacs, Cole Goodwin)

Dec. 14, '95

Zoe - Overt Mail

compound: sd-lks
shut-eye / Web
standoff

(tend away from

school-days
work - clothes
work - barge
arm wave

Hell

helluva

Uh-huh

, too, } in middle series

any more

civie

civvy

civie

Army Corps

Dec. 14, 195

Betsy - bound copy^{n of ms}

Let - Annie P / Wm Kennedy

Propped - jacket \leftrightarrow lighter / will send
next wk

R Fair: too close on heels of Bucking

- Harper's ^{from Jan.} yⁿ to sell off

- come out in Sept. / R Fair

NY Observer - Montanan

- W House - Hillary

- Jan. 70 \leftrightarrow

Dora Rapaport - SS Sadutag
212-695-7165

Gabe Jacobson \leftrightarrow

→ 819 Elliott

~~Nelson - reversion automatic
notten cloupen
- 1990 peddle~~

By IVAN DOIG by Ivan Doig
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IVAN DOIG Ivan Doig
BY IVAN DOIG by

17021 Tenth Avenue N.W., Seattle, Washington 98177
(206) 542-6658

30 Nov. '95

to Becky Saletan, S&S editorial

Dear Becky--

In the material for the readers' copies, I did spot one thing: shouldn't we list "co-op advertising" in addition to the "national advertising" bullet? I ask because co-op money would seem to me more important to booksellers than the NY Times ad.

As to booksellers to read the ms for us and provide quotes, Chuck Robinson, the immediate past president of the ABA, tells me he's game to do it. A copy of the ms can be sent to him as quickly as you can manage:

Chuck Robinson
Village Books phone (360)671-2626
1210 Eleventh St. fax (360)734-2573
Bellingham WA 98225 e-mail: VillageBks@aol.com

The others I suggest to be approached, in this order (and I guess we thought 2 or 3 blurbs would be enough, rather than inflicting on all 4 booksellers?):

Carla Cohen
Politics and Prose phone (202)364-1919
5015 Connecticut Ave. NW
Washington DC 20008

Joyce Meskis
The Tattered Cover phone (303)322-7727
2955 E. First Ave.
Denver CO 80206

Paul Ingram
Prairie Lights phone (319)337-2681
15 S. Dubuque
Iowa City IA 52240

As to blurbs on the hardback copy, I think ideally something from any of these four: Barbara Kingsolver, Larry McMurry, Annie Proulx and William Kennedy. Annie and Kennedy are other Liz Darhansoff authors, and Liz asks that you get in touch with her before approaching them--they're both finishing up books for next-spring publication. McMurry was Liz's suggestion; I don't know him and have never crossed paths with him in reviews or blurbs or anything, but maybe this is a time to try him and see what happens?

best,

Ivan

Simon & Schuster Is Making Shift in Focus

May 1, '95

By MARY B. W. TABOR

To be a publisher of traditional books in an age of CD-ROM's and Web sites is to be more than a little concerned about the future of your business.

Some publishers are still doing their best to ignore the technology, hoping they can hold on to their niche and band of loyal book customers. They know that the risk and capital investment needed to compete in electronic publishing is substantial. A growing number of others, however, have begun aggressively staking out a share of the changing market.

Among those is **Simon & Schuster**, the biggest English-language publishing company in the world, whose president, Jonathan Newcomb, has spent his first 10 months in office realigning the company to focus on international publishing and educational technology ventures.

In the most formal indication of that effort, Mr. Newcomb is expected to announce today the merger of Simon & Schuster's business, training and health care units with its international group, the expansion of a new Educational Technology Group and the appointment of a new management team that will focus on

expanding the company in the international and technology markets.

Among those named to head the new ventures are David Wan, who will become executive vice president for strategic planning and corporate development; Martin Kenney, who will be the executive vice president of the education group and president of the new educational technology group; Martin Maleska, who will be president of the international, business and professional group, and Mitchell Haber, who will be the executive vice president and general manager of that group.

"There are two forces driving major change in publishing," Mr. Newcomb said in an interview. "One is technology and the other is globalization. The organization that we've put together here sharpens our focus in those two areas."

Since he took office in July, Mr. Newcomb has been chipping away at Simon & Schuster, the publishing arm of **Viacom**, trying to remold it into what he describes as a more future-focused company.

In that time he has sold several businesses, including Simon & Schuster Young Books, Prentice Hall Professional Software and two divisions that publish legal and fi-

nancial books. He has reduced the number of children's trade imprints from 19 to 5 and wrapped together several reference and computer divisions.

But he has also been building the company, especially in the areas of technology and international publishing. He has created a \$10 million development fund for new products, started Macmillan Digital USA and Sams.net, two imprints to produce reference books in an electronic format, and formed alliances with America Online Inc. and the Virtus Corporation.

In addition to its 32 foreign offices, Simon & Schuster has recently opened an office in Beijing, reopened its South Africa office and expanded operations in France. There are plans to open offices in Chile, Colombia and Vietnam in the next year.

In 1994, technology sales represented 22 percent of Simon & Schuster's \$2 billion in revenues. Half the company's revenue came from educational publishing. International sales represented 15 percent, and in the last four years the company's business outside the United States has grown at a yearly rate of nearly 20 percent.

"The lines between people who are just publishers and those who are entertainment companies and magazine companies are beginning to blur," Mr. Newcomb said. "We want to be the major technology-driven content provider in the worldwide economy. That's how we are trying to position ourselves."

ASA Ltd
Bemis Inc
Coachmen Inds Inc
CPI Corp
Delta Woodside Inds

THURSDAY

Gaylord Entmt Co
Pratt & Lambert Utd
Smart & Final Inc
Universal Corp
Whitman Corp

FRIDAY

Atlanta Gas Lt Co

Temple-Inland Inc

Economic Calendar

Listed below are the scheduled release dates for major economic indicators this week.

Monday

Personal Income	March
Construction Spending	March

Tuesday

New-Home Sales	March
New-Home Prices	March

Wednesday

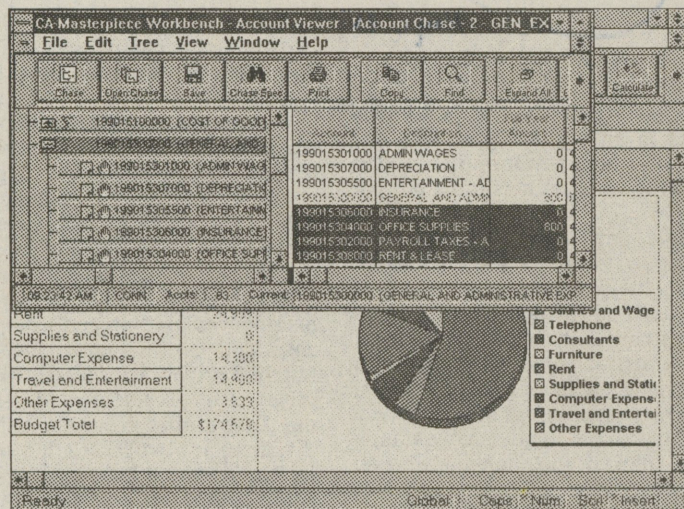
Leading Indicators	March
Factory Orders	March
New-Car Sales	April

Thursday

Weekly Jobless Claims	
-----------------------	--

Friday

Employment	April
Consumer Borrowing	March



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Light up your brain daily by turning to the insightful, provocative columnists opposite the editorial page of

The New York Times

13 Oct. '95

Dear Becky--

Hastily compiled, but we hope worthwhile, here are the audio sales figures you wanted.

Abridged:

This House of Sky...4,990 cassettes sold
English Creek.....2,639
Heart Earth.....1,055

As we've talked about on the phone, all three of these began as Audio Press cassettes, a classy and game outfit but small, and now are at NorthWord, which has been semi-comatose in the audio line it bought. Most of the 45,000+ of my River Runs Through It reading that I cited to you was achieved by Audio Press, before NorthWord bought 'em out.

In case the Books On Tape figures are of any help, here they are.

Unabridged:

This House of Sky.....880 rentals
English Creek.....1278
Heart Earth (just appearing)
Dancing @ Rascal Fair.1,955
The Sea Runners.....639
Winter Brothers.....625

Additionally, although I don't have a breakdown book-by-book and the figure is only partial because of how BOT used to do its computerized royalties, there've been at least 481 sales of the unabridged sets of cassettes, at prices ranging from \$51-\$64; largely to libraries, I suppose.

*** And a last thing, I'd point out that The Sea Runners may be the sleeper among these; it's had a movie sale, albeit to a small outfit that hasn't managed to start filming it, but I get fairly periodic inquiries from guys who want to make the movie.

regards,

***Also, it's short enough that it could be abridged just a little bit and nearly all the book would still fit into the usual "abridged" format of a couple of cassettes.

Part One

THE SHERIFF

1938

Self-made men always do a lopsided job of it, and the sheriff had come out conspicuously short on the capacity to sympathize with anyone but himself. No doubt ears still were burning at the Fort Peck end of the telephone connection; he'd had to tell that overgrown sap of an undersheriff [↑]he didn't give a good [↑]goddamn what the night foreman said about dangerous, get the thing fished out of the river if it meant using every last [↑]piece [↑]of equipment [↑]at the dam site. This was what he was up against all the time, the sheriff commiserated with himself during the drive from Glasgow now, toward dawn. People never behaving

one bit better than they could get away with.

Die of eyelids, you could on this monotonous stretch of highway down to the dam, he reminded himself and cranked open the ~~driver's side~~ window for night air to help keep him awake. He'd been up until all hours, sheriffing the town of Glasgow through the boisterous end of another week, and had barely hit bed when the telephone jangled. Catch up on sleep, the stupid saying went, but in five years as sheriff he had yet to see any evidence that the world worked that way, ever made it up to you for postponement of shuteye and all the other--

The cat-yellow shapes of bulldozers sprang huge into his headlights, causing him to blink and brake hard as he steered onto the approach to the dam. Past the bulks of earthmoving equipment parked for the night, on the rail spur stood a waiting parade of even more mammoth silhouettes, flatcars loaded high with boulders to be tumbled into place on the dam face. Then, like a dike as told by a massive liar, Fort Peck Dam itself. The sheriff hated the sight of ~~the machinery and~~ the ungodly pyramid of raw dirt that the dam builders were piling across the throat of the Missouri River. He hated Franklin Delano Roosevelt for this project

and its dozen construction towns, if that's what you wanted to call such collections of shacks, and the whole shovelhead bunch down here who had to cut loose like rangutangs every Saturday night. Damn the New Deal gravy train. Wasn't there any better way to run a country than to make jobs out of thin air, handing out wage money like it was cigarette papers? The sheriff hated having to call himself a Democrat, though he knew that a person couldn't even get elected to town idiot these days without that tag.

By now he was nearing the floodlights, could see the workbarge with its crane arm poised and the cluster of men at the truck ramp where it ^{must have} happened. He crept the patrol car along the crest of the dam and when he parked made it a point not only to leave the car in gear but set the emergency brake, hard as he could yank it. Before heading down to the group at the water's edge, though, the sheriff stopped and took a long look east across the river, past last month's trouble here, to promontories of bluffs and badlands ravines the bankside ~~bluffs~~ emerging in dawn outline, like scissored shadows.

One thing Sheriff Carl Kinnick loved was his jurisdiction, his piece of the earth to tend justice on. The upper Missouri River country,

or anyway the seventy-five-mile series of bends of the river that Valley County extended north from, like a castle footed into a seacoast. Kinnick's own climb up through life began beside this river, familyless boy mucking out barns and calcimining chickenhouses, working up to the haying jobs, the alfalfa-seed harvest jobs, up and up, squirreling every loose cent away until he had enough to make his start in Glasgow, the county seat. After that there was no stopping him, of course, but he'd always felt--still did feel--somehow that first lift into career, into politics (or as he preferred to think of it, law enforcement) had come from the spell of the river. As far as Carl Kinnick was concerned, the Missouri with its broad fast flow and its royal-green cottonwood groves and the ^{deep} ~~the~~ bottomland that was the best farming in eastern Montana, the Missouri had been next thing to perfect the way it was. Until this Fort Peck project. Until they started this world's biggest dam in 1933. Four miles of giant federal dike to put people to work with the excuse (benefit, the Roosevelters were always calling it) of stopping floods in the states downriver all the way to St. Louis. The sheriff believed it would be fitting justice if everything and everybody downriver dried up and blew away.

Duty. He picked his way from boulder to boulder down the riprap face of the dam to the cluster of men waiting for him. He nodded only to the night foreman. The owl shift workers had all turned to watch him arrive, the bibs of their overalls fencing him in. The sheriff was the shortest by half a head in any group, and how he felt about that can be guessed.

Singling out ^{his} ~~the big~~ undersheriff, without preamble he asked ~~him~~ what was delaying matters.

"We've about got it up, Carl, honest. The diver had a hell of a time with it in the dark down there."

The sheriff bit back an impulse to tell the big scissorbill that excuses are like buttoholes, everybody's got one. Instead he folded his arms and rocked back and forth on the small heels of his boots while watching the ^{crane} ~~derrick~~ at work. Its cable into the ^{water} ~~river~~ was being reeled in by the operator on the barge, the steel strand making a steady low hum through the intricate pulleys of the ^{boom} ~~derrick~~ arm, until suddenly--a lot quicker than the sheriff expected, actually--a wallowing sound came and then the splash of water falling away as the surface ~~of the river~~ was

broken upward by ^a ~~the~~ Ford truck.

I've seen some lulus since I got myself elected to this badge,

Kinnick thought as the vehicle dangled from the cable hooked around

its front axle, water pouring from the ^{wide} ~~truck's~~ cab and box as if a metal

trough had been yanked straight up by one end. But I never had to put up

with them wrecking themselves on the bottom of the river before.

For a moment he hoped the ~~truck~~ ^{Ford's} cab would be empty, then canceled
lake, whatever this stretch of the Missouri amounted to any more,
 that at the prospect of having to drag this river ^{for a body.} ~~True, maybe~~
^{just maybe} ~~there hadn't even been anybody in the truck when the thing rolled~~ ^{down the ramp and plunged} ~~into~~

water about an ^{section} ~~the Missouri a couple of hours~~ after midnight. The ~~watchman~~ swore he

hadn't heard a motor running, only the splash; then when he raced over

he'd seen only ~~to see~~ what appeared to him in the lack of light to be the cab and

boxboards of a truck going under. Maybe this was only a case of a poorly

~~rig that coasted loose somehow.~~
~~parked vehicle jumping out of gear and coasting down a slope.~~ But if

a truck visiting the bottom of the Missouri,
~~so, if~~ there wasn't some brand of human misbehavior involved in ~~this~~

on a Saturday night at Fort Peck, Sheriff Kinnick was going to be

plentifully surprised.

The ton-and-a-half Ford twisted slowly in the air like cargo coming

ashore. When the ~~derriek~~^{crane} operator lowered the load as far up the face of the dam as the boom arm would reach, the men clambered to it and the undersheriff, at Kinnick's impatient nod, wrenched the driver's-side door open.

The body question was settled instantly. Plural.

The woman lay stretched behind the steering wheel but turned sideways, facing down toward where the man had slid lengthwise off the seat, headfirst under the dashboard. Both were naked.

Without taking his eyes off the dead pair, the sheriff put out an arm and waved back the gawking damworkers behind him, even though he knew the gesture was useless. This was the moment he always searched for in a case. The instant of discovery. Any witness's first view of what had happened, right there was where you wanted to start. Now that he himself was essentially the first onto the scene of whatever this was, though, the sheriff was more than a bit uncomfortable at the lack of exactitude here. An entire circus of circumstance, here before his eyes, yet somehow not as substantial as he would have liked. As if the bunch an ostrich farm behind him with their necks out like ~~cranes~~ were sopping up, siphoning

away, ~~diluting~~ ^g what ought to be clearer to him than it was proving to be.

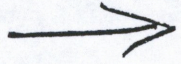
Kinnick got a grip of himself and tried to fix in mind every detail of how the couple lay in the truck cab, although the woman's bare white hip ^g ~~right there~~, the whole ^{pale} line of her body and the ^{half-hidden} side of her face ^g kept dominating his attention. No blood, no wounds, at least.

He forced himself to balance on the runningboard and put his head and shoulders all the way into the cab to reach across the woman to the gearshift. It proved to be in neutral, which made him uneasy; with these two people occupied with each other as they'd been, how the hell had something like that happened? He knew what he was going to find next, when he tried the emergency brake lever and it of course didn't hold at all; there wasn't a truck in Montana with any wear on it that didn't have the emergency brake burned out. Which made the damned gearshift situation even more--

A cloud of colors at the corner of his right eye startled him, making him jerk his head that direction. The wet wads of their clothing, plastered to the truck's rear window. / The lighter wads must be their underwear.

"You know them or don't you?" the sheriff demanded over his shoulder, annoyed that he had to drag it out of the undersheriff.

Even then the undersheriff didn't say the names of the drowned two .
until Kinnick backed out of the cab and wheeled on him with a hot stare.
The last name, Duff, the sheriff recognized from some trouble report or
another--quite a family of them on the dam crew, a tribe of brothers
and their wives, and a father, was it, into the bargain?--but the
first names meant nothing to him. That was what an undersheriff was



for.

Thankful isn't the word in circumstances such as this, but Kinnick at least ~~was feeling~~ ^{felt} relieved that the undersheriff had named them off as a couple and that these river deaths shaped up as an accident, pure and plain. Terrible thing, but people were asking for it with behavior of the kind these two were up to out here in the middle of the--

The undersheriff ~~still~~ was staring into the ~~truck~~ ^{truck}, rubbing a corner of his mouth with a fist the size of a sledgehammer head, as if trying to make up his mind about something. The damworkers were overly quiet, too.

"What's the matter now?" Kinnick burst out. The little sheriff prided himself on always staying a few steps ahead in the mental department, but somehow he wasn't up with the expressions on all the rest of the men around the truck. What's got them spooked? It wasn't as if this dam had never killed anybody before. Naked and dead out in public wasn't good, nobody could say that. But you'd think it would take more than that to scandalize damworkers. Funny for a husband and wife to be out here going at it in a truck when they had a home of any kind, that was true. But

Saturday night and all, who knew what these Fort Peckers were apt to get up to? So what could be out of kilter, if this couple was-- "They're married people, right? You said their names are both Duff."

The undersheriff hesitated. He hated dealing with this fierce doll of a man his job depended on.

"That's the thing about this, Carl," the undersheriff said at last.

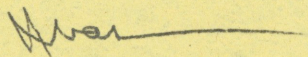
"Married, you bet. Only not to each other."

20 Nov. '95

Dear Becky--

Done my damndest.

best,

A handwritten signature, possibly "H. Van", followed by a long horizontal line.

2 October 1995

Dear Ivan,

As I've told you, there isn't any more -- and perhaps less -- on this portion of the manuscript in the way of small suggestions and line editing than on the first. The big question is how to build toward the ending, and I've gone back through the whole thinking about that. This is what I've come up with:

I like Rosellen and Darius being the two in the truck. She's a great character, and the best candidate to be swept away by romance. I like the idea of her imagination swept away by Owen and his grandness, his dreams for the dam. I think Darius's role is plausible too, and is already fairly well built through the course of the book, although there are places that need girding and shoring-up (to use, inaccurately I'm sure, a couple of dam metaphors). I also like how the pairing of them brings together the political and personal strands of the storyline.

The challenge is going to be to give the personal storyline(s) the same forward-moving (but not too straightforward) charge the story of the dam has, in spades. That's complicated by a couple of things: the need to keep the mystery of who's in the truck mysterious, and the fact that the point of view ducks in and out of every major (and many minor) characters' heads. So far, you've restricted the scenes between Owen and Rosellen to a couple of anonymous (and brief) scenes, but that's not sufficient. The plot keeps appearing to thicken in various places, but it doesn't build enough to satisfy the reader, to make us feel we're getting somewhere.

It seems to me that what's needed is a screen, a pair we can definitely focus our suspicions on. To a degree, you've given every possible pair a hint of motivation, but nothing definite or sustained enough to keep our curiosity (and certainty) building, which, as I've said, is frustrating. The likely candidates for a false lead, I think, are Bruce and Charlene -- natural, in a way, because they're such opposites and the natural antipathy between them is believable as having a flip side of great attraction.

To do this, I think you'd have to play up the hints of motivation that are already in place. Proxy describes Bruce to herself as "flirty," and I think you could make more of his general randiness. He and Rhonda may have a good thing going sexually, but the baby could throw a major wrench into that (again, her frustrations and preoccupations with mothering are mentioned here and there, but they don't seem to amount to a real problem the way things stand). You've paved the way a bit with Bruce's fling with Nan Hill, although *that* needs to be built toward to, I think -- it caught me by surprise. Bruce's natural daredevil, restless nature lends itself to casting him as this kind of suspect -- after Nan, and his half-fling with Proxy on the dancefloor, who's next? There can also be an element of taking revenge on Owen to him -- of assuming Hugh's mantle of ill-will toward Owen, in a sense. You might think about having Bruce and Neil trade places at the picnic scene where the various pairs take turns shooting -- let it be Bruce who shows Charlene how to position herself. Or keep it Neil, but let the scene of him with his hands on Charlene stir up a powerful longing in Bruce (consistent with their twins' rivalry, or what it might have grown into).

As for Charlene, she's got suggestions of motivation aplenty, notably (as you say at the end) the friction between her and Owen over his work. Again, this crops up here and there, but doesn't seem to really build toward anything. As with the other couples, even when things are awry, the sex seems to continue great for everybody. Just for the sake of variety, I think that needs shaking up, but also the great power of sex to create trouble can be vastly more exploited. In the first anonymous adultery scene, on p. 679, Rosellen thinks of the various Duff couples as "paired like ark animals that didn't quite match" -- but part of the problem that needs fixing here, I think, is that the pairs match too well. Rhonda's too much the perfect tough spouse for Bruce, able to weather his recklessness and to stand up to it when she must. Neil's ever patient with Rosellen, and she with him, each of them eternally sympathetic to each other's wishes and hopes. Charlene and Owen are further along in their discord, as mentioned -- it just needs to build. I guess what I'm saying is, instead of looking at the passion of each couple as so much *between* the two of them, look at it as a force in each of them individually that can be turned loose with devastating effect.

I see Rosellen as the perfect salve to Owen's more romantic version of "my wife just doesn't understand." In his case there's a bit of "my family just doesn't understand" as well; weary of putting up with all their skepticism and grudging dependence on him and the strings he can pull, wouldn't he respond to someone who admired him for his aspirations, his vision, the way Rosellen could? I also like the idea of the two of them matched in their attachment to the dam -- her learning from him details she begins to work into her stories, beginning, though him, to develop a writer's sense of place and attachment to it (getting her over the impasse she seems to have reached with the "popular" writing she's trying to do). They're the two who don't want to leave the dam, who are deeply wedded to it, in love with it and thought it with each other. I don't

think Rosellen has to fall out of love with Neil either -- but to me it's consistent with her passionate nature that she'd be drawn beyond Neil's pragmatic tenderness to that larger-than-life, uncompromising something at the heart of Owen. And like the dam, big as their passion is, they also know that their affair -- like the dam -- is finite. But it has to be more than a fling to carry the weight it does in the plot.

I also like the idea that it's Neil, the only apparent innocent of the three brothers, who nearly gets blinded by the eclipse (a masterful scene) and swept away by the dam (another).

The trick, as I say -- assuming you go along with any or all of this -- is going to be how to establish the relationship between Owen and Rosellen without giving away the store, and how to set up the suspicion of Bruce and Charlene without the truth having to out. I do think that the early scene between Owen and Rosellen where the flirting began, which is recounted at the very end ought to happen in the book at the chronological point where it occurs, but in a truncated, "innocent" version -- it's just about her writing and his being misunderstood. And if Bruce and Charlene are a convincing enough diversion, the relationship between Owen and Rosellen can continue to build in a seemingly "innocent" way -- an apparent meeting of the minds, not the hearts and bodies. The actual trajectory can be replayed at the very end, where we get to see where that first innocent scene between them led. But the whole thing can't be held in abeyance -- the slipping away during FDR's speech (which I love, by the way) can be the first confirmation we have that something really is afoot, but the various tensions need to begin to thicken before then

Other points/possibilities to consider:

Does Meg begin to suspect, as Hugh begins to suspect Darius? Is she part of what helps to cast our suspicions on Charlene and Bruce? She sees a lot of Rhonda and Jackie and Bruce, and could be better clued in to the unhappiness there than the others.

Neil is already established as gone on his rig a lot -- opportunity for Rosellen, both emotionally and logistically. The point when Neil confides in Rosellen that he's thinking about leaving the two of them leaving the dam could feed into a conflict between them that parallels Charlene's and Owen's, instead of petering out.

The ancient tension between the Tebbet sisters could be some of Rosellen's grist, too -- we can misread it as Charlene's arrogance, when it's really "innocent" Rosellen, getting some of her own back.

Proxy's tutelage of Rosellen in the details of a hooker's point of view can continue -- I love the scene between them -- and both provide a clue to Rosellen's, er, opening mind

and experience on the human side the way Owen feeds her imagination on the technical side, while helping to obscure what's really going on with her.

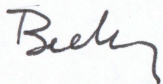
An inexplicable detail: Why is Neil bothered by Rhonda on pp. 640-42, and also Darius (643) - is this a seed you were planting in order to set these pairs up as possibilities?

pp. 694-95: Owen could put Neil to work on the dredgeline traps as a way of keeping him -- and Rosellen -- at the dam a while longer.

A final thought: the explanation of motivations that now appears at the end -- 801-02 -- really shouldn't be necessary by the time we've reached this point.

I've made notes of various places in the ms. that seem like opportunities either to change or to add details if any of this fits with your own thinking about where the book might go from here. At least I hope my thoughts give you a sense of the scope and range of what seems to me needs to be "backwritten" in. Give me a holler when you've had a chance to mull all this and let me know your thoughts.

Yours truly,

A handwritten signature in cursive script, appearing to read "Becky".

Rebecca Saletan

Enc.

VIA FEDERAL EXPRESS

Becky # Aug. 31

- how do ms? - erase? stat?

- pub'n date.



push ms \leftrightarrow w/ revise
A stamp

- Rhonda = Kate =

Michelle Martin - assoc. pub'n
Carolyn -

last fic - whatever mo/

- whether know who A am
regional / ABA



S I M O N & S C H U S T E R

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New York, NY 10020
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Fax: 212-698-7035

Rebecca Saletan
Senior Editor
Trade Division

28 August 1995

Dear Ivan,

Here it is, at long last, with many thanks for your patience.

I can't tell you how I've been struck each time through with what energy this story has. The dam truly emerges as a major "character" in its own right, and the lives of this complicated family are expertly twined in. (My hands-down favorite characters, though, are still the sheriff and Shannon.)

The line editing is fairly minor. Mostly I just marked my suggestions, without explanation. Usually they're to avoid spelling out a point that seems obvious already, from what's already been said, or to sidestep what seems to me to be an awkwardness in phrasing. I love your verbs that substitute for plain old dishwater "say," but occasionally one seemed over the top to me and I proposed an alternate.

A technical point: I've queried your use of italic for whole passages in a few places -- it seems fine to me for flashbacks and to avoid confusion in a few back-and-forth scenes, like what's going on with the various Duffs as Rhonda and Rosellen dine at the Rondola, but for something briefly remembered from the past in the context of a "contemporary" scene, it strikes me as unnecessary. See my specific queries and let me know what you think.

A few editorial matters:

As on first reading, it seems to me that you really loosen up in the second third of the book (the second half of what I've seen so far), once you've introduced the major players. The major issue in the first part, it seems to me, is the development of the women, which still strikes me as a bit thin. The Christmas scene on pp. 96A-97 in particular seems to cry out for more than passing treatment; it's the first time we've seen Charlene with the whole family, and we need to get a chance to witness, not just hear briefly (as on p. 121), how the clan regards her. The same is true, I think, of Neil and Rosellen's shivaree -- Charlene and Owen's analysis on pp. 219-20 isn't a direct enough experience of how each of them takes in the new member of the family. I keep wanting more of a scene between Charlene and Rosellen around this point, or maybe between all three of the

wives. (The exchange between Rosellen and Rhonda on 232-34 is great, but again, it doesn't show us enough of them in action with the family.) I don't see an exact point to do more with Rhonda, but I think here too we need a bit more time with her, especially given that it's later suggested that the men were initially unsure what to make of her but are before long drawn to the sexual spark in her. In general, I like the way the intimate lives of the couples are drawn out, both as accompaniment and counterpoint to the way the wives (and husbands, for that matter) are depicted in the "public" life of the family, but until the middle third of the book, what else there is to them is a bit vague (less true of Charlene than of Rosellen and Rhonda).

A minor point: What do you think about changing either Rhonda's or Rosellen's name? On the first couple of readings, I kept having to stop to remind myself which was which, because of the similarity in the beginnings.

already changed
pp. 28-29A - This interweaving of the river's "story" and what the engineers know still seems too convoluted to me. The sense of "chapters of desiring" gets lost, I think, in the shifting back and forth between the engineers and the past actors in this desiring. I know the point is that they're the latest "desirers," but it's just too hard to follow. I keep wanting you to let the river's past tell itself, then bring in what the engineers know.

p. 195: The story about Rhonda's father and grandfather unfolds gradually as part of the series of flashbacks, which is fine, but I didn't get at this first juncture why this is such a point between her and Owen.

?
p. 261 - The reference to how Hugh used Darius as a stand-in seems shoehorned in; I'd prefer hearing it as a story rather than an allusion, especially given all that has passed between Meg and Darius.

pp. 283-284 - It's unclear to me whose point of view this brief passage is from - Meg's?

p. 286 - again, from the standpoint of developing the women, I'd like more of a moment between Rhonda and Rosellen over the pregnancy; this seems a little superficial.

That's all for now. I'll let you know my further thoughts when I've gone through the rest of the manuscript from you.

Yours truly,

Becky

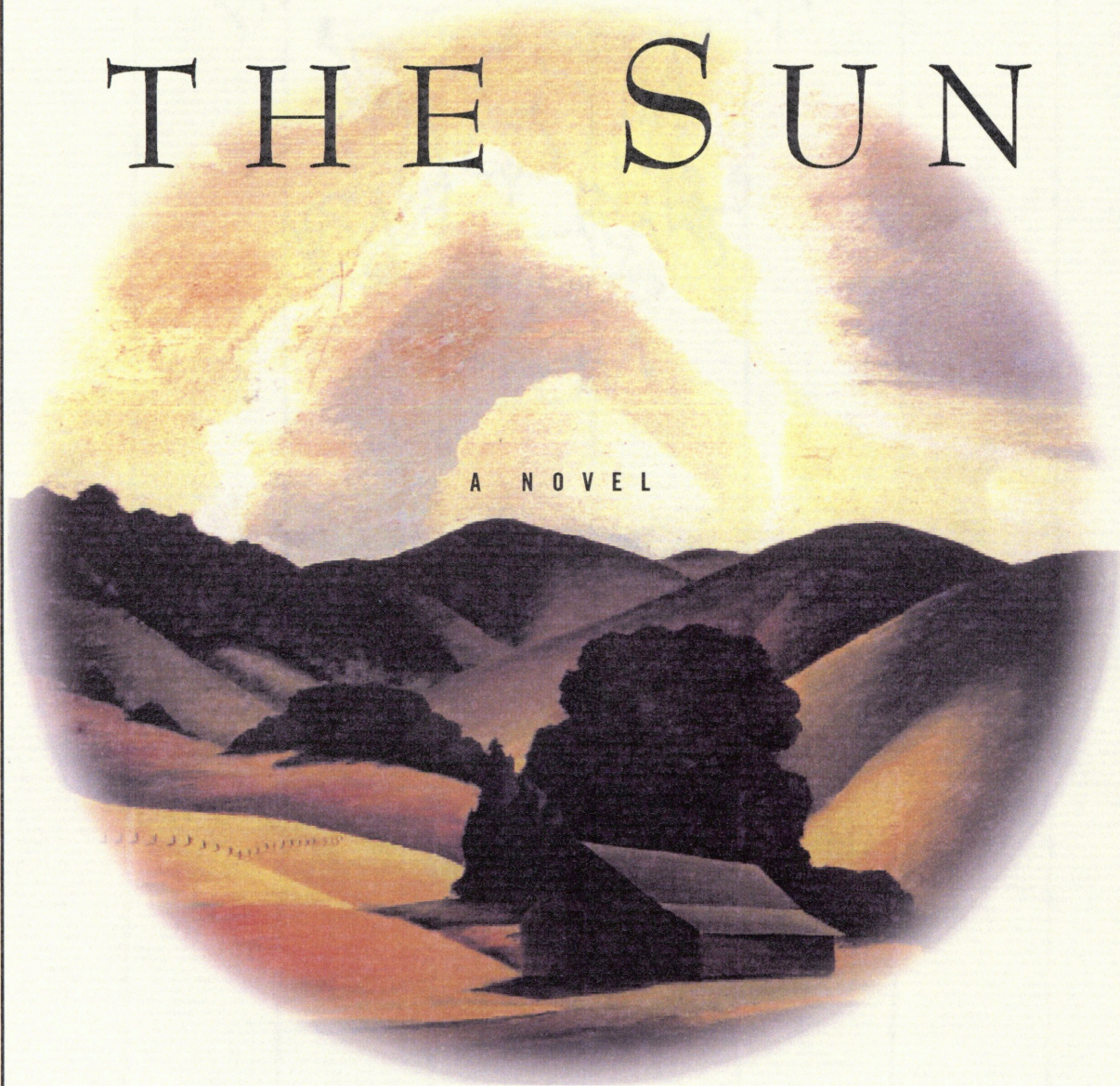
Rebecca Saletan

Enc.

P.S. I'll let you know our thoughts on publication timing and strategy after a follow-up meeting at S&S on 9/20. In the meantime, someone has tracked down the Atheneum files for me and I should have them by the end of the week, for whatever they can add in the way of reviews, etc. We should also discuss cover ideas soon, now that that time's drawing nearer.

BUCKING THE SUN

A NOVEL



IVAN DOIG



S I M O N & S C H U S T E R

Simon & Schuster Consumer Group
1230 Avenue of the Americas
New York, NY 10020
212-698-7061
Fax: 212-698-7453

Rebecca Saletan
Senior Editor
Trade Division

19 October 1995

Ivan Doig
17021 10th Ave. NW
Seattle, WA 98177

Dear Ivan,

Herewith a first go at a BUCKING THE SUN jacket, or rather, a color photocopy of one.
I am eager to hear your reactions.

Yours truly,

Rebecca Saletan

Enc.

cc: Liz Darhansoff

P.S. I spoke to Michael Selleck in advertising regarding your query about an ad in Pacific Pipeline. It turns out we will be doing a "summer reading" group ad in which your book will certainly be featured.

25 Oct. '95

Dear Becky--

Just after I talked to you on the phone yesterday, the mail brought the first cover Xerox that Denise sent off to me. Comparing it to the one FedEx brought earlier, and having opened last night's paper to a remarkably auspicious photo of the eclipse in India, I have a few thoughts to offer as fodder or ammunition or whatever as you try to resolve your "too sombre" qualm (which I share) with the art department.

First off, my two copies of the cover make me retract my initial too-orange comment. It's the second one that Denise sent, the one where the Xerox machine delivered a brighter orange, that has the flaring green glow we want to achieve on the title. The first copy's green falls through a bit, comparatively.

I don't have the artistic smarts to know whether the intense green can be achieved without the orange as accompaniment. If the art people think it can, then I wonder if you and Carolyn might want to see a version with a different background color. White? (Although that might just trade "stark" for "sombre," I dunno.) In any case, my point is that the intense green glow around the title, the intenser and glowier, the better, is the powerful element we want the cover to have; if it takes an orange backdrop to get that, okay, but if it doesn't, maybe so much the better.

The dark circle of eclipse: the attached pic of yesterday's illustrates, there in the upper right, the solar flare that occurs. Might we have a bit of that, eating a small crescent into the bottom of the circle, perhaps to about the point where "a novel by" now sits? If this could be achieved in some bright sunlike way--I don't know what; intense white? silver? rich gold?--maybe it'd brighten the whole cover out of our somberness problem and also provide a lighter motif ~~for~~ where my name is. I do think the name layout with the letters glowing as they are detracts from the title's effect.

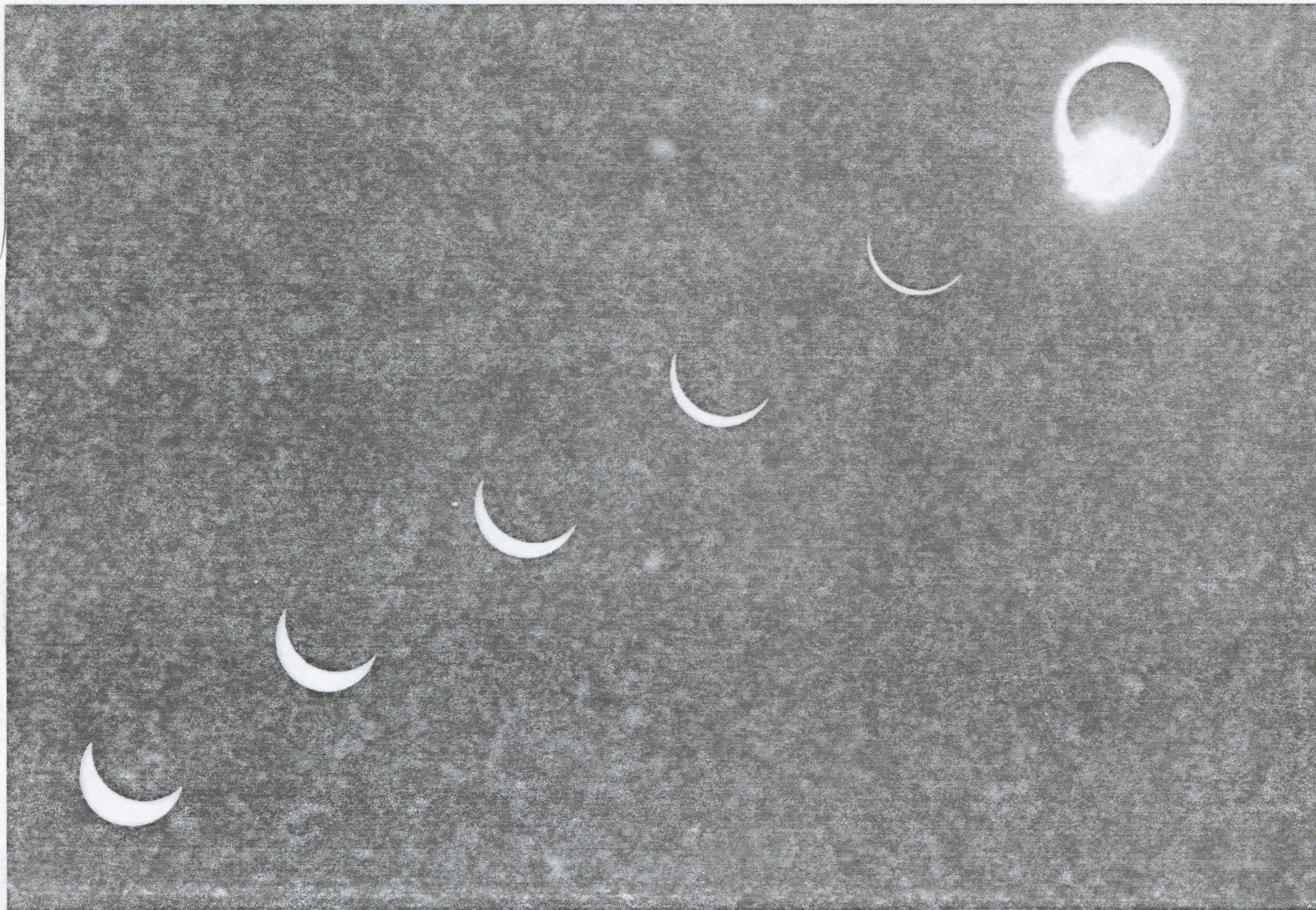
Last thing I have, again towards trimming away the dark/somber problem, is to wonder whether the dark circle might be tried just a little bit smaller. The diameter lessened by a quarter-inch or a half-inch, maybe? The art folks may tell us this much circle is needed for the desired effect of the words "THE SUN" within the circle, but to me the current size detracts a little by touching right up onto the bottoms of the CK in "BUCKING" as it does.

All in all, I think it's a potent, distinctive cover design, if we can refine it away from, as you say, sombre. Thanks, tons' worth, for pointing the designers in the eclipse direction.

best again,

SECOND
FRONT PAGE

NATION & WORLD



RICHARD VOGEL/ASSOCIATED PRESS

PHOTOGRAPHY: A series of 15 crescent moons, taken at 15-minute intervals from northern Cambodia, shows the moon passing in front of the sun.

The New York Times

Book Deals: Losing Nothing in Translation

Frankfurt Fair Provides Forum for Lucrative Sales of International Rights



Agence France-Presse for The New York Times

At the book fair in Frankfurt, Marcella Berger, right, Simon & Schuster's director of subsidiary rights, talked with Todd R. Siegal, a literary agent.

By MARY B. W. TABOR

FRANKFURT, Oct. 14 — Just before 10 o'clock on the opening morning of Frankfurt's annual book fair, Marcella Berger took a last sip of coffee from her Styrofoam cup, armed herself with a smile and greeted the two Italian editors waiting to discuss Simon & Schuster's coming books.

"How about the Hillary Clinton book?" asked Paolo Zaninoni, an editor from Rizzoli, the Italian publisher, flipping through a list of books as he sat at one of the hundreds of tables in the giant exhibit hall.

"Want to buy it?" volleyed Ms. Berger, an understated but forceful 20-year veteran of the fair and the director of subsidiary rights for Simon & Schuster, a unit of Viacom Inc. She started in with a detailed description of selling points for "It Takes a Village," Mrs. Clinton's book about raising children.

"Cute, very cute," Mr. Zaninoni said, looking at the jacket design. "We're interested."

That same day, a colleague of Ms. Berger's from Simon & Schuster, Karen Weitzman, found herself surrounded by 14 Japanese publishers.

"No baseball books, please," whispered one publisher. She smiled and nodded: "O.K., no baseball. No golf." An assistant brought tiny glasses of spar-

ling water.

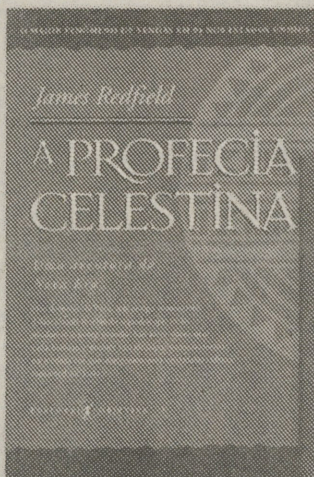
Ms. Weitzman went back to her list. She held up the bound galleys for "Will the Real Women ... Please Stand Up!" by Ella Patterson. "This is a sex manual for women," Ms. Weitzman said slowly. The Japanese nodded quietly and scribbled notes. "An explicit sex manual for women," she added, scanning for a response. One woman giggled, and said: "We already publish a sex guide for men. It's 'The Joy of Sex.'" On Friday, one of the publishers bought the Japanese rights to Ms. Patterson's book.

Foreign rights sales, the focus of this sprawling international fair, are brisk, spurred by the continued opening of new markets and a growing appetite for American books. Fiction sells everywhere, with publishers hoping to snag best sellers that will sell in translation at home. Business and New Age books have also found strong markets abroad.

Of course, there are quirks: Italians look to magazines for personality profiles, so publishers tend to favor literary novels and history over biographies; the Japanese want books on terrorism, in large part because of fears generated by the gas attacks in the Tokyo subway this year, and Scandinavians, without a strong tradition of short stories, often pass them up. And at least one Dutch publisher shied away from a book on

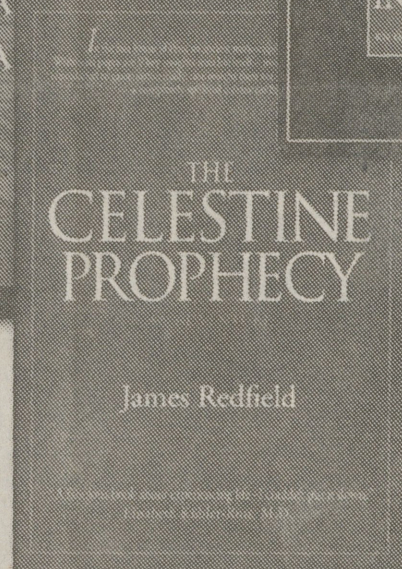
Best Sellers Abroad

The annual Frankfurt book fair allows publishers to market their books to other publishers. Warner Books, for example, has sold rights for "The Celestine Prophecy" to publishers in several countries. How the book ranks on some best seller lists outside the United States.



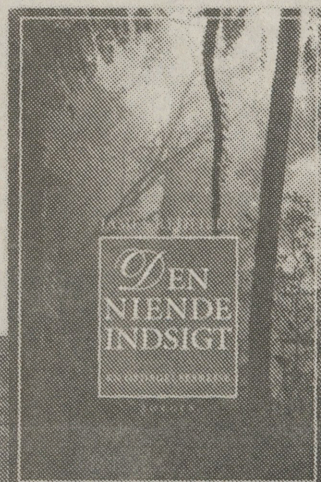
BRAZIL
No. 2

Sources: Politiken (Denmark, 9/17); Estado de São Paulo (Brazil, 9/21); Toronto Star (Canada, 9/9)



DENMARK
No. 2

CANADA
No. 1



Continued on Page C8

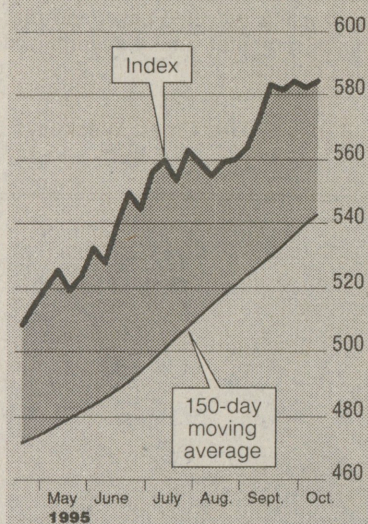
Tracking the Markets

OCTOBER 16, 1995

Benefitting from a low-interest-rate environment and expectations for a long economic expansion, the stock market rose last week. The Dow Jones industrial average closed at 4,793.78, up 24.57 points for the week. And with the bond market anticipating a rate cut by the Federal Reserve, the yield on 30-year Treasury bonds tumbled to 6.30 percent from 6.42 percent a week earlier.

Stocks

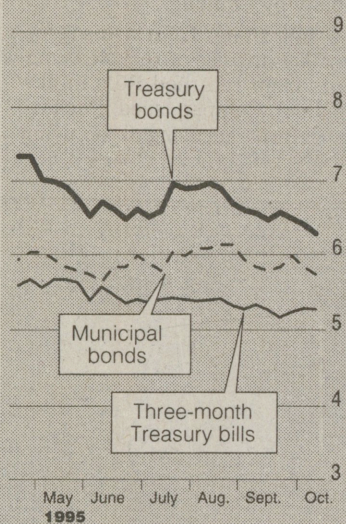
Standard & Poor's 500-stock index.



	Week Friday	Yr.-to-Dt. Change	Yr.-to-Dt. Change
S.&P. 500	584.50	+0.35%	+27.27%
Dow Ind.	4,793.78	+0.52	+25.02
Nasdaq	1,018.38	+0.63	+35.43
Amex	535.39	+0.35	+23.46

Interest Rates

In percent.

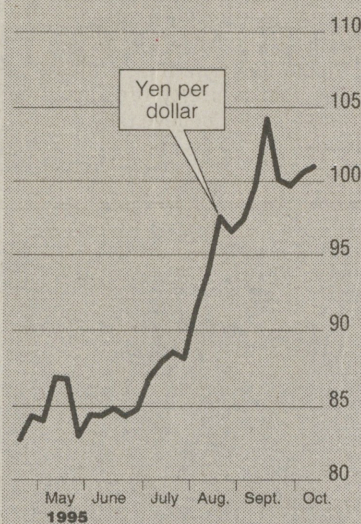


	Week Friday	Yr.-to-Dt. Change	Yr.-to-Dt. Change
30-Yr. Treas.	6.30%	-0.12	-1.57
Municipals*	5.75	-0.10	-0.95
3-Mo. T-Bills	5.28	-0.01	-0.26

*Thursday close of 30-year general obligation bonds.

Currencies

The dollar's value against the yen.



The Dollar Will Buy	Close Friday	Close 10/6/95	Close 10/14/94
Yen	100.97	100.54	98.20
Pound	0.6351	0.6319	0.6275
Mark	1.4265	1.4220	1.5200
Swiss franc	1.1540	1.1455	1.2640

Price/Earnings Ratio

Based on earnings of stocks in the Dow Jones indexes for the most recent four quarters.

	4 Wks. Friday	Year Ago	Year Ago
Industrials	14.98	14.94	20.73
Utilities	13.67	13.20	16.38
Transportation	19.20	20.27	47.31

Yields

Interest on AAA corporate bonds, dividends on the Dow industrials and the difference between them.

	4 Wks. Friday	Year Ago	Year Ago
AAA Bonds	6.85%	7.05%	8.38%
Dow Ind.	2.42	2.39	2.71
Yield Spread	4.43	4.66	5.67

Block Activity

Percentage of total volume accounted for by trades exceeding 10,000 shares.

	Week's Daily Average	50-Day Average
N.Y.S.E.	49.18	50.28
Nasdaq	33.56	33.83

Percentage of block trades executed above the previous trade (uptick) and below (downtick). A preponderance of upticks is considered bullish.

	Week's Daily Average	50-Day Average
N.Y.S.E. Up	20	20
N.Y.S.E. Down	20	19
Nasdaq Up	32	33
Nasdaq Down	37	36

Spurts in Volume

Week's volume as a multiple of the issue's 10-month norm. All issues listed are traded on the New York Stock Exchange.

		Pct. Chg.
Atlanta/Sosnoff	7.87	9 +14.29
Surgical Care	7.51	29% +30.56
Tokheim	6.32	7 1/2 +5.56
NS Group	6.24	2 1/4 +12.50
DDL Electronics	5.50	2% +40.00
Scientific Atlanta	5.48	14 1/2 -9.60
Central Me Power	5.46	13 1/2 -0.92
Kent Electronics	5.41	48 1/2 +20.12
Wallace Computer	5.37	59 +3.96
Smith Corona	5.27	1/4 -55.52

Sources: Salomon Brothers, Knight-Ridder Tradecenter

The New York Times

Patents | Teresa Riordan

In the struggle to alleviate the pain of rheumatoid arthritis, a doctor says he has taken a step forward.

A NUMBER of drug companies are pressing to develop an inflammation-blocking drug that will alleviate, without side effects, the symptoms of rheumatoid arthritis, a chronic disease that afflicts two million Americans. Such a drug could be worth hundreds of millions of dollars annually and might be prescribed to treat other autoimmune diseases like multiple sclerosis.

The aim is to suppress the activities of a protein known as tumor necrosis factor, or T.N.F., which normally helps jump-start the immune system but sometimes goes haywire. In the case of rheumatoid arthritis, T.N.F. starts a series of events that can result in irreversible damage to the body's joints.

In 1985 Dr. Bruce A. Beutler, now an investigator at the Howard Hughes Medical Institute and an associate professor of internal medicine at the University of Texas Southwestern Medical Center in Dallas, was one of the first scientists to isolate and clone T.N.F. Dr. Beutler has now received a patent covering what he contends is the most effective way to thwart the wayward protein.

There are several possible ways to block T.N.F. One is to administer monoclonal antibodies, large Y-shaped proteins that originate from the immune cells of mice. These antibodies bind to the T.N.F. and neutralize it. Centocor Inc. is taking this approach, as are other companies.

The problem with this method, Dr. Beutler contends, is that even when these antibodies have been "humanized," the body will recognize them as being foreign in origin and eventually will produce its own antibodies that will nullify any therapeutic effect. "Rheumatoid arthritis is a life-long illness, so you need a drug that will work for years and years," Dr. Beutler said.

Dr. Beutler's approach is to splice two genes together to produce a new gene that codes for a Y-shaped molecule that is essentially an artificial monoclonal antibody. The two arms of the y are T.N.F. receptors; the

stem of the Y is a fragment of normal human antibody.

"It's a thousand times more potent in neutralizing T.N.F. than typical monoclonal antibodies," Dr. Beutler said. "A major advantage is that the drug is made of pieces of two molecules already existing in the human body. It's invisible to the immune system. It's very probable that the drug will be given indefinitely, just as insulin is given to diabetics."

Hoffmann-La Roche, a pharmaceutical company, and Amgen Inc. are similar concept clinically. Hoffmann-La Roche attorneys at both companies were not aware of Dr. Beutler's patent.

"We actually own the patent," Dr. Beutler said.

Ray Wheatley, director of technology transfer at the Southwestern Medical Center in Dallas, said the university had not spoken to any companies about the patent. "We haven't tried to market it, but our patent could be very powerful," he said.

Dr. Beutler, Karsten David F. Crawford received \$5,447,851, which was assigned to the University of Texas.

An Alternative To Swaddling

Though seemingly small babies can wiggle and crawl with disconcerting ease, Khôi Nguyen-Senderowicz of four with a fifth on the way recently patented two ways to keep infants covered up.

Her first patent is for a "sleeveless, snapless, laceless" garment with car safety seating. The sac, which has sleeves in the mitts, is elegantly simple. The front features two overlapping panels. The inside panel wraps around the front of the baby and is held in place by a Velcro tab inside the mitt. The outside panel wraps around the back and also attaches to a Velcro

Westinghouse Pact With Philippines

By Bloomberg Business News

PITTSBURGH, Oct. 15 — The Westinghouse Electric Corporation said it had reached a settlement with the Government of the Philippines that ends litigation over an idled nuclear-power plant and lifts that nation's ban on Westinghouse products.

While terms were not disclosed, Westinghouse said late Friday that it would take a \$45 million charge for the settlement in its third quarter.

The Philippine Government agreed to drop a 1988 lawsuit that accused Westinghouse, which is based here, and Burns & Roe Enterprises of bribing Ferdinand E. Marcos in the 1970's to win the contract to build the \$2.2 billion plant. It also

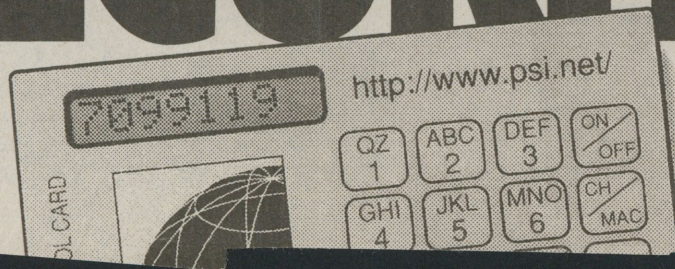
Selvac to Buy Classy

MARLBOROUGH Marlboro (Dow Jones) — The Selvac Group, a marketer of cosmetic beauty products, has acquired Classy Lady by Merit Inc., a privately held company for \$27 million in stock, which is based here, has a Finally Free hair-removal product from Thomas L. Mehl, a shareholder of Classy Lady since 1985. The combined company will be called the Mehl/Biopharmaceutical Corporation, and will be its chairman and chief executive.

COMPANY

This index lists business transactions today. It excludes companies that do not cover statistics. Most subsidiaries are denoted as parent companies.

INTERNET SECURITY



Newspapers Cut Spanish-Language Publications

By ALLEN R. MYERSON

In the last few years, the surge in the country's Hispanic population and the success of Spanish-language radio and television have caused newspaper publishers across the nation to try to cash in. Start new Spanish supplements and Spanish editions, they ordered. Then they sat back to wait for the advertisements and dollars to roll in.

¡Que horror! The expected Hispanic readers never turned off their radios and televisions, advertisers never arrived and shareholders of the newspaper companies wanted to know why cash was pouring out, not in. Now the publishers are shutting their new sections or at least cutting them back.

In Los Angeles, Fort Worth and Chicago, newspapers have reversed course. And on Friday, The Daily News of New York confirmed that it too might close its bilingual newspaper, El Daily News, just four months after introducing it.

Across the nation, profit projections based on the surge in Hispanic buying power and notions about minority service have confronted publishers with heavy competition from radio and television, rising circulation and restive share-



The readership for El Daily News, the Spanish-language publication of The Daily News of New York, has fallen short of expectations.

Three months ago the paper nounced the closing of Nueve Tiempos. Though the Los Angeles area has a Hispanic population of about five million, at least two-thirds more than that in the New York area, the expanded section never gained enough advertisers to become profitable. After large shareholders of the newspaper's parent, the Times Mirror Company, brought in Mark H. Willes from General Mills as chief executive this year in an effort to generate higher returns, patience for Nuestro Tiempo and other money-losing newspaper operations quickly ran out.

Times Mirror had hedged its bets by buying a 50 percent stake in the competition, La Estrella.

paper with its Sunday issues. The Fort Worth Star-Telegram is scaling back the circulation of its weekly bilingual section, La Estrella, which was introduced last year. Even ventures as stable and successful as The Miami Herald's Spanish-language sibling, El Nuevo Herald, have had their staffs trimmed as part of broad campaigns to cut costs.

Heberto Gutierrez, president of Inventiva Inc., a leading Hispanic advertising agency based in San Antonio, said his clients looked to radio and, if they had the money, television. "You're going to go with what provides the biggest impact, which is sight, sound and action — television and radio," he added in an interview.

Publishers having to cut back or close their Spanish-language supplements can only envy last year's 25.5

percentage increase in advertising revenue, according to a marketing research company based in Miami.

La Estrella has been pruned to 12 pages from 16, and its circulation is being cut to about 115,000 from about 145,000. The Star-Telegram is owned by Capital Cities/ABC, which the Walt Disney Company has agreed to acquire.

There has been stiff competition in the print market from independent Spanish newspapers in many cities with large Hispanic populations. In New York, El Daily News has failed to break readers' loyalties to El Diario-La Prensa, the city's 82-year-old Spanish-language paper. Competition and distribution glitches have kept the circulation of El Daily News below 15,000, at least 10,000 lower than what the company, whose principal owner is Mortimer B. Zuckerman, had hoped for.

The Santa Barbara News-Press in California decided that its separate Spanish newspaper, El Nuevo Tiempo, which it began publishing in September 1993, could better survive independently, and it was sold in January. "The advertising revenue didn't materialize," said Raul Gil, El Nuevo Tiempo's former publisher. He cited a lack of newspaper readers in the relatively poor Hispanic community, a downturn in the region's economy and the small size of the Santa Barbara market. The News-Press is owned by The New York Times Company.

Although Miami Herald executives are discussing whether to expand El Nuevo Herald's circulation to the north, they meanwhile want to economize by cutting its news staff to 88 from 96. "Knight-Ridder is showing a good profit, the stock is up, but that doesn't mean The Miami Herald is allowed to burn up capital," said Mr. Tobin, the Miami mar-

Media | Deirdre Carmody

MAGAZINES A close call for Business Week shows the weakness in journalists' protective armor.

PROTECTING confidential informants by not disclosing their identities is a foundation of a free press. Protecting journalists from prosecution for not disclosing such informants' identities is a far more ambiguous matter, however, as reporters and editors at Business Week are now keenly aware.

"Basically, the law governing confidential sources is less clear and favorable to journalists than we would like it to be," said Stephen B. Shepard, editor in chief of Business Week, which is owned by McGraw-Hill.

The subject has been discussed endlessly at Business Week for the last few weeks, since the magazine was prohibited from publishing an article that contained information under court seal. On Thursday, Floyd Abrams, the First Amendment lawyer, spoke to more than 100 Business Week reporters and editors, including some around the country linked by conference call.

All these discussions have centered on Linda Himelstein, Business Week's legal affairs editor, who, to avoid being held in contempt, took the stand on Sept. 21 in United States District Court in Cincinnati to face questions about how a document under court seal in a case between Bankers Trust and Procter & Gamble had come into her possession.

Ms. Himelstein acknowledged that she had received the document from a confidential source, but she steadfastly refused to disclose the source's identity. Eventually, Steven Weber at Sullivan &

The lack of a strong shield law in Ohio created an unusual problem for Ms. Himelstein. In order to invoke in its stead the protection of the New York State shield law, one of the strongest in the country, a Business Week lawyer — having already established that Ms. Himelstein worked in New York — allowed her to respond affirmatively to a question about whether her source worked in New York State. Some reporters at the magazine later questioned whether this might not have been in violation of the confidentiality agreement between Ms. Himelstein and Mr. Holley.

Ms. Himelstein also testified in response to a question that the sealed documents she was given had not come from the Federal Courthouse in Cincinnati. This line of questioning chips away at the identity of a source by narrowing the field. Judges are often simply interested in whether the leak came from their own court-



At Fair in Frankfurt, International Book Deals Lose Nothing in Translation

Continued From First Business Page

American values.

Dorothea de Flines, an editor at A. W. Bruna of the Netherlands, shook her head at Ms. Berger's suggestion that she buy the rights to Mrs. Clinton's book. "I wouldn't dare make an offer without seeing it first," she said. "American values are so different."

United States publishers can pick up hundreds of thousands, if not millions, of dollars in revenue from sales of foreign rights. This extra revenue can make a marked difference in a title's profitability, as it is usually applied against the out-of-pocket expense of an author's advance. In the case of Gen. Colin Powell, for example, Random House paid \$6.5 million for his memoir, "My American Journey," and recovered more than \$1 million in foreign rights sales alone. Rights to the book sold well in several countries, among them Germany, Japan, Britain and Italy.

Sometimes a book can do poorly in America but make money overseas. Marlon Brando's autobiography, "Brando: Songs My Mother Taught Me," another Random House book, earned more than \$2 million in overseas rights sales, which helped make up for a poor showing in American bookstores and a reported \$5 million advance.

Selling foreign rights allows a publisher to export America's culture, said Bruno Quinson, president and chief executive of Henry Holt & Company. "In financial terms, foreign rights income helps earn out the large advances that American pub-

lishers have been paying," he said.

So lucrative is the foreign rights market that literary agents are increasingly reluctant to sell an author's foreign rights wholesale to the initial publisher. Instead, they parcel them out country by country, deal by deal to pull in extra money and commissions. John Grisham's foreign rights, for example, have been sold in this way by an agent.

"Foreign rights sales are very, very important," said Alberto Vitale, the chairman of Random House. While such sales can fluctuate from year to year, he added, they are "growing a bit."

Best-seller lists from abroad tend to include at least one American title these days, with "The Celestine Prophecy" (Warner Books), by James Redfield, turning up on recent lists in Canada, Brazil, Sweden and Denmark, and Winston Groom's "Forrest Gump" appearing on Japan's best-seller lists. And, in an illustration of the growing importance of foreign rights, a new compilation of foreign best-seller lists is now appearing monthly in an American publishing newsletter.

Rights managers said that in addition to publishers from the 20 or so nations that make regular rounds at Frankfurt, this year they were introduced to Thai publishers looking for commercial fiction and nonfiction. The Thais were interested in "The Kennedy Women," by Laurence Leamer, which was published in the United States by Villard Books. Until last week, thirty-five foreign markets had bought rights to publish Mr. Grisham. Last week, Estonia became the 36th.

"The world is getting bigger," Mr.

Sometimes a book can do poorly in America but make money overseas.

Vitale said. "We now have all the emerging nations to sell to."

There are no industrywide figures on sales of foreign rights. But most publishers say that they have seen increases in the last couple years. At Henry Holt, foreign rights sales are up 20 percent over last year. The Meadowbrook Press, a small publisher based in Minnesota, said foreign rights sales were up one-third from last year. An industrywide survey will be conducted for the first time later this year by the Association of American Publishers.

There are figures, however, for international book sales, which are sales of American editions of books sold directly to wholesalers or distributors in other countries.

According to a poll published last month in Subtext, a book industry newsletter, total international book sales for eight of America's major book publishers rose 14.8 percent in 1994, compared with the previous year. Simon & Schuster, which has strong educational and business book publishing divisions, reported an increase to \$268 million from \$215 million in the same period. That accounted for more than 13 percent of Simon & Schuster's annual revenue. John Wiley & Sons reported growth

to \$133 million from \$113 million.

But along with growth has come increased competition among foreign publishers. As the demand for American books has gone up, so has the number of books that belong to international media conglomerates that can easily control their world rights. Bertelsmann A.G., for instance, the German media giant that owns Bantam Doubleday Dell, has a number of overseas divisions. Thus, the publisher can approach an author with an attractive package that includes hardcover and paperback rights for multiple countries.

As a result, the fight for books now often begins long before Frankfurt, and usually ends afterward. This year, scores of German and British publishers flew into New York after Labor Day, two weeks earlier than

ever before, to meet with rights directors at the American publishing houses.

Per Bangsund, editorial director of Tiden Norsk Forlag, a publishing house in Oslo, said that when he first came to Frankfurt six years ago, people judged a publisher's importance by how many meetings he had. Now, Mr. Bangsund said, "they want to know how many pre-meetings you

had — meetings in New York, or London or Paris — in the weeks before Frankfurt."

Still, the Frankfurt Book Fair, which began Wednesday and concludes Sunday, continues to have its place, especially in the negotiations for foreign rights. Founded almost 500 years ago as a trading fair for all kinds of goods, including religious texts, the fair functions as a meeting place for publishers, who flock to this German banking center to talk books and to schmooze, rotating from booth to booth for half-hour appointments by day, and party to party by night.

The fair has continued to expand. In 1949, at the first postwar Frankfurt Book Fair, there were 249 exhibitors. This year there were 6,497 individual exhibits, along with national exhibits, in which publishers from 97 countries displayed their wares, including books and CD-ROM titles.

"You meet some people face to face for the first time," said Pamela A. Sims, whose tiny booth displayed books from the Africa World Press. "And it's a great place to expose your books to the world — literally."

Dividend Meetings

Following is a partial list of dividend meetings this week:

MONDAY

Dana Corp	Merry Ld & Invt Co
Goodrich B F Co	Pall Corp
Johnson & Johnson	Southern Co

TUESDAY

Bearings Inc	Interpublic Gr Cos Inc
Cavalier Homes Inc	Kmart Corp
Chase Manhattan Corp	Omega Healthcare Invs
Citicorp	Southern Ind Gas & Elec
CMAC Invt Corp	Stifel Finl Corp
Federal Natl Mtg Assn	Teco Energy Inc
First Inst Bancorp	Wells Fargo & Co
Hawaiian Elec Invs Inc	Whirlpool Corp
Health Care Refl Inc	

WEDNESDAY

California Wtr Svc Co	Nationwide Health Pptys
Core Inds Inc	Rhone-Poulenc Rorer Inc
Crompton & Knowles Corp	Rohm & Haas Co
Dow Jones & Co	VF Corp
Dun & Bradstreet Corp	Washington Energy Co
First USA Inc	WPL Hldgs Inc
Massmutual Corp Invs	

THURSDAY

Alex. Brown Inc	Health Care Ppty Invs
Black & Decker Corp	Legg Mason Inc
Carter-Wallace Inc	Oneok Mason Inc
Cinergy Corp	Standard Fed Bancorp
First Fid Bancorp NJ	Student Ln Corp
Firststar Corp	Trans technology Corp
Gillette Co	

FRIDAY

Baltimore Gas & Elec	Lyondell
Coachmen Inds Inc	Quest
Comsat Corp	
Equitable Res Inc	
Flowers Inds Inc	
Lincoln Natl	

Economic Calendar

Listed below are the scheduled release dates for major economic indicators this week.

Monday

Inventory-Sales Ratio	Aug.
-----------------------	------

Tuesday

Industrial Production	Sept.
Capacity Utilization	Sept.

Wednesday

Balance of Trade	Aug.
------------------	------

Thursday

Housing Construction	Sept.
Weekly Jobless Claims	

Friday

None	
------	--

Austerit
In

Denise Roy

Ivan,

I'm sending along the proposed catalog copy. Most of this should seem very familiar to you since ~~the~~ the material you prepared for the Author's Questionnaire proved to be such a handy guide. Let us know what you think.
Denise

13 Oct. '95

Dear Denise and Becky--

I goosed up the catalogue copy in a few sentences, in the spirit of emphasizing the big read/commercial aura we're trying for. The RLS and Turgenev comparisons are from Washington Post reviews--evidently, what would we do without the Post?--and the half-million-copies-sold line is actually pretty conservative. I've tried to keep the copy at least as short as it was; if there is a problem, please lop off the first sentence of the bio and just begin it "Ivan Doig's four previous novels..."

Please please please see to it that the word I inserted for "long-suffering" makes it into print as "mettlesome" instead of "meddlesome."

best,

Catalogue copy after my editing:

Wn Post Dodd quote

Acclaimed since his first book, *This House of Sky*, a finalist for the National Book Award in 1978, Ivan Doig is a storyteller whose skill has been compared with that of Robert Louis Stevenson and Turgenev. Now he gives us his richest brew of a novel yet, a grand saga set against the making of an inspired and tragic American monument, Fort Peck Dam.

To "Buck the sun" is to push on against the glare of sunrise or sunset. The "pushful" family of this boomtown epic are the Duffs, driven from the Montana bottomland to relief work on the New Deal's most audacious project--to stop the mighty Missouri with earth. "Goin' Owen," the engineer eldest son, must contend with kin as willful as the river itself--his brothers, quiet Neil and daredevil Bruce, their wrathful father, mettlesome mother, kaleidoscopically spirited wives, a Red uncle from Scotland and his taxi-dancing bride. Around them all swirls the startling tragedy that entraps some and pardons others--and always, the river, seeking escape.

C - 31 Aug. 195

pt out to Beddy:

- ABA to meet sales staff
- lists of names & phones #s

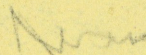
28 Sept. '95

Dear Victoria--

Here are what seem to me the best interviews and reviews, in case some of them aren't in your inherited Athenaeum file about me.

Also enclosed, a new pic, newly taken.

More, later, on the specific
bookstores, info for you on
my writing of the book, ect, OK?
Best,

A handwritten signature in dark ink, appearing to be 'Nina', written in a cursive style.

29 Aug. '95

Liz, FYI--Trying to metamorphose typescript
into classy literature.

Dear Becky--

Here 'tis, the rest of Bucking the Sun.

The ms has come out at about 165,000 words--making it a book comparable in size to S&S's recent Columbia River book by Wm. Dietrich (which I think Alice Mayhew oversaw?), if that's a useful benchmark for you in-house. Besides what you now have in hand, there'll ultimately be 2 or 3 pp. of Acknowledgments, and a few added pages in insertions and plot revisions in the first half of the manuscript, but it still looks to me like a book of 425-450 pp.

Assorted stuff:

--I know we'll be talking about specific points of editing after mid-Sept., when I'm back from my trip and you'll have had a chance to look this over, but just a few thoughts here on changes I've made since the first half of the ms and things I'd appreciate you watching for. The Missouri River rhetorical piece, about the river gathering out of great desires, which I originally tried to interleave in Owen's first scene is now part of an FDR speech. Couple of name adjustments, out of research and reflection: Jaraala to be correctly Scandinavian has to be Jaarala, and Rhonda's last name is going to become (I think) Millay instead of Dabney.

On the issue of names, Carol, ex-magazine editor and writer and thus my in-house line editor, spotted my tendency to pepper the dialogue with first names. Doubtless what was at the back of my mind was having so many characters to keep straight on the page, but I've gone through and excised much of people calling each other by their first name in the middle of dialogue, and would ask you to watch for other instances that can come out.

As I worked the plot to the ending, I came up with some details that need to be set up in the first half of the ms--what I call backwriting--and so you'll find references to items such as a Ford Triple A wide-body truck instead of a Double A, Owen's fillmaster quarters on the dredge, etc. which you haven't seen before. On characterization, I have some touches of backwriting to do on Rosellen and on Darius's politics, and of course you may be suggesting some out of your reading of the first half.

--I'm attaching a PW ad showing the cover of Barbara Kingsolver's new book with a stylized sun motif. Of course we don't want an identical cover style, but I urge something strongly symbolic using the sun. I'm adamant that this cover not look specifically Western--no horses, no Stetson hats, this time. Nor do I think we ought to show the dam--once they're completed, earthfill dams are not visually dramatic--or anything (such as the truck) tying the story

more

to the 1930's. To me, Bucking the Sun is about its people and their fates; the story is as old as Icarus, daring the timeless flames. And I'd very much like to see a dramatic art cover that says fate, risk, awe.

As to the interior design of the book, again I think the Dietrich book on the Columbia River is a perfectly fine standard for us: that type size, line length, and number of lines on the page would be just fine. On specific page design, of running heads and page #s, I still think the pages of my last book, Heart Earth, were ideal: name on one page, book title opposite, that little underline to help the reader's eye sort the running heads from the start of each page's text (which the Dietrich book's otherwise nice pages do lack).

Last design item, I promise (I think): in this half of the ms I stamped in DROP CAP at places where a major amount of time had passed, or there was a major shift of tone in the ms. I know this will take some fiddling with, but using occasional stylized capital letters this way I think will save us the problem of subhead numbers or other gizmos to divvy up the time sections within the chapters.

--On getting this baby toward production, I think I have a sizable bit of good news. I mentioned to you the terrific copy-editor who did my last three books. I've called her to see if she's still in the business, and she not only is but has been doing S&S work--if I have these names and titles right, she worked with Philip Metcalf on Eyewitness and Lesley Ellen on No Voice Is Ever Wholly Lost. See how she checks out from an editor's point of view, but from mine, she was skilled, fast and all-around good. Her name is Zoe Kharpertian, phone number (201)783-0469.

I'll be gone for the two weeks after Labor Day, which will give me some useful critical distance on the ms when I come back to it on Sept. 18. In great utter emergency, you can track me down at:

Sept. 6-7, (208)774-2213
 " 10-12 (307)733-1365
 " 13-15 (406)728-3100

Over to you, and all best.

a p.s. since talking to Denise on the phone a minute ago and learning you're sending me the line-edited first half today: I'm not going to be able to do much looking at it until I get back in mid-Sept., but on a leap of faith, let me offer that if you can now get the second half back to me by the end of Sept., we may be able to finish with the ms by mid-Nov., maybe even a little earlier. Music to your ears?

Chicago Area Indies Unite

A brochure, newsletter and referral network are tops on the agenda

ON MARCH 23, one month after Borders Books & Music opened on N. Michigan Ave., a dozen independent booksellers from the greater Chicago area gathered at Transitions Bookstore to formalize an already existing alliance of friendly competitors and discuss how a network of independents could best highlight the contributions they make to a community.

Since the bookseller group has no elected leadership, Linda Bubon, co-owner of Women and Children First, acted as de facto chair at the first meeting. She told *PW* that the group (unofficially known as the Independent Booksellers of Chicago) wants to help book buyers "navigate the changing landscape of bookselling in Chicago" by educating them about bookselling as well as about the publishing industry—with its variable discount schedules, returns policies and co-op arrangements. To this end, the booksellers reaffirmed their support of the ABA's antitrust lawsuit against four publishers. "All inde-

BY BRIDGET KINSELLA

pendents want is a level playing field," Bubon said. "Everybody feels quite up to competing with *anybody* as long as there is a level playing field."

Among the projects set in motion at the March meeting: a newsletter to be distributed in member bookstores; a brochure detailing the locations and specialties of area bookstores that would be available in the stores and perhaps through the city's tourism office; and a referral network that would provide financial incentives for customers to go to another independent when they cannot find a book in a member store. Committees are just beginning to work out details.

Bubon noted that the participating booksellers are either "very experienced and have been in business for more than 10 years, or are fairly new and have been in business for less than three years." Among the stores represented at the first meeting: Barbara's Bookstore, the Book

Stall at Chestnut Court (Winnetka), Children's Bookstore, Ed & Fred's Travel Bookstore, Elena's (Evanston), 57th Street Books, Lincoln Park Bookstore, Seminary Co-op and Unabridged Books. Other stores that have expressed an interest in the group but were unable to attend the first meeting include Anderson's, the Book Bin, Children in Paradise, Heritage Books, Kroch's & Brentano's and Lake Forest Bookshop. The group's next meeting is scheduled for April 20 at Transitions.

Chains Home in On Hoosier State

THE MAJOR CHAINS are expanding their presence in Indiana. Earlier this year, Borders Books & Music announced that it will open a warehouse and second store in Indianapolis (Bookselling, Feb. 27). Now Barnes & Noble and Media Play/On Cue are also expanding in Indiana, and Borders will open yet another store, in Bloomington.

In addition, Musicland, which owns Media Play and On Cue, is opening a 715,000-sq.-ft. warehouse in Franklin, Ind., just south of Indianapolis. The center will serve some 900 Musicland stores, including Media Play and On Cue, in two-thirds of the U.S. It replaces Musicland's 100,000-sq.-ft. Edison, N.J., warehouse, which will close in May. The company also has a warehouse in Minneapolis, near its Minnetonka headquarters. In prepared remarks, Musicland chairman and CEO Jack W. Eugster said that the new warehouse will "better serve new and existing Media Play markets and relieve capacity constraints that occurred last year."

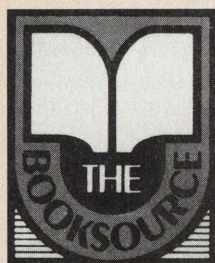
Musicland will also open four Media Plays in Indianapolis, two of which are in former Builders Square stores, according to the *Indianapolis Star*. The first will open in June and the rest by fall. At the same time, the company has opened an On Cue store in Monticello and plans to open four more, in Seymour, Madison, Vincennes and Rensselaer. On Cues are smaller versions of Media Plays, designed for small towns.

Borders and Barnes & Noble are planning to open stores near each other this fall in Bloomington, 50 miles from the state capital and home of Indiana University, the *Bloomington Herald-Times* reported. The Borders store will have 30,000 square feet of space and is being

Booksource Moves into Larger Digs

THE BOOKSOURCE, the St. Louis, Mo., wholesaler, has completed a mile-and-a-half move into its new 70,000-sq.-ft. warehouse, which is nearly three times the size of its old one. In recent years, business has risen so much that the Booksource had to lease space in other buildings. The company's toll-free phone number has not changed; its new general number is (314) 647-0600. The Booksource's new address is 1230 Macklind Ave., St. Louis, Mo. 63110.

"We're adding titles faster than you can say the word *titles*," Ellen Stimson, director of sales and marketing, told *PW*. In particular, the company is "significantly increasing" the number of new titles it buys as well as buying



BROAD SELECTION on
the wide Missouri.

"nearly all midlist," which appeals especially to customers who order electronically and want quick turnaround on titles they buy one or two of at a time.

Since last year, the Booksource has offered an electronic-order guarantee. If the invoice of an electronic order does not accurately reflect the books shipped to

the customer, missing books will be replaced for free and their cost deducted from the invoice. "Our picking and packing errors are less than 1%," Stimson commented.

The Booksource offers overnight delivery to seven states and such Midwest cities as St. Louis, Chicago and Kansas City, and two-day delivery in the central U.S., including most of Texas. —JOHN MUTTER

built in a former Service Merchandise location in Eastland Plaza, also the home of Morgenstern Booksellers, the 7000-sq.-ft., 60,000-title independent owned by Rick Morgenstern and founded in 1990. For its part, Barnes & Noble is building a 28,000-sq.-ft. store a quarter of a mile from Eastland Plaza.

—JOHN MUTTER

S & S Takes to The Road

SIMON & SCHUSTER's trade division has embarked on a new program to visit booksellers in nine cities across the country. Unofficially dubbed "The Road Show," some 16 executives from S & S's hardcover and trade paperback divisions, as well as from Scribner and the Free Press, have traveled to Washington, D.C., Chicago, St. Louis, Raleigh/Durham, N.C., Denver, Los Angeles and San Francisco. So far, the S & S team—which includes Carolyn Reidy, president and publisher of the trade group; Michael Jacobs, executive vice-president; and Michael Selleck, director of marketing—has visited a total of 100 stores. In addition, the company has held a forum for about 30–50 independent booksellers in each city. The first trip, to Washington, D.C., took place on February 28. At press time, two more trips were scheduled—to Ridgefield, Conn., on April 6 and Boston on April 24.

"We wanted to hear what we are doing that our accounts like, what we can do better and what our competitors are doing," Reidy said.

She added that the Road Show was also partly motivated by a desire to clear up confusion regarding S & S's terms since the company's acquisition of Macmillan in February 1994. "There have been a lot of changes at S & S since then, and we wanted to make sure our accounts know who we are and what we do," she said. By the program's end, the S & S team will have talked to a total of 800 booksellers.

Though the program is primarily geared toward independents, the group has also visited at least one chain store in each city. Discussion topics at the forums have included display materials, co-op advertising, discount schedules, returns policies, future titles, author tours, reading-group guides and the integration of Macmillan into S & S; a topic that featured prominently was how to make ordering easier.

—KAREN ANGEL

bookselling DAYBOOK

A KNEAD TO READ

Politics & Prose, Washington, D.C., is urging 30 or so customers to spend five days, May 7–12, at "a homey, family-style spa" in the Poconos in Pennsylvania. The store plans "to combine the spa regimen with lunches and evenings of book talk."

TAKE OUR DAUGHTERS TO WORK TIE-IN

To celebrate "Take Our Daughters to Work Day," April 27, and to promote several pertinent titles, Ballantine is offering a prepack to booksellers that contains 15 copies of *Reviving Ophelia: Saving the Souls of Adolescent Girls* by Mary Pipher; five copies of *Meeting at the Crossroads: Women's Psychology and Girls' Development* by Lyn Mikel Brown and Carol Gilligan; five copies of *The Girl Within* by Emily Hancock; badges that say "Take Your Daughter to Work" and various promotional materials. Booksellers receive free freight and a 48% discount on the prepack.

A TOWN LEFT OUT OF THE BOOKSTORE WARS

A group called "Bound Together" is circulating petitions asking that a "first-rate bookstore" open in Haverhill, Mass., a town with 54,000 people north of Boston on the New Hampshire border. The campaign is being organized by Mike Rametta, a lifelong resident of Haverhill who works in the downtown area. Currently Haverhill readers can buy books only in used or college stores or at the book department of Kmart.

TAYLOR DOES THE REGIONALS

Don Taylor, author of *Up Against the Wal-Marts*, executive director of West Texas A & M University's Small Business Development Center and a consultant, will be the featured speaker at both the Upper Midwest Booksellers Association spring meeting, Sunday, April 23, in Minneapolis and at the Mid-Atlantic Booksellers Association spring seminar, Sunday, April 30, in Philadelphia. For information on the UMBA meeting, contact Susan Walk-

er at (612) 926-4102. For information on the MABA meeting, contact Larry Robin at (215) 735-9600.

DK STANDS BY HOUGHTON

Dorling Kindersley has renewed for two years its contract with Houghton Mifflin under which Houghton acts as distribution agent for DK and sells DK titles to book markets. Effective June 1, Ingram's Publisher Resources Inc. subsidiary will handle all warehousing and fulfillment for Houghton trade and reference division titles, including DK titles distributed by Houghton. Under the renewed DK-Houghton agreement, DK will continue and even expand its sales efforts to certain accounts.

HALF PRICE: MORE THAN HALF OF A HUNDRED

Half Price Books Records and Magazines has opened its 51st store, in Milwaukee. The company, whose headquarters is in Dallas, has stores in eight states, 25 of them in Texas. The company has annual revenues of \$40 million.

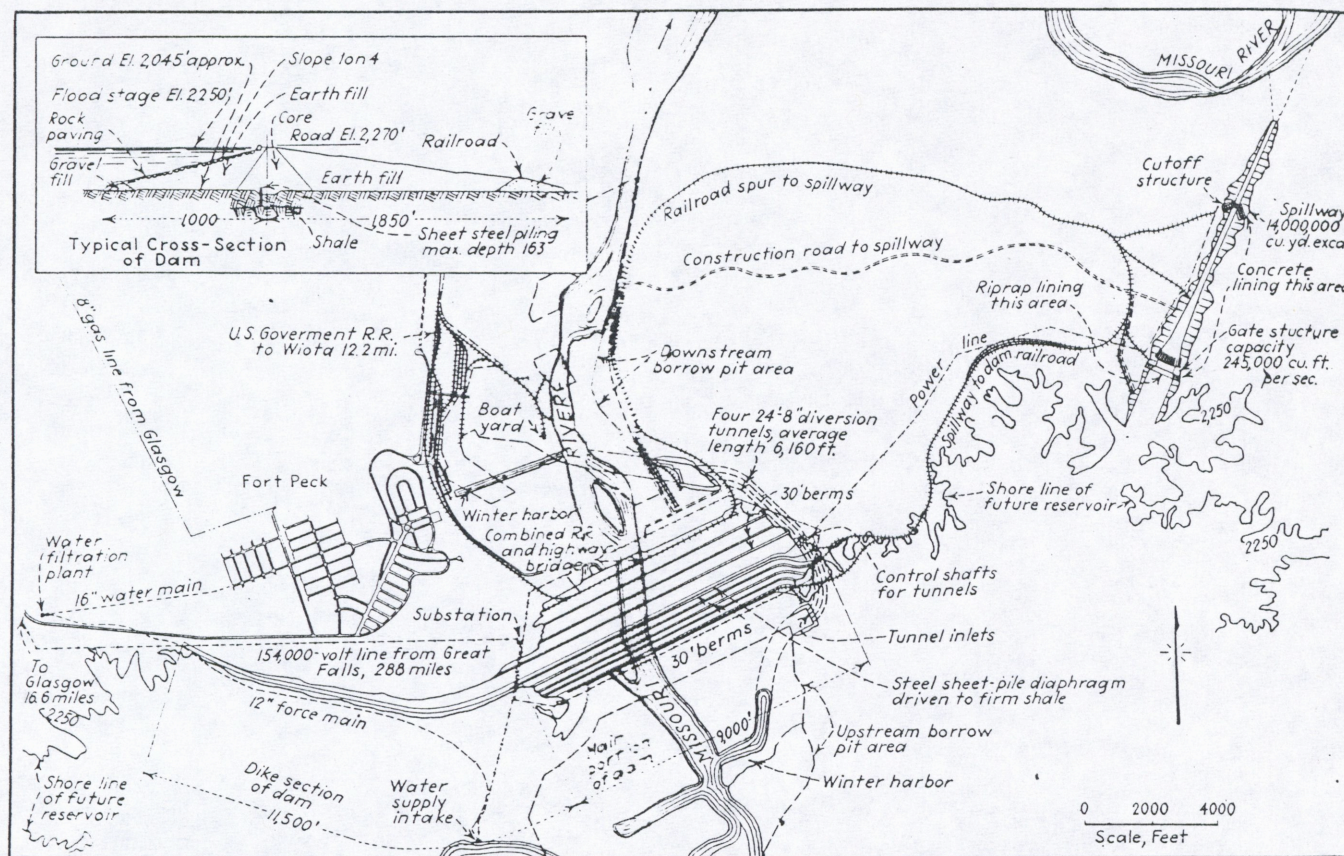
'PLANT'S' BLOSSOMS AGAIN

Plant's Review of Books, which suspended publication a year ago, is back—but only in electronic form, on the World Wide Web. Founded by Darrel Plant, *Plant's* had appeared quarterly in print. Now, supported by Moshofsky/Plant Creative Services, it will publish new reviews almost as soon as they are received. Plant may be reached at (503) 234-4036 or at DPlant@aol.com. *Plant's* is on the Internet at <http://moshplant.com>.

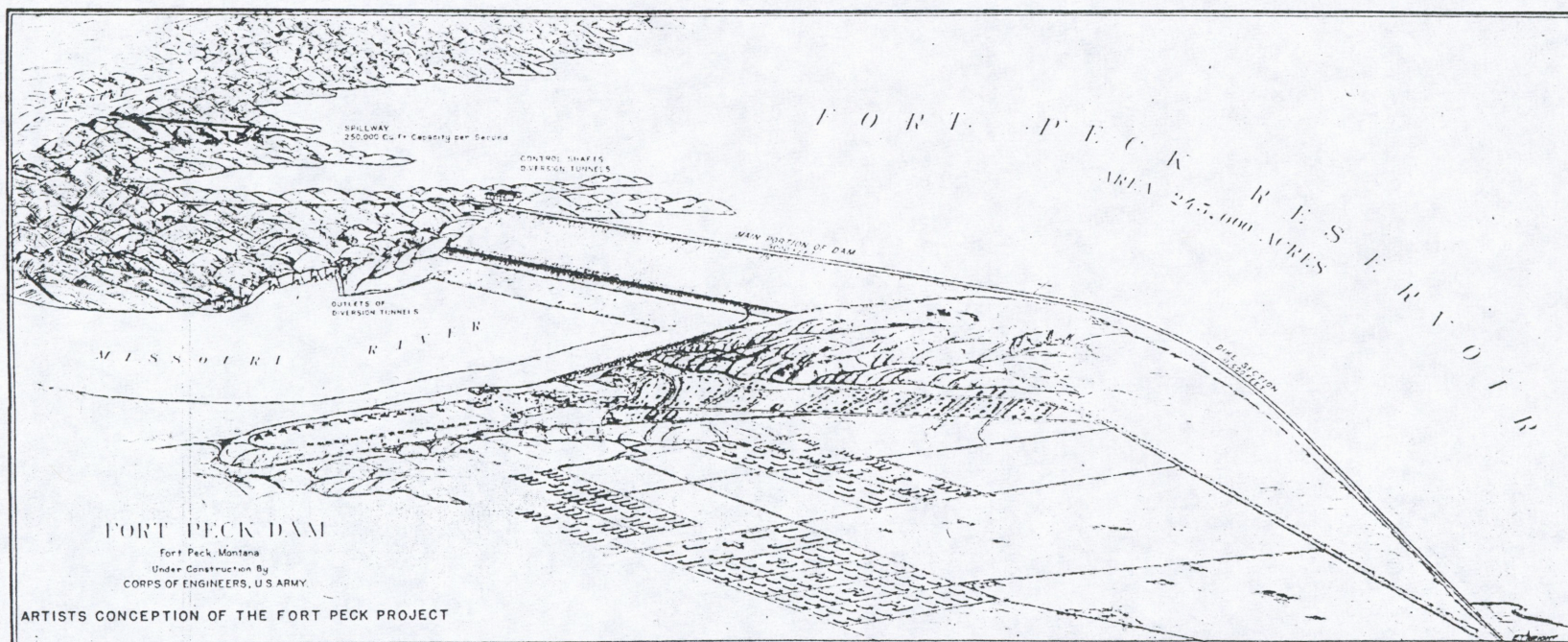
KISH JOINS B & N

Rick Kish, former head of computer systems at Waldenbooks, has joined Barnes & Noble as vice-president of information technology, responsible for all the company's management-information systems. B & N chief operating officer Steve Riggio said Kish's "depth of experience will be a tremendous asset to Barnes & Noble, helping support the company's aggressive growth strategy."

for
copy
editor?

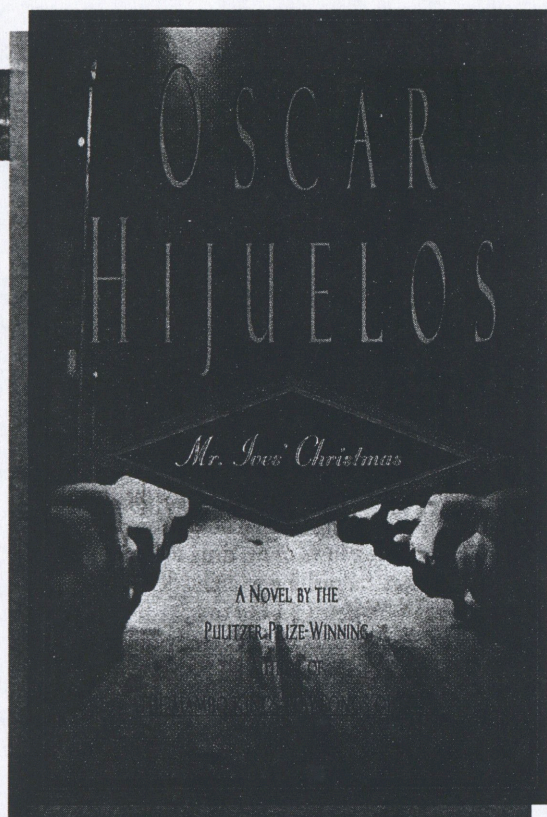


PROJECT MAP of the Fort Peck area showing the position of the principal elements, also a section of the dam.



Thumb Nail Facts on Fort Peck Dam

THE DAM		TUNNELS		SPILLWAY	
Overall length	20,500 ft.	Number of tunnels	4	Overall length	11,000 ft.
Length of main dam	9,000 ft.	Diameter (inside)	24 ft. 8 in.	Length of concrete lining	5,210 ft.
Maximum height	242 ft.	Length Tunnel No. 1 (end to end)	5,386 ft.	Excavation required, Approx.	14,250,000 cu.yds.
Maximum width at base	2,875 ft.	Length Tunnel No. 2 (end to end)	6,011 ft.	Concrete required, Approx.	540,000 cu.yds.
Earth Fill	100,000,000 cu. yds.	Length Tunnel No. 3 (end to end)	6,636 ft.	Steel required, Approx.	53,000,000 lbs.
Toe and Blanket Gravel	4,000,000 cu. yds.	Length Tunnel No. 4 (end to end)	7,261 ft.	Capacity	255,000 cubic feet per second
Weight per yard of gravel	2,954 lbs.	Total length of the four tunnels	25,294 ft.	16 Gates	each 25 ft. high by 40 ft. wide
Rock and boulders for rip-rap	1,600,000 cu.yds.	Average length of the four tunnels	6,323 ft.	DREDGING	
Weight of rip-rap stone per yd.	2,806 lbs.	Excavation required (approx.)	4,000,000 cu.yds.	1934	843,300 cu. yds.
THE RESERVOIR		Concrete required (approx.)	600,000 cu.yds.	1935	20,898,700 cu. yds.
Capacity	19,412,000 acre feet	Concrete poured to Oct. 1, 1936	467,884 cu.yds.	1936	(approx.) 28,000,000 cu. yds.
Surface area	245,000 acres	Steel required	136,000,000 lbs.	Total	(approx.) 50,000,000 cu. yds.
Length along channel	180 miles	Maximum Capacity	70,000 c. f. s.		
Maximum width (straight line)	16 miles	Lumber required	150,000,000 board feet		
Shoreline	1,600 miles				

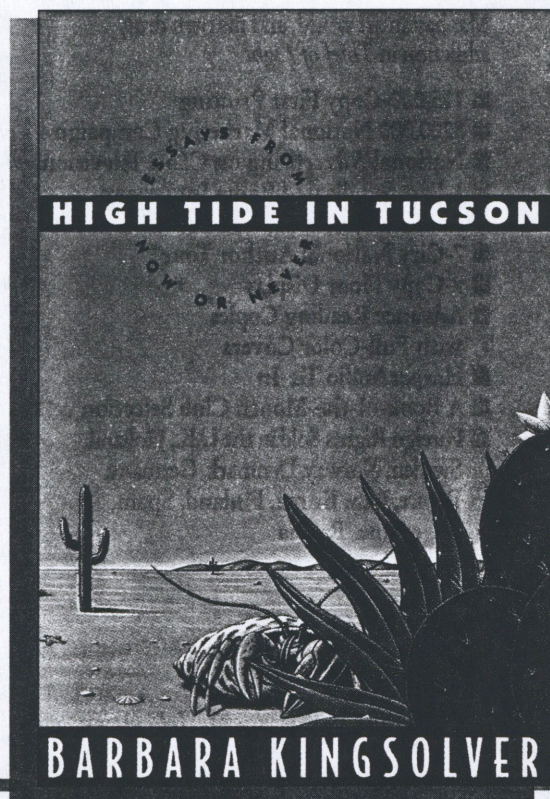


Oscar Hijuelos's memorable and exuberant works of fiction have established him as one of the most important writers of his generation. *The Mambo Kings Play Songs of Love*, which won the Pulitzer Prize, and *The Fourteen Sisters of Emilio Montez O'Brien*, were both national bestsellers and continue to sell thousands of copies each year. With *Mr. Ives' Christmas*, Hijuelos writes a resonant, moving, and universal story of love.

- 100,000-Copy First Printing
- \$125,000 National Marketing Campaign
- National Advertising in *New York Times Book Review*, *Los Angeles Times Book Review*, *San Francisco Chronicle Review*, *Chicago Tribune Books*
- 10-City National Author Tour
- Specially Packaged Advance Reading Copies
- HarperAudio Tie-In
- November
- \$23.00
- 0-06-017131-6

Barbara Kingsolver's bestsellers, *Pigs in Heaven*, *Animal Dreams*, and *The Bean Trees*, are recognized as classics among readers and critics across the country. In *High Tide in Tucson*, she explores her trademark themes of family, community, citizenship and the natural world in 25 essays that reflect the artistry, sensibility, and wisdom of this treasured writer.

- 100,000-Copy First Printing
- \$125,000 National Marketing Campaign
- National Advertising in *New York Times Book Review*, *New York Times*, *Tucson Weekly*
- 3-Part Nationally Syndicated Radio Interviews
- 20-City National Radio Satellite Tour
- 9-Copy Floor Display
- Special Limited Edition of 200 Copies
- HarperAudio Tie-In
- Illustrated with Line Drawings
- Two-Color Printing Throughout
- October
- \$22.00
- 0-06-017291-6



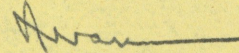
8 June '95

Dear Becky---

Herewith, the Author Q'aire.

As you know, if there are distinct advantages for Bucking the Sun to be on the '96 spring list (for Aug. publication), it's okay with me. But if that wipes out a '96 ABA appearance and any at booksellers' regionals in the fall of '96, then I think we ought to jig the book back onto the fall list. Let me know what the composite S&S minds think at your meeting, okay? Good to talk to you today, and I'm glad Hillary shined in Chi for you.

best,

A handwritten signature, possibly reading "H. Swan", written in dark ink.

Oct 20, '93 Michael - 7067

(212) 698-7352 / Saul Anton
Gary Luke ~~to~~ Mt. Baker
~~A~~ # Fairhaven
~~A~~

- Michael Jacobs / title goes on for days
- strength beyond Missipi
- into bagg. etc.
- done. circuit: - NAL / Dutton
 - Dell DeLac
- Shaun Wong / new novel
- John Gottman (
M.R. Montgomery / bk on wilderness
(4-5 rivers)
- lat-time writers Leon Lee / memoir
Paul Karsner /
- Paul Raelburn AP sci editor (broader
corn & farming policy)
- like R&R - bio of Lou Reed
- Sam Fursell / new novel / noirish caper
- Mark Christianien / T'land (Aloha)
(Bld Runner)
- What Jane Austen...
- wife's pm. from here
- father born in S. China
- arranged marriage / mother born in Hong Kong
- ~~prime~~ / moment of Bucking "fascinity"
- ~~next~~ summer # visit: in Bangeman?
- ideal ms looks like typed

Oct. 20 '93

Lee - contract terms

- ~~delivery Jan. 30 '96?~~
- ~~progress 100% late '94~~ (date) ^{1st day of} business '95
- electronic rights ~~#~~ audio ~~#~~
- option clause: "reasonably detailed proposal or sample" 1 mo.
- jacket approval?
- bankruptcy
- lit prnts & mktg budget?

S+S ~~→~~ Lee G. nothing

- charges / com/bk w/ Michael
- 1/2 in Jan.

1/4 deliv 194

1/4 ~~pro~~ pub'n? ~~→~~ 196 ~~#~~

\$ 260,000 is earned

1570

Gary Luke } ~~#~~

~~#~~

~~Lee G.~~

5th person lost ~~#~~ + hardcore

Am Exps ~~#~~ registry w/b in
A'port B'ho

S+S ~~#~~

worst can lose a job

- ed = match for all kinds of reasons

A 'Genius' Helps Get Books Off Retail Shelves

By MARY B. W. TABOR

In the fall of 1991, a new novel by Cormac McCarthy arrived on Chip Kidd's drafting table with some serious history to overcome.

Despite spectacular reviews, none of Mr. McCarthy's previous books, all published by Random House, had ever sold more than 2,600 copies. So Mr. McCarthy decided to try his luck with Alfred A. Knopf, Random House's sister publisher at **Advance Publications**.

Mr. Kidd's job was to create a dust jacket that would seduce readers into at least picking up the novel. So, in a single afternoon, using a black-and-white photo from his odds-and-ends collection, Mr. Kidd, who was then 26, produced a stark but evocative jacket for "All the Pretty Horses," a story of a teen-ager crossing the border between Texas and Mexico. The book was a critical success, winning the National Book Award for 1992. But it was also a popular hit, selling half a million copies in hardcover and paperback.

"I think Chip Kidd is a genius," said Amanda Urban, Mr. McCarthy's agent. "What he is so good at — better than almost anyone — is capturing the soul of a novel."

Dust jackets, first used in Britain in the 1830's, were once simply papers slipped around books to keep off dust and soot.

But as bookselling has become more competitive, jackets have taken on an increasingly important role in the life of a book. No longer dowdy sheaves, jackets have metamorphosed into full-fledged artistic statements that use a wide palette of styles and colors, images and type-faces to grab attention.

Indeed, book jackets have evolved from the paper equivalent of trench coats into sexy boleros, elegant capes and silk dinner jackets, striving to be at once provocative, tasteful and mysterious.

A bold player in this evolution is Mr. Kidd, who is considered one of the best graphic designers around.

"What makes Chip different is how literate he is in a fundamental way," said William Drenttel, who is president of the American Institute of Graphic Arts. "He can tap into a



Chip Kidd in his Manhattan apartment. At right, a sample of his work, the cover of "All the Pretty Horses" by Cormac McCarthy

All the Pretty Horses

Cormac McCarthy



C. M. Hardt for The New York Times

very large visual vocabulary to create really stunning work."

Since he began at Knopf in 1986 after graduating from Pennsylvania State University, Mr. Kidd has become the designer of choice for some of Knopf's most noted authors like Martin Amis, Michael Crichton, James Ellroy, Anne Rice and John Updike, to name a few.

Two Chip Kidd designs adorn books on the current New York Times best-seller list: "Being Digital" (Knopf) by Nicholas Negroponte and "Quivers" (Regan Books/HarperCollins, a unit of the News Corporation Ltd.) by Robin Quivers.

His dinosaur drawing that adorned the cover of Mr. Crichton's "Jurassic Park" and later the theme park gates in the Steven Spielberg movie has become embedded in pop culture.

And, in his spare time, Mr. Kidd, who can command up to \$3,000 for freelance designs (twice what other designers make), has also redesigned The Paris Review and produced several album covers.

"The most important thing is that my work reflects what the author's work is about," Mr. Kidd said.

Clearly, a jacket alone does not

make a best seller. But with the emergence of book superstores, the number of browsers has grown, meaning books that catch a buyer's eye are more likely to be taken to the checkout line.

Consequently, in the last 10 years, publishers have begun hiring prestigious designers and spending large sums on book jackets.

Interest in distinctive jackets at Knopf began under the founder, Alfred A. Knopf. In his 1965 memoir, "Portrait of a Publisher," Mr. Knopf said, "I'd sooner have good, straight 12-year-old Bourbon in a plain and ugly bottle than 2-year-old neutral spirits in one designed by Norman Bel Geddes, dressed up like Mrs. Astor's horse." But he prefaced that remark by writing: "A good-looking and well-made book will never do its author any harm at any time. And it may do him some good."

Sonny Mehta, now president of Knopf, approaches the matter just as aggressively. He is the sole arbiter in the final selection of jackets. He makes sure that his designers read the books they design. And in his smoky corner office, bookshelves display Knopf's latest books face out. The idea, Mr. Mehta says, is to

see if a jacket "wears well."

Carol Devine Carson is the director of Knopf's design department, for which Mr. Kidd works. Under her, the department is credited with helping overhaul old ways of using type, artwork, photography and color on book jackets. The spine designs are particularly distinctive.

On "Quivers," which Mr. Kidd did freelance for another publisher, part of the face of Robin Quivers appears at the top of the spine. "The Knopf jackets not only stand out," Mr. Drenttel said, "they have also had a huge influence on what other publishers' dust jackets now look like."

Earlier this year, the Knopf design department won a Literary Market Place award for the best jackets for in-house designers.

As for Mr. Kidd, whose wire-rimmed glasses, slicked-back hair and tweed vest cast him as a figure more from "This Side of Paradise" than from Reading, Pa., where he grew up, his designs are considered as memorable as the authors whose works they adorn.

"Watching the Body Burn," a novel by Thomas Glynn, featured a cartoonish laughing boy and a disembodied arm and leg. ("The whole thing kind of jumps out at you, startles you, shocks you," Mr. Glynn said.)

Mr. Negroponte's "Being Digital" is black and white with an acetate cover. A computer code of 0's and 1's runs the length of the spine.

On a cool spring night, with Billie Holiday crooning from the CD player, Chip Kidd revels in the realms of Batman memorabilia, comic books and tattered scrapbooks that dominate his penthouse apartment on the Upper East Side of Manhattan. The one-bedroom flat, with its Electrolux vacuum cleaner and Hollywood Liquefier blender, is a study in yesterday's Americana, a trip into pop culture's past.

But it is these things, he says, that inspire what he hopes are timeless designs. And while success has been sweet, with it has come the stress of keeping ahead of the copycats.

"The pressure is really that once you do a book jacket a certain way, you can never do a jacket that way again," he says. "You're always starting from scratch."

THE MEDIA BUSINESS

Advertising | Stuart Elliott

The Internet is being used because, as an executive says, everyone wants a connection to what's new.

WHEN G.M. O'Connell, a partner in **Modem Media** in Westport, Conn., a leading agency in interactive advertising, was asked recently about the appropriateness of marketing in cyberspace, he responded frankly.

While **Modem** has shepherded advertisers like the **AT&T** Corporation, the **Adolph Coors** Company and the **J.C. Penney** Company onto the worldwide computer network known as the Internet, he told *New York Newsday*, it probably wouldn't make sense for a company selling a product like toothpaste.

So guess who's on line promoting a toll-free telephone number to call for free samples? An offer that drew so many calls that initial volume exceeded capacity? Why, **SmithKline Beecham** Consumer Healthcare, introducing a toothpaste called **Aquafresh Whitening**.

Mr. O'Connell, in an interview Friday, laughed ruefully.

"I plan on being right about 5 percent of the time," he said.

"This is pretty indicative of the fact everybody wants to try this," he continued. "Companies want to be associated with change, with what's new. There's an aspirational image to technology right now."

Indeed, marketers developing interactive initiatives are generating the cyberspace equivalents of many traditional advertising methods and tools, in much the same way that the infant medium of television mirrored such features found in radio as national networks and sponsored programs. There are Internet infomercials, for instance, being introduced by **Williams Television Time** in Santa Monica, Calif. And the Advertising Council, the agency industry's public service organization, and **Zing Systems L.P.** in Englewood, Colo., are expected to announce, perhaps as soon as this week, plans for public service announcements on the Internet.

There are also ambitious efforts to develop measurements for interactive media that advertisers and agencies would use in the same manner as television and radio ratings. One research service, the **Int-**

signed a contract with **General Motors**. A second service, seeking to offer a ratings system for the World Wide Web, the multimedia portion of the Internet, was announced last week.

For now, **SmithKline Beecham** is using a low-tech method to track its foray into cyberspace with **Aquafresh Whitening**, a higher-priced variety of its **Aquafresh** line of toothpastes that contains a special whitening ingredient. As callers to the toll-free number give their names and addresses to receive free 4.3-ounce tubes of the brand, they can identify how they learned of the offer.

Through last Monday, 1,338 of 1,772 callers identified how they had seen the number; of them, 59.1 percent indicated they had seen the number on the Internet on a Usenet newsgroup, or bulletin board, that offers consumers "free stuff."

The Internet marketing of **Aquafresh Whitening** is meant to supplement a large conventional broadcast and print ad campaign by **Grey Advertising** in New York, the **Aquafresh** agency, said Gillian Hamburger, an account executive at the **Ketchum Public Relations** unit of **Ketchum Communications** in Pittsburgh. The Internet idea was **Ketchum's**, which posted the one-paragraph sample offer on the Usenet newsgroup late last month.

Scott Martin, associate brand manager for **Aquafresh** at **SmithKline Beecham** in Pittsburgh, said he was skeptical of **Ketchum's** proposal at first.

He recalled: "I thought, 'You want to do what? Well, this is kind of strange. What would we be getting out of it?' But it's turned out to make sense and be a good fit for us." The primary reason, he added, was that **Aquafresh Whitening** is new and "people on the Internet are probably more likely to try new products because people who use computers may be more willing to look at new things."

Mr. O'Connell of **Modem** agreed. "It's a great case of electronic grass-roots marketing," he said. "I tip my hat to them."

day by the **Digital Planet** Corporation in Culver City, Calif. The goal is to provide advertisers on the Web with verified, quantitative data on Internet usage by consumers on computers.

Two agencies — the **J. Walter Thompson** Company, a unit of the **WPP** Group, and **Young & Rubicam Inc.** — are participating in a test of the **Netcount** system. Advertiser participants include **AT&T**; the **Metro-Goldwyn-Mayer** and **United Artists** film studios, owned by **Crédit Lyonnais**; **MCA Inc.**, a unit of the **Matsushita Electric Industrial** Company, and the **Nutrasweet** Company, part of the **Monsanto** Company.

Now that toothpaste marketing has entered cyberspace, what's next? Perhaps **Bucky Beaver**, the **Ipana** toothpaste pitchbeast of the 1950's, will come back on a screen saver.

Addenda

Bates USA Fills Executive Vacancy

The **Bates USA** unit of **Bates Worldwide** in New York, part of **Cordiant P.L.C.**, has named **Michael B. Robertson** as executive vice president and executive creative director, a position that had been vacant since **Andrew Cracknell**, who was also worldwide executive creative director of **Bates Worldwide**, left in October. Mr. Robertson, 47, was previously one of four executive vice presidents and creative directors at **Bates USA**, 2 of whom were among the 53 laid off last month after **Bates Worldwide** lost the **Mars Inc.** account. He also formerly served as chairman, chief executive and chief creative officer of **McCaffrey & McCall**, which was absorbed by **Bates USA** in February 1994.

Two Marketers Expanding Rosters

Two consumer marketers are expanding their agency rosters. The **ITT Sheraton** Corporation, a subsidiary of the **ITT** Corporation, has awarded **Moss/Dragoti** in New York the assignment to introduce **Four Points Hotels**, a chain of mid-price

ton in Boston, said Friday that in the 12 months beginning in July the company plans to open 50 to 100 **Four Points** units and to spend \$5 million to \$10 million on an introductory campaign. **Moss/Dragoti** is a spinoff from the **Wells Rich Greene BDDP Advertising** unit of the **BDDP Group**, which handles the worldwide **ITT Sheraton** account.

And **Nabisco Inc.**, a unit of **RJR Nabisco Holdings** in Parsippany, N.J., has named the **Burrell Communications** Group in Chicago to handle marketing programs for **A.1. steak sauce** aimed at black consumers, previously handled by **E. Morris Ltd.** in Chicago. The billings were not disclosed. The assignment is **Burrell's** first from **Nabisco**, which continues to use **Lowe & Partners/SMS** in New York, part of the **Interpublic Group** of Companies, for the **A.1.** general advertising account.

Marketing Group Seeking Director

The Promotional Marketing Association of America is beginning to search again for an executive director after **Richard I. Hersh**, named to the position last month, declined it for medical reasons. **Thomas M. Hamilton**, a former chairman and president of the association in New York, which represents more than 700 companies, will temporarily serve as executive director. Mr. Hersh, president of **Team Inc.** in Washington, had been named to succeed **Chris Sutherland**, who left to join **Zing Systems L.P.** in Englewood, Colo.

Accounts

• **Taco John's International**, Cheyenne, Wyo., to **Clarity Coverdale Fury**, Minneapolis, to handle the Mexican restaurant chain's account, previously at **Colburn Whiddon Advertising**, Coconut Grove, Fla. The billings were estimated at \$5 million.
• **Thompson Minwax Co.**, Montvale, N.J., owned by **Forstmann Little & Company**, to **IDM International**, New York, to handle the national television media buying portion of its account, with billings estimated at \$25 million. Under the company's



S I M O N & S C H U S T E R

Simon & Schuster Consumer Group
1230 Avenue of the Americas
New York, NY 10020
212-698-7061
Fax: 212-698-7453

Rebecca Saletan
Senior Editor
Trade Division

7 March 1995

Ivan Doig
17021 10th Ave. NW
Seattle, WA 98177

Dear Ivan,

Forgive me for not writing sooner to thank you and Carol for a lovely and productive visit. We very much enjoyed meeting you both, and I'm greatly looking forward to working with you. I wish I'd had longer to spend in your fair (or should I say partly cloudy, chance of rain?) city, but I did get to kick around the market the last evening. We'd had so much restaurant food by then that we ended up buying some cooked shrimp, cocktail sauce and beers and taking them up to the room. (We left a nice tip for the maid.)

I will return to BUCKING THE SUN as soon as I get through editing my winter '96 list, which will probably be around the beginning of May. Let me know if for any reason you need me to attend to it sooner, and I'll move it to the top of the pile. For the time being, we are carrying the book on the spring '96 list, which runs from May through August. We don't need to decide whether to keep it there for another few months (until around the beginning of July), so why don't we just set the question aside for the time being and see where we are at that point. We'll want to consider, along with your own progress, what else we're thinking of publishing on that list, in which months, and to solicit ideas and opinions from the sales and publicity departments.

Marcella Berger, our subsidiary rights director, has gathered up information on your paperback backlist (summarized in the attached memo) and we are discussing RASCAL FAIR in that context; I will let you know our thoughts shortly. In the meantime, I am enclosing some material on the new Scribner's trade paperback fiction list--a promotional flyer, a few of the books themselves, and a couple of recent catalogues for the trade paperback lists in general.

Marshall joins me in sending his regards.

Yours truly,

Rebecca Saletan

Enc.

18 March '95

Dear Becky--

Thanks for the letter, and a lot more than that, thanks for coming out to see us.

I've been plugging away on the next chapter, and maybe for that reason, think I see a way to make it serve for the two fancily-named chapters I'd originally intended there and simply call it "Plugging the River," which is what the Fort Peck guys called the closure of the Missouri when they filled in the last dam gap in June of '37. They had to fight floodwater and a threatened slide and other harrowing stuff, so I think it makes a more natural and stronger chapter-ending than the two would've amounted to. Show you in Sept.

Appreciated the Rascal Fair paperback info, and the package of books. I'll talk with Liz Darhansoff, pronto, so we can make our druthers known.

Carol's two-week spring break is starting, and so we're taking half of it out of town--two days of hiking Dungeness Spit (lovely minus tides) and then probably some days on the Oregon coast. Hey, after you and Marshall were here, it really rained; we got the upper edge of one of the big California storms.

best, and be talking to you.

p.s. End of June or so is fine for your edited chunk of BUCKING.



S I M O N & S C H U S T E R

Simon & Schuster Consumer Group
1230 Avenue of the Americas
New York, New York 10020
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Fax: 212-698-7035

Alice E. Mayhew
Vice President
Editorial Director
Trade Division

November 4, 1994

Mr. Ivan Doig
17021 10th Avenue, NW
Seattle, WA 98177

Dear Mr. Doig:


I am pleased to be sending you an advance copy of the uncorrected proofs of Northwest Passage: The Great Columbia River, by William Dietrich, which S&S will publish in April.

William Dietrich, author of The Final Forest and the Pulitzer Prize-winning science reporter for the Seattle Times, brings us this sweeping portrait of the powerful, beautiful Columbia--from its geologic origin and early inhabitants to its pioneers, settlers, dam builders, farmers, and contemporary native Americans.

Part history, part sociology, part travelogue, and part journalistic account of a contemporary crisis, this book explores how people changed the Columbia and in turn were changed by it.

If you would care to make a comment, the author and we would be most grateful.

Sincerely,



"The Columbia River is a natural epic, and William Dietrich gives us a fluent translation of the big river, its long history, its grandeur and its great woes. Northwest Passage is a primer for anyone who cares about the lasting music of water."



S I M O N & S C H U S T E R

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Fax: 212-698-7453

Rebecca Saletan
Senior Editor
Trade Division

22 December 1994

Ivan Doig
17021 10th Avenue NW
Seattle, WA 98177

Dear Ivan,

Many, many thanks for the brain food! We shared it with an appreciative author who was in town this week and it absolutely hit the spot. Now I really must reciprocate, on one coast or the other.

I can't wait to see some of the manuscript--but I will, until you're ready to show it.

All best for the new year.

Yours truly,

Rebecca Saletan



S I M O N & S C H U S T E R

Paramount Publishing Consumer Group
1230 Avenue of the Americas
New York, NY 10020
212-698-7067
Fax: 212-698-7677

Michael Jacobs
Executive Vice President
Trade Division

December 21, 1994

Mr. Ivan Doig
17021 10th Avenue, NW
Seattle, WA 98177

Dear Ivan,

Thanks much for the salmon and the quote. Both are thoughtful and much appreciated.

Here's to a great holiday and a happy New Year to you and Carol. I hope San Francisco is/was fun and that we get to break bread together in '95.

All the best from me to you.

Cheers,

Michael Jacobs



S I M O N & S C H U S T E R

Paramount Publishing Consumer Group
1230 Avenue of the Americas
New York, NY 10020
212-698-7067
Fax: 212-698-7677

Michael Jacobs
Executive Vice President
Trade Division

November 30, 1994

Ivan Doig
17021 10 Ave. NW
Seattle, WA 98177

Dear Ivan,

I'm pleased to send you an Australian edition of The Riders by Tim Winton which will be published by Scribner here in the States next summer.

A brilliant novel of obsession and emotional torment by Australia's most acclaimed young writer, it is a journey through the underside of the male psyche as experienced by a man who, accompanied by his 7 year old daughter, is in search of his missing wife. Set in Ireland, Greece, Rome, Paris and Amsterdam, The Riders is Tim Winton, author of Cloudstreet, at his most powerful.

This book wouldn't leave me alone once I read it. I hope you share my admiration for this writer as well as my passion for The Riders. If you do, I would appreciate your comments for use in publicizing and promoting the book.

Thanks for your consideration and your time.

Best regards,

Michael Jacobs
Executive Vice President
Trade Division

Tim tells me you're a fan. Hope you get a
chance to stop in. All best to you + Carol.

Cheers,

A Paramount Communications Company

14 Dec. '94

Dear Michael--

Some words for Tim Winton:

"Tim Winton is a wordsmith who knows how to make his every sentence come up off the page to you. The Riders will stay with you like a gorgeous and confident anthem."

--Ivan Doig, author of Heart Earth

Okeydoke? Carol sends her best. We're about to go to San Francisco for a few days of pre-holiday holiday; shades of the days of ABA and you and us and Viking Penguin. We'll hoist an Anchor Steam in salute.

all best,



Ivan Boig

SIMON & SCHUSTER

15 Columbus Circle
New York, NY 10023
212-373-8898
fax: 212-373-8899

Denis Fahey
Remainder & Hurt
Sales Coordinator
Special Markets

December 1, 1994

Dear Author\Agent:

The following Title(s) will be Remaindered. Prior to this, we would like to give the author the opportunity to purchase some or all of the inventory available at this time. ("YOUR PRICE" IS PER UNIT AND INCLUDES SHIPPING CHARGES.)

If you are interested in any copies of your book, please return the attached Author Sales Order Form and check to;

SIMON & SCHUSTER
ATTN: DENIS FAHEY
15 COLUMBUS CIRCLE, 13TH FLR
NEW YORK NY 10023

Please allow at least 4-6 weeks for us to process your order.

Due to the busy Holiday Season at hand, we would advise and greatly appreciate a timely response.

If there is no response from you by the date below, we will assume you are declining our offer and are not interested in any copies of your book!

DECEMBER 23, 1994

Sincerely,

Philip Rodgers
Director

df\enc.

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45 copies - \$40.05*

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Carrie Offutt

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- Caroline / pub. knows
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can boost sales 20%
- proprietary funds / = new energy

Michael Jacobs - Ellen

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- threw his book out

Becky - can do both

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Alice Mayhew's protégé

ed-b-ch / (17 Xp 5)

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seen as a comer - credibility

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conv. str

3-28-94

Michael Carley

Icon,

Thanks for the part you sent of
Bucking the Sun. It sounds wonderful -
very exciting opening. Great to see you
both in Spokane - Sally is well, father
gone, this is good - Keep me posted on
events that may need some action. Sincerely,
Michael

Sharon Dynalski ~~##~~

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- Susan T'man: Warner consultant

husband: M. G. Rosen

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- 1st

Denise Roy

- 7 yrs - Yale U, ms editor

THA ↔

2/4/80 @ SVS

lit pic

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- Killing Mr. Watson

- ambition & reach / lots of characters

- 1/3 fic'n

women's issues

inc non-fic

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Taylor Branch - Alice

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- 4

Newcomb: expect to leave alone

"sad"

sense of problem / not + suitable place
colleagues will comment



S I M O N & S C H U S T E R

Paramount Publishing Consumer Group
1230 Avenue of the Americas
New York, NY 10020
212-698-7352
Fax: 212-698-7453

Gary Luke
Senior Editor
Trade Division

2/2/94

Dear Ivan,

Hey, thanks for the salmon. Yumm. Here's a taste of New York for you--H&H bagels are the smoked salmon of Manhattan.

Happy New Year!

Michael Carley
Sales Representative
Trade Division



S I M O N & S C H U S T E R

Simon & Schuster Consumer Group
2705 32nd Avenue South
Seattle, WA 98144
206-723-7114 • Voice Mail: 800-477-8990 Box 3216

Fewer Books Yielding More at Paramount Publishing

Restructured consumer group posts higher sales, profits

It publishes fewer books than it did two years ago, but it is more profitable. It has fewer employees, but higher sales and it has a different name in 1993 than it did in 1990. "It" is the Paramount Publishing Consumer Group, or as it is dubbed by staff members, "The house that Jack built."

The change in the Paramount Publishing Consumer Group's composition began in 1990, when Jack Romanos and Charlie Hayward were put in charge of restructuring an unwieldy general publishing operation. S & S had been struggling to integrate a number of acquisitions, particularly the Prentice Hall general publishing group. The goal of the restructuring effort was "profit improvement," said Romanos, who was named president of the consumer group shortly after Hayward's departure for Little, Brown in mid-1990. Today, the Paramount Consumer group consists of four publishing divisions: Simon & Schuster Trade, children's, Pocket Books and Prentice Hall General Reference—plus a fifth unit, Distribution Services. In addition, the group is home to Simon & Schuster Audio, one of the nation's largest spoken-word audio publishers, and it also has two international units, one in the U.K. and the other in Australia.

In reorganizing the general trade group, "we had to make some tough decisions. We needed to get a grip on the publishing process and that meant making the company somewhat smaller," Romanos told *PW*. The consumer publishing group will publish about 1300 titles in 1993, a number it hopes to maintain for the next several years. In 1991, the group published 1545 titles. The

reduction in title output was accompanied by a shrinkage in the work force. At the end of fiscal 1992 (October 31) the consumer group had about 850 employees, compared to approximately 1000 before the reorganization began in 1990. The closing of the Prentice Hall sales force and the reorganization of the reference group were major factors in cutting the work force, while the folding of Prentice Hall Press into S & S Trade was a third important event. Discontinued businesses also contributed to the cut in staff.

Trimming Reference

The reduction in title output came in all areas of the company, but particularly in the reference group. The reference unit will publish 227 titles in 1993, compared to 277 in 1991 and 286 in 1992. The division was able to trim the list by better focusing its efforts on books that make commercial sense. Nina Hoffman, president and publisher of the reference group, said that her first task was to give the unit a sense of direction. "We looked at the company line by line and found a number of lines that were not profitable, such as in travel, because of the deals that had been signed," Hoffman told *PW*. In addition, books had been signed up that "didn't make sense, such as an atlas that didn't have any maps."

Hoffman emphasized that while the division is releasing fewer books, sales have gone up. *PW* estimates that reference group sales were about \$70 million in fiscal 1992. An important aspect of the reference group's sales success is its international and electronic operations. Since the cost of developing new projects can be high, the ability to sell the



Romanos: Restructuring efforts paying off.

product abroad helps to spread out costs, Hoffman noted. On the electronic publishing side, Prentice Hall has done a number of licensing deals for such things as Betty Crocker and J. K. Lasser software packages. A more ambitious project will reach fruition this fall with the publication of a book/disc multimedia package of the *Places Rated Almanac*. The package is being done under the auspices of the reference group and will be sold by the group's usual sales force, while a standalone disc version will be sold by Paramount's Que sales force.

The future of the reference group is to honor its mandate to develop more brand-name products similar to such well-known franchises as Betty Crocker, Frommer's and Mobil Travel Guides.

Pocket's Progress

According to Romanos, the reference group is about halfway through its turnaround effort, although the program has already seen an improvement in margins. The furthest division along is Pocket Books, which has had several terrific years, Romanos said. Pocket Books, including the audio group and distribution lines, is the largest division in the consumer group and had estimated sales in fiscal 1992 of \$165 million. According to Pocket publisher Gina Centrello, the success of the house can be tied to several factors: opportunistic publishing and the growth of its own authors, plus the success of the hardcover pub-

lishing program, especially as it relates to its romance authors. Pocket's hardcover list has increased from 29 in 1990 to 62 in 1993. Plans call for the hardcover operation to continue to release 50 to 60 titles annually. The program, originally designed to provide an outlet for its paperback authors as well as to sign some younger authors, also has attracted established authors.

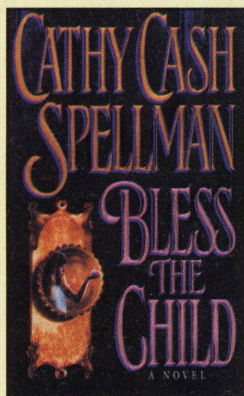
The success of hardcover publishing notwithstanding, mass market paperbacks remain the core of the Pocket Books business. Of Pocket's 400 titles to be released this year, 186 will be mass market paperback. Romance and *Star Trek* have been big successes in mass market, as have mysteries. Pocket has ambitious growth plans for the mystery field.

Complementing the hardcover and mass market efforts is a two-pronged trade paperback program. Washington Square Press releases about one fiction title per month, while the Pocket trade paperback operation publishes 27 titles in such categories as self-help and celebrity. Pocket's young adult effort features best-selling authors Christopher Pike and R. L. Stine whose in-print totals are eight million and seven million, respectively.

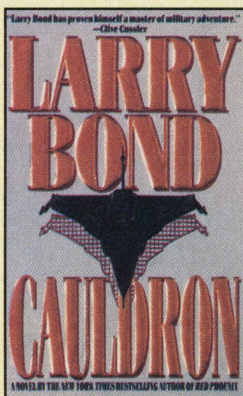
'Out of Crisis Mode'

The S & S trade division is also well down the turnaround path, Romanos maintained. Paring the list helped there, too. The trade division will publish 200 to 225 hardcovers this year, compared to 250 in 1992. A few years ago, when the division was absorbing Prentice Hall Press, it published 350 hardcovers, but, as publisher Carolyn Reidy pointed out, the division traditionally never published more than 250 hardcovers annually. Although the trade division has been the subject of two highly publicized controversies this summer (Ann Patty, Joe McGinniss), Reidy said her main contribution since taking over has been to get the staff "out of a crisis mode" that had developed

APRIL

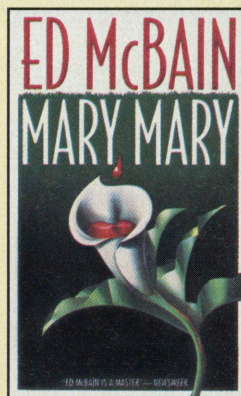


WARNER BOOKS

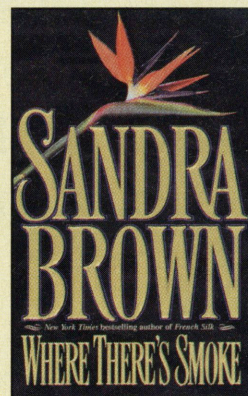


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WARNER BOOKS



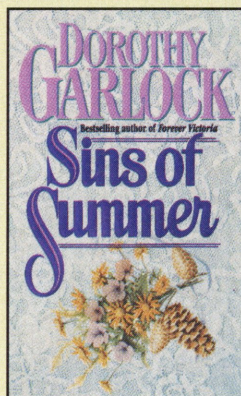
WARNER VISION

BOOKS

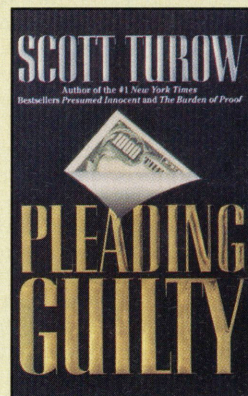
deliver *twice* the amount of quality lead titles, and are better able to focus our energy and attention on these sure-to-be bestsellers. Warner Vision titles will receive the same high level of advertising, publicity and promotional support that Warner Books titles do, ensuring that Warner Vision books will take their place alongside Warner Books titles as leaders in the marketplace.

Heading into 1994, Warner Books and Warner Vision together represent our strongest line-up ever—a lean, tightly focused list of exceptional high-quality, sales-oriented best-sellers. At Warner, once again, we will keep you turning the pages!

JUNE

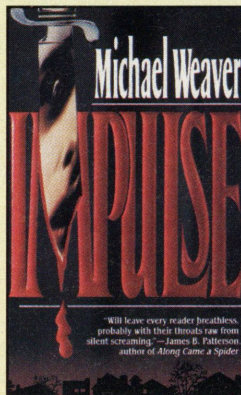


WARNER BOOKS

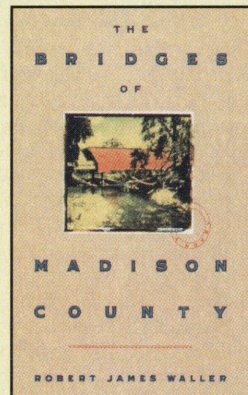


WARNER VISION

JULY



WARNER BOOKS

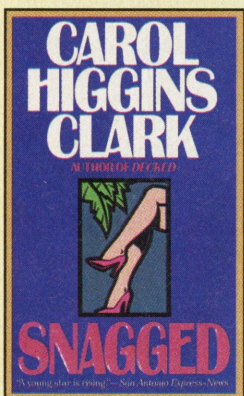


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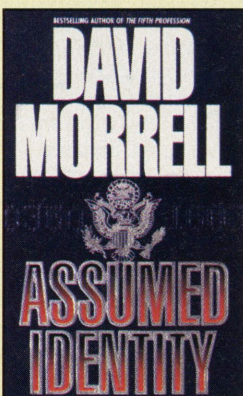
VISION

Sales in '94!

SEPTEMBER

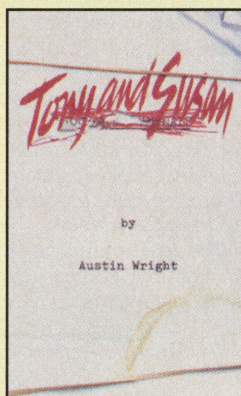


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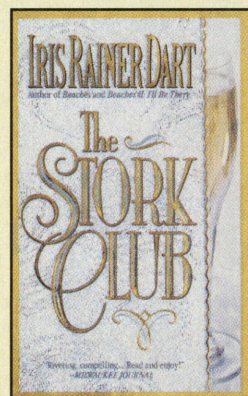


WARNER VISION

AUGUST



WARNER BOOKS



WARNER VISION

when it was trying to publish 350 hardcovers. To achieve that goal, Reidy said she implemented a publishing process that gives people "time to get the work done." In recent months, she has also realigned management functions. Although she said she didn't start out to create a new management structure, the mostly voluntary departures from the staff gave her the chance to create an organization more in line with the needs of the division today. The most important move was the hiring of Michael Jacobs, who, as executive vice-president, is in charge of sales and marketing and is Reidy's "clear number two."

The closing of Poseidon Press leaves S & S with no freestanding imprints, a situation that is unlikely to change anytime soon. Reidy

says that imprints are "not cost effective unless you have a critical mass," a sentiment echoed by Romanos. "Imprint publishing doesn't make economic sense. You're creating support systems that you already have," Romanos said.

In addition to its hardcover operations, S & S is responsible for the Fireside and Touchstone trade paperback imprints, which will publish slightly more than 200 titles this year. That number is also down from recent years, when the operations were publishing Prentice Hall trade paperbacks. Touchstone is the smaller of the two imprints, publishing about 60 books per year in such areas as politics and history. Fireside publishes more information-oriented titles.

The fourth publishing

part of the consumer group, children's, is the smallest, with estimated sales of \$25 million, and the last along the turnaround road. Romanos said that S & S's children's division "is very young" compared to some of its competitors. The key for growing the business will be to develop a strong backlist, and that was the objective in bringing Willa Perlman in to run the division, Romanos said. He added that he is aware it could take some time to develop the backlist. As part of the process, Perlman realigned the company in July, shifting the focus from marketing to publishing (News, Aug. 2).

Romanos said he is comfortable that the four operating divisions within the consumer group are largely compatible with each other. He said his main job is to

"reinforce the idea that the units are standalone companies; while they can be in competition with each other, they are still linked." Romanos said he needs to referee only four or five times a year when it comes to books sought by both Pocket and S & S Trade. Pocket and S & S do not operate as a classic hard-soft company, with only some 20 to 25 titles going the hard-soft route between S & S and Pocket. Reidy noted, however, that S & S has never lost an author because the company couldn't offer a paperback deal. And while the two companies will work together, Reidy observed that "there is nothing wrong with a good sub rights sale to another company."

Electronic Rights

The ability of the consumer group companies to work together in the future will be important to the success of the company, Romanos believes, particularly given the coming of information highways and the like. "Successful publishing in the 1990s will be to create a copyright once, and then make it available in as many formats as possible," Romanos said. The company's in-house electronic publishing guru, Elisa Zachary, has the mandate to explore publishing opportunities throughout the company, and the group's operating units have the charge to acquire electronic rights for all projects that they sign. Romanos acknowledged that a company can't have a successful electronic publishing operation using only proprietary products.

Electronic publishing has already helped improve in-house efficiency markedly, Romanos said. He said the ongoing implementation of technology over the full range of the company, from production to selling and distribution, has produced "outstanding results." Efficiency is one tactic Romanos hopes to use to keep margins acceptable to Paramount executives. "I think consumer publishing can be a 10% margin business," he said.

Paramount Publishing Consumer Group Fact Sheet

Jack Romanos, president

Philip Duva, senior vice-president/general manager

Total revenues: \$387M

Number of employees: Approximately 850

Total number of titles, 1993: Approximately 1300

PUBLISHING DIVISIONS AND IMPRINTS

Simon & Schuster Trade

Carolyn Reidy, president/publisher

Simon & Schuster

Fireside

Touchstone

Estimated Revenues, 1992: \$125M

Children's Books

Willa Perlman, president/publisher

Green Tiger Press

Half Moon Books

Julian Messner

Little Simon

Simon & Schuster Books for Young Readers

Estimated Revenues, 1992: \$25M

Pocket Books

Gina Centrello, exec. v-p/publisher

Seth Gershel, v-p/publisher,

S & S Audio

Archway

Folger Shakespeare Library

Golf Digest/Pocket Books

Minstrel

Pocket Books

Pocket Books Hardcover

Pocket Star Books

Simon & Schuster Audioworks

Simon & Schuster Sound Ideas

Washington Square Press

Estimated Revenues, 1992: \$165M

Prentice Hall General Reference

Nina Hoffman, president/publisher

American Express Travel Guides

Arco Test Preparation and Career Guides

Baedeker's Travel Guides and Maps

Betty Crocker Cookbooks

Burpee Gardening Books

Chek-Chart Publications

Frommer's Travel Guides

Harrap's Bilingual Dictionaries

H.M. Gousha Maps and Atlases

Horticulture

J.K. Lasser

Mobil Travel Guides and Road Atlases

Monarch Notes

Prentice Hall Gardening

Prentice Hall Reference

Webster's New World Dictionaries

The Real Guides

The Places Rated Almanac

The Unofficial Guides

Travel Bugs

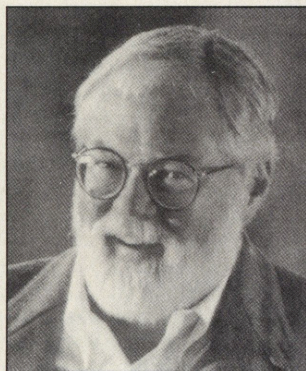
Woodall's

Estimated Revenues, 1992: \$70M

Fulghum Tours for Charity; Might Sell a Few Books, Too

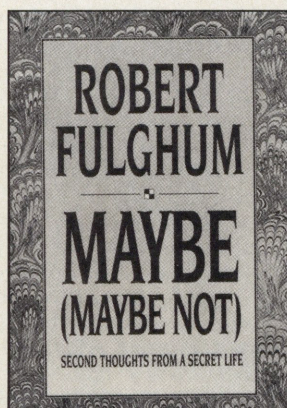
"As long as we're trying to do well—sell a whole bunch of books—can we also do some good?" That's what Robert Fulghum says he asked his publisher, Villard, when discussing promotion plans for his fourth book, *Maybe (Maybe Not)*.

On what is billed as a "Twenty-Two Cities, Twenty-Two Causes, One Good Reason Tour," the bestselling author of *All I Really Need to Know I Learned in Kindergarten* will criss-cross the country, stopping in major cities and smaller ones to speak at community events sponsored by philanthropic organizations. His performances, which will include storytelling, music and song (he plays the mandocello), are booked for such spaces as high school auditoriums, Carnegie Hall and the



Kennedy Center. Benefiting groups include Amnesty International, Literacy Volunteers and Denver's Sewall Child Development Center.

"Fulghum had become tired of the routine tours and interviews, which tended to focus on all the money he was making," said Villard's



Fulghum hopes to raise \$1 million for various causes on tour for his new book.

publisher and editor-in-chief Diane Reverand. "He wanted to go on the road and connect with people again."

Although the author declares he's not doing this tour as "a new way to sell books," the September releases of *Maybe (Maybe Not)* and Ivy's paper edition of *Uh-Oh* are clearly its *raisons d'être*. Villard publicity director Jaqueline Deval added, "In most tour cities, which now number 40, Fulghum will also be doing bookstore signings. Local booksellers, balanced between independents and chains, will sell his titles at the charity events. In many locations, the bookstores are getting involved in the charity's goals."

During the tour's year-long preparation, networks of community support have grown around the events, noted Mary Beth Dale, director of communications at Washington, D.C.'s National Speakers Forum, the agency that handles Fulghum's speaking engagements. "We identified key cities, researched local organizations and asked them to submit proposals," said Dale.

Kicking off on August 22 in Bellingham, Wash., where Fulghum, a Unitarian minister, had his first parish, the tour will wind up back in the Northwest in November. "By January," the author declared, "I'd like to be able to say that we've had a lot of fun, raised \$1 million for charity and somehow set a precedent."

—DULCY BRAINARD

Haft Family Matriarch Wants Divorce

The Crown Books family feud took another dramatic turn late last week with the announcement that Gloria Haft, 66, has taken legal action to end her 45-year marriage to Herbert Haft, 72, who is the chairman of the Dart Group Corp. financial empire, which includes ownership of the nationwide Crown Books retail chain.

In a move that may change the course of the future of Crown Books—which recently saw the much-publicized ousting of its president, Robert Haft, 40, who was replaced by his younger brother Ronald Haft, 34, in a power play that was orchestrated by their father, Herbert Haft—Mrs. Haft has filed for a legal separation and is reportedly seeking 50% of the couple's marital properties. If granted, this could give her potential control of Crown Books and lead to the subsequent return of Robert to top management. Last week, Robert filed his own suit against his father—for breach of contract.

Charging her husband with physical abuse, infidelity and "vengeful" attempts to intimidate and humiliate her (actions that the mogul has flatly denied), Mrs. Haft also stated in a 28-page court document, filed in Washington, D.C., Superior Court, that Mr. Haft has taken steps to "dilute" her ownership and control in the Haft businesses.

According to the *Wall Street Journal*, Mrs. Haft is charging that her husband gave a \$4.5 million "secret" bonus to his ally, son Ronald, in late 1992, "allegedly for the purpose of enlisting [Ronald] in [Herbert's] illicit scheme to seize control" of the family's holdings.

She is also reportedly seeking to replace the newly elected board of directors of the Dart Group with independent experts selected by the court.

—MAUREEN O'BRIEN

(This announcement appears as a matter of record only)

July 29, 1993

KIRKUS REVIEWS

and all publishing assets
of the book review service

have been acquired by

Kirkus Associates, LP

(A Limited Partnership Formed
for the Purpose of this Acquisition)

from

Kirkus Services, Inc.

Concord Ventures initiated this transaction,
assisted in all negotiations, and acted as
financial advisor to Kirkus Associates, LP.

CONCORD VENTURES, INC.

Information: (508) 263-2287.

Workman to Drop STC

Bad news continues to flow from Stewart, Tabori & Chang as Workman Publishing terminated its distribution agreement with the company, effective at the end of 1993.

Peter Workman, president of Workman Publishing, told *PW* that his company will continue to distribute STC's reduced fall list through the end of the year. Workman noted that 16 titles, "the majority of the list," were being published as planned.

Now down to about 12 employees after another round of firings (News, June 7) and without a distributor for its 1994 titles, the future of the illustrated book publisher appears uncertain. Sources also report that Chanticleer Press, an STC imprint directed by former STC principal Andrew Stewart, has terminated its agreements with STC.

Industry observers familiar with STC told *PW* the company hopes to reduce its overhead and continue publishing. However, by press time, calls for comment to Ryan Brant, currently directing the management team overseeing STC, had not been returned.

Kinko's Drops Course Packets To Focus on Electronic Services

Citing the growing demand for sophisticated electronic information services, Kinko's Copy Centers announced that it is discontinuing its Course Works program, a photocopying service that provides customized course anthologies for university professors.

With more than 150 copy centers near college campuses, Kinko's has been at the center of the controversy surrounding the photocopying of copyrighted materials for use in customized classroom anthologies. In 1991 the firm was found guilty of photocopying copyrighted material without permission and agreed to pay \$1.9 million in damages and legal fees to the plaintiffs.

Blaise Simqu, spokesperson for Kinko's, told *PW* that Kinko's will refocus its services toward Kinko's "commercial," or nonacademic clients, emphasizing advanced electronic information, photo and document transfer, video teleconferencing, international networking and electronic publishing services. The company will continue to fulfill course packet requests until December, 31 1993, when it will discontinue the service at all its centers.

Simqu emphasized that the court ruling and the sub-

sequent need to structure procedures for obtaining permissions had nothing to do with Kinko's decision to withdraw from the course packet business. "We want our stores to be consistent in services around the country," he said. "This decision points us in the right direction for the future. Only 150 of Kinko's 650 centers around the country are directly involved in providing course packets. It's an insignificant part of our business."

Kathleen Karg, assistant director for copyright at AAP, told *PW* that the AAP had had "no problems" with Kinko's compliance with the court ruling, and described the company's withdrawal from the course packet business as "a business decision on their part." She emphasized that AAP is continuing its campaign to educate the academic community on the importance of obtaining permissions before photocopying published material.

Simqu said campus centers that provided course anthologies will not be closed down: "They will cease working with copyrighted material. But they will still do resumés, transparencies and conferences for the university, and can also concentrate on the commercial market." —C. R.

Penzler to Produce Own Titles in Fall

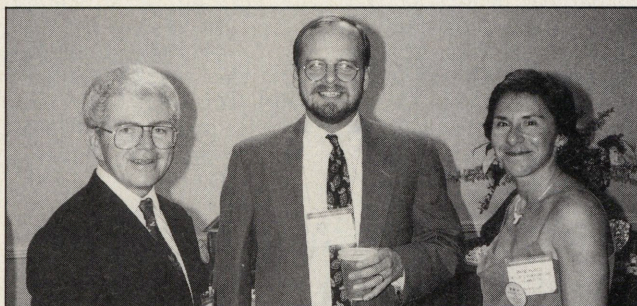
Otto Penzler, the veteran mystery man who founded the Mysterious Press in 1975 and sold it to Time Warner in 1990, will begin the release of titles from his newly formed publishing house, Otto Penzler Books, in the fall.

The house is wholly devoted to crime fiction, and leading off the list is *Mae-stro* by John Gardner. Under the terms of his agreement with Time Warner, Penzler ran Mysterious Press for Time Warner for a year after the sale. He also signed a noncompete clause, which ended January 31. He announced the formation of Otto Penzler Books on February 1. Under the other terms of the contract, Penzler is enjoined from talking business to Mysterious Press authors until February 1, 1994.

Speaking at a launch

lunch held at the ABA convention in Miami Beach, Penzler said his first list is comprised of seven books. In addition to a frontlist of new books, the company will issue trade paperbacks, including the Sherlock Holmes Library of Sherlockiana and the Classic American Mystery Library; Otto Penzler's First Edition Library, a series of facsimile reprints; and the Armchair Detective Library, new hardcover editions of classic mystery and suspense titles.

Penzler reports he has a handful of first novelists under contract, though "they lose money, even when they're good. My staff has to convince me they're Tolstoy," he says. Working with him will be Kate Stine, editor-in-chief; Michele Slung, senior editor; and Linda Parisi and Jodi Lustig, editorial assistants. Otto Penzler Books are published in association with Macmillan. —SUZANNE MANTELL



On the job: Mutter (c.) at ABA-Miami with *PW*'s Best Booksellers Palmer Cook & Marie Rusch.

John Mutter Promoted at 'PW'

John Mutter has been named executive editor, bookselling, for *Publishers Weekly*. His new position, said editor-in-chief Nora Rawlinson, recognizes the magazine's increased coverage of the market, and the greater integration of bookseller interests into its editorial content.

Mutter continues to be the editor of the Bookselling department and responsible for sidelines coverage. He will now also coordinate the magazine's audio coverage and will plan and contribute to features on bookselling, distribution and merchandising. Rawlinson said that "John has made outstanding contributions to the change in editorial direction in *Publishers Weekly*. This new position both recognizes that fact and gives him broader responsibilities within the magazine."

Mutter came to *PW* from *Sales & Marketing Management* magazine in 1981. He was originally assistant news editor and became paperback forecasts editor in 1985. In 1988 he was appointed bookselling editor.

Maureen O'Brien

Reader's Digest Cutting 250 Jobs From U.S. Workforce

In a move aimed at improving operating efficiencies, Reader's Digest is cutting 250 jobs at its headquarters in Pleasantville, N.Y., over the next 15 months. The cuts, which represent about 10% of the company's U.S. staff, will come primarily in customer service and fulfillment departments, where 200 jobs will be eliminated. RD will use outside contractors to fill some of those functions in the future. The remaining reductions will come in a variety of other corporate and support departments. The first round of layoffs will be completed by June 30.

The downsizing of RD comes shortly after the company announced a decline in U.S. sales (News, May 10), primarily due to lower sales in the book and home entertainment division. RD does not expect growth in that unit to return to historic patterns for at least a year. Commenting on the workforce reductions, RD chairman George Grune said that the decision was made to

scale back its staff "to be certain we will meet our growth targets for fiscal 1994 and beyond." RD has a reputation for strong employee relations and under the severance packages being offered, salaried employees will be eligible to receive up to two years' pay and hourly workers could receive up to one year's salary.

More Cuts at CCH

Job cuts are also coming at Commerce Clearing House. CCH, which has been deeply hurt by a move away from the use of printed tax and law reports and toward electronic services, will eliminate 390 positions by the end of 1994. Along with the job cuts, CCH will consolidate its printing operations by closing plants in Chicago and Clark, N.J., and moving all printing to St. Petersburg, Fla.

The printing operations will lose about 245 jobs, with the remaining cuts coming in the Legal Information Systems unit.

Bowker to Launch Spanish Books in Print on CD-ROM

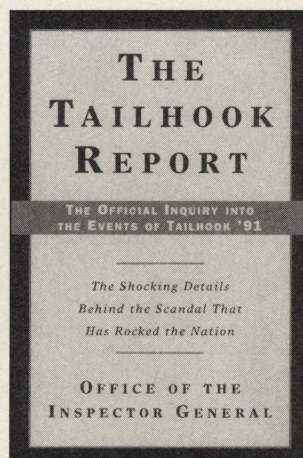
In response to the rapidly expanding market for multicultural books, retailers and librarians will soon have easy electronic access to more than 185,000 Spanish-language titles from some 8000 publishers with this year's winter release of *Spanish Books in Print* (*Libros En Ventana En Hispanoamérica Y España Plus*) from R. R. Bowker, which will be produced in CD-ROM format.

Created through a joint-venture between Bowker and Margaret Melcher, the Puerto Rico-based publisher of *Libros en Ventana*, the new yet-to-be priced electronic book resource will be accessible through Plus System software, updated on an annual basis and can be used by either Spanish- or English-speaking patrons because of its bilingual interface.

The vast *Libros en Ventana* database—established by Melcher's late husband, Daniel Melcher, during his tenure as president of Bowker—covers the presently available publishing output of more than 20 Spanish-speaking countries, as well as Spanish-language titles produced in 16 other countries where Spanish is not the primary language.

Bowker-Reed's Reference Electronic Publishing Division also distributes foreign-language Books in Print products on CD-ROM for German and Italian titles and plans to launch *Global Books in Print* on CD-ROM disc at this fall's Frankfurt Book Fair.

—MAUREEN O'BRIEN



Sleaze ahoy! St. Martin's will publish The Tailhook Report, by the office of the Inspector General—complete to every nasty detail. Commissioned after the Navy's own report was widely dismissed as a coverup, it is an exhaustive account of molestation of women, both civilian and military, and excessive drinking by Naval officers at a convention in Las Vegas in 1991.

Penguin's Jacobs Moving To S & S

Michael Jacobs, president of Viking Penguin for the last three years, will move to Simon & Schuster July 6 as executive vice-president of the S & S trade division. Jacobs, who will report to trade division president and publisher Carolyn Reidy, will be responsible for the overall publishing activities in the division, including sales, marketing and subsidiary rights. Although Jacobs's spot is a new position, he will be responsible for some of the functions previously handled by Jack McKeown, who left S & S two months ago for HarperCollins.

Jacobs told *PW* he is moving to S & S because he felt it was the right move both professionally and personally. "I've spent my entire professional life at Penguin. I felt it was time for new challenges," Jacobs said. Jacobs almost moved to S & S five years ago, but was wooed back to Penguin at the last minute.

It was not clear at press time last week if Penguin will replace Jacobs. Some of his duties will be assumed by Kathryn Court and Al Silverman, who had helped Jacobs run Viking. In addition, publishers, editors and marketing executives who had reported to Jacobs will now report to Marvin Brown, Penguin executive vice-president.

OBITUARIES

Eugene Clarence Braun-Munk, one of the rare Americans to try publishing in France, and who was successful doing it for a time, died in Paris of AIDS early in June. He was 58.

Of Hungarian-American origin, Braun-Munk was a bookseller in New York when he joined the international distribution division of France's Hachette in 1964. He went on to become an imprint editor, notably at Hachette affiliate Stock, working with fellow Americans then in France such as James Baldwin and James Jones. His major coup was the illustrated *Marilyn* by Norman Mailer. —H.R.L.

Tessa Sayle, literary agent to British and American authors, died in London after a long struggle with cancer. She was 61.

Sayle, a native Austrian, moved to Britain in her 20s. Her first job in the world of literary agenting was with Hope Leresche, which she finally took over in 1976. She named her new company eponymously and nurtured a wide range of talent. Her authors included Ronald Searle and Thomas Keaneally, and she represented William Styron, Irwin Shaw and James Jones in the U.K. and translation markets. She also represented the Darhansoff and Verrill agency in New York. Sayle retired in October last year, and the company was taken over by Rachel Calder and Penny Tackaberry.