

# CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

A. N. WILLIAMS  
PRESIDENT

1204

St.

DL - Day Letter

NT - Overnight Telegram

LC - Deferred Cable

NLT - Cable Night Letter

Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

*Address: Jamaica Plain, Mass.  
1039 On July 15, 1946.*

*Habla a tu  
greenhouse.*

*Wally Magazine still searching desperately for  
serial. Any chance of our reading first pages  
of your novel this week. Am asking this  
on my own. Please wire collect.  
Love to you both. Jeanette Christ.*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE





## THE ATLANTIC MONTHLY PRESS

8 ARLINGTON STREET  
BOSTON 16

July 19, 1946

Dear Wally:

This is just a quick one to say the novel arrived and in the fifteen minutes that Dudley had with the manuscript he came up with the feeling that this is your biggest book yet. At that point Weeks grabbed it and took it off to the North Shore with him for the week end.

If it doesn't serialize, we'll get the novel back to you very very fast. Anyhow, there ought to be good excerpts for the magazine. Thanks for coming to the rescue. Love to Mary.

Sincerely yours,

*Jeannette*

Jeannette Cloud

Mr. Wallace Stegner  
Greensboro Bend  
Vermont



OFFICE OF THE  
EDITOR



8 ARLINGTON STREET  
BOSTON 16, MASS.

## The Atlantic Monthly

July 23, 1946

Dear Wally:

Here are all but the first three chapters of your LANDSCAPE WITH FIGURES. Dudley says and I agree that the narrative is the best of your work to date. The characters are clearly seen and steadily projected and by transferring our attention from ring to ring you give us the scope and configuration of the village life perhaps more successfully than if you had confined the action to a single household. This three-ring device has a disadvantage for a serial, but the tone and characterization are so true that I am holding your candidate as one of the two finalists until tomorrow morning when our decision must be reached.

Thanks for answering our SOS and for your patience this past week. I hope the breather has done you good.

Affectionately as ever,

Mr. Wallace Stegner  
Greensboro Bend, Vermont

*Yea*





HOUGHTON MIFFLIN COMPANY .

2 PARK STREET · BOSTON 7

TELEPHONE: CAPITOL 1050

August 6, 1946.

Mr. Wallace Stegner  
Greensboro Bend  
Vermont

Dear Wally:

Susie and I have just been reading out loud the three chapters we swiped from the Atlantic. God it's good! If this isn't your best book, I'll eat it, even though paper is back to its pre-war bulk.

I'll pass along the request of Bateau Ivre to John Brown, who handles our books in Paris. If they want to put some cash down for an option on this specific book, o.k., but I don't see any sense in tying ourselves down now to give first rights to any particular French publisher just for the asking. Of course, they would naturally get first crack since they published "The Big Rock Candy Mountain", presuming that they did a good job on it. John should be able to find out about that. Since we have these rights by contract, I think it would be simpler for us to handle them. I doubt whether Bernice would care one way or the other.

Yours,

*Paul*  
Paul Brooks

FB:ab





HOUGHTON MIFFLIN COMPANY  
2 PARK STREET BOSTON 7

August 7, 1946

Mr. Wallace Stegner  
Greensboro Bend  
Vermont

Dear Wally:

Thanks for your postcard  
and the good news about the other  
eleven chapters.

At this writing, Breadloaf  
still looks pretty far away for the  
Thompsons.

Sincerely,

*Lovell*

LT:SA

Lovell Thompson





HOUGHTON MIFFLIN COMPANY  
2 PARK STREET BOSTON 7

August 7, 1946

Mr. Wallace Stegner  
Greensboro Bend  
Vermont

Dear Wally:

I think those three first chapters which I wired you about make awfully promising reading. I found myself in the midst of an argument the other day about to say, "Before you talk that way you ought to read Wally Stegner's LANDSCAPE WITH FIGURES." If in three chapters you can make of this book a necessary prop for intelligent conversation, what won't you do with the complete manuscript. I would love to see more as you can spare it, and it is going to be hard for me to wait for the moment when we can really go to work on it.

Sincerely,

Lovell

Lovell Thompson

LT:mr



HOUGHTON MIFFLIN COMPANY  
2 PARK STREET BOSTON 7

August 20, 1946.

Mr. Wallace Stegner  
Breadloaf Conference  
Middlebury College  
Middlebury, Vermont

Dear Wally:

Many thanks for the blurb. Sorry about the undignified haste, but the point is this. We are shooting at January publication, which means listing the book in the Fall bulletin. The manuscript, however, won't be thrown to the printers before you get here, and you can tinker with it as you will. My guess is that you may want to tune up the engine a little but that the thing as a whole is structurally sound and seaworthy.

I like your new title "Country Dance"

As an old ulcer-man you will understand that I'm not doing much tooting around and have had to give up the idea of visiting Breadloaf. Unlike you in your formative years, I have no inclination whatever to play through a tennis tournament while feeding on nothing but ice cream.

Yours,

Paul Brooks

PB:ab





HOUGHTON MIFFLIN COMPANY

2 PARK STREET • BOSTON 7

TELEPHONE: CAPITOL 1050

October 16, 1946

Mr. Wallace Stegner  
669 Mirada  
Stanford University  
California

Dear Wally:

WALLS OF WESTWICK is now with Collier's. They looked over our list and asked to see it. We told them they wouldn't want it because it was a good book and they said they had changed their policy with their new editor and sometimes took good books. Kay Jackson couldn't find any way to break it up for Harpers, but she liked it a lot. After Collier's, Esquire is in line, or have asked at least. January publication is still planned, but not if you or we can get good prices for parts of the manuscript by waiting. I'll report on Collier's when we hear.

MR. ROBERTS is holding on fine.

Sincerely,

*Lovell*

Lovell Thompson

LT:SA





*File, personal*

HOUGHTON MIFFLIN COMPANY

2 PARK STREET · BOSTON 7

TELEPHONE: CAPITOL 1050

November 13, 1946

Mr. Wallace Stegner  
669 Mirada  
Stanford University  
Palo Alto, California

Dear Wally:

I am writing you this letter because I am somewhat worried, both for your sake and for Houghton Mifflin Company's, that we may get into trouble over THE WALLS OF WESTWICK.

My wife and I happened to spend a week-end with Gramp and Gaynor Hewitt in Greensboro and while I was there I talked to Kay Jackson about your book. She had read it and I had not. I gathered from what she said that you have taken a good deal of the book straight from life in Greensboro, that the town, itself, is very easily identifiable, that the names of the characters are names that exist in the town, although in no case is any character like a person of the same name in the town.

It seems to me that there could easily be trouble from anyone who was able to identify herself, even remotely, with Helen Gilley, or ~~the Browns~~ who ran the Inn, with Flo, Mr. Weld's secretary, with Mr. Weld himself, with Will Richie and Emma Richie, with ~~James Mount~~, and with ~~Mr. Tait~~. I am not suggesting that anything you say about any, except possibly the two girls, is libelous, for they would have to prove damage and the extent of the damage, but all the rest would come in under mental anguish, which is a fairly difficult thing to combat.

I have talked about this to Paul Brooks and he has suggested that we can move Greensboro a little farther away from itself by changing the name of Hardwick, the Lamoille River and Stannard Mountain. It would still leave it in Vermont, however, and it doesn't seem to me that that would help the situation materially.



November 13, 1946

What I would like to know is how much of the whole story is founded on fact, or is connected by hearsay with any of the people in Greensboro. If I knew that, I could get a legal opinion, which, of course, doesn't necessarily settle the thing, or I could possibly recommend changes to you, which you might feel inclined to make.

I wonder if you have any objection to my getting hold of Arthur Perry, giving him the book to read and asking him all about it. I take it that Arthur Perry is not very far removed from Peter Dow, but what you say about him in the book is not likely to cause him any mental anguish or other suffering, unless having your ears burn is suffering. I can well understand that you will be reluctant to make any changes in this, for you probably gave this very fact a good deal of consideration before putting the manuscript in our hands. Nevertheless, I want to bring it up now while we still can, rather than get you and ourselves into real trouble later.

I don't know whether you have seen John Marquand's B. F.'S DAUGHTER, but he has a Foreword which reads as follows:

"One purpose of this novel is to depict certain phases of American life during the last few years. To create an illusion of reality the names of a few nationally known characters have been mentioned although none of these personages actually appears in any scene. The active characters and the scenes are, as they always must be, a sublimation of the writer's own experience. If they are artistically successful, they must naturally also appeal to facets of the reader's own experience. The persons depicted in these pages, however, are known to the author only in his creative mind. No one who exists here is intended to represent even remotely, either accurately or in caricature, any actual person either living or dead. If any character bears the name of a real person, this is a purely unintended coincidence, and one almost impossible to avoid considering the number of persons in the United States all of which are identified by names."

I don't think that that gets the author out of it if people can show that actually the representation is so closely related in fact to a given person that a large number of other people immediately think that it is that person. As a matter of fact I don't suppose you could say what Marquand has said and wouldn't want to. I think, however, that we should put something of this sort in your book regardless of what we do. I believe you have already heard from Kay Jackson, for she and I talked about it last week after I had read the book.



November 13, 1946

Now that I have read THE WALLS OF WESTWICK I think it is a remarkably discerning and understanding study of life in a back country town which is just that in itself but which has had outside influence imposed on it. More than that - or possibly I should say less than that - it was to me breathlessly interesting. I, therefore, don't really want to change it at all, but I do think we ought to if it can be done without doing actual damage to the story. Perhaps the description of the park on Mr. Weld's place and other things not essential to the plot and its development could be altered. The things to change may occur to you or, if you don't mind my talking with Arthur Perry about it, he might have some ideas for your consideration.

Will you give this a lot of thought and write me about it? I'll do nothing until I hear from you.

Faithfully yours,

*Henry*  
Henry A. Laughlin

HAL/F



## CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

423  
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# WESTERN UNION

A. N. WILLIAMS  
PRESIDENT

1201

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TA59

T-BB441 NL PD=BOSTON MASS 22

1946 NOV 22 PM 7 03

WALLACE STEGNER=

669 MIRADA STANFORD UNIV PALOALTO CALIF=

GREATLY OBLIDGED FOR YOUR COMPREHENSIVE LETTERS I BELIEVE WE WILL HAVE EVERYTHING SATISFACTORY WORKED OUT WITHOUT TOO MUCH DIFICULTY ARTHUR AND EMILY ARE READING THE BOOK NOW ALSO OUR LAWYER WHO HAS YOUR CORRECTED PROFF NEXT WEEK WILL SEND YOU COMPLETE REPORT OF WHAT WE RECOMMEND AND WILL RETURN YOUR PROOFS BEST TO YOU=

HENRY LAUGHLIN

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

1A31

T-BA639 NL PD=BOSTON MASS 18

1946 OCT 18 PM

WALLACE STEGNER=

669 MIRADA STANDFORDUNIVERSITY CALIF=

WALLS IN COLLIERS HANDS THEY ARE EAGER FOR STEGNER SERIAL MUCH INTERESTED IN SPITE OF THEME OF BOOK HOPE FOR DECISION WITHIN TEN DAYS CAN YOU WAIT? PUBLICATION AT PRESENT SCHEDULED FOR JANUARY WILL POSTPONE IF COLLIERS OR OTHER SERIAL OUTLET DEVELOPS IF WHOLE BOOK NOT DECLINED SHALL WE PUSH THE TWO SHORTS FROM IT LETTER SHOULD REACH YOU SOON=

LOVELL

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



COPY  
CHOATE, HALL & STEWART

November 25, 1946

Henry Laughlin, Esquire  
Houghton Mifflin Company  
2 Park Street  
Boston, Massachusetts

Dear Henry:

I left the Stegner manuscript with you this morning on my way downtown. I do not think it will prove at all difficult. Let me first state briefly the legal situation and then comment on what I found might possibly be defamatory if identification could be proved.

Briefly stated, a statement is defamatory "if it tends so to harm the reputation of another as to lower him in the estimation of the community or to deter third persons from associating or dealing with him." The ancient definition is anything which would expose another to hatred, ridicule, or contempt. I know these are broad and not very useful, but they will serve our purpose, for we are after what might be defamatory.

Of course a person must be able to show that the allegedly defamatory statement points to him. I copy Section 564 from the Restatement on the applicability of defamatory statements to the plaintiff. The rule is that he must "correctly, or mistakenly but reasonably, understand it as intended to refer" to him. The application of this rule to a novel is stated as follows:

"A libel may be published of an actual person by a story or essay, novel, play or moving picture which is intended to deal only with fictitious characters if the characters or plot bear such a resemblance to actual persons or events as to make it reasonable for its readers or audience to understand that a particular character is intended to portray such person. Mere similarity of name alone is not enough; nor is it enough that



the readers of a novel or the audience of a play or a moving picture recognize one of the characters as resembling an actual person unless they also reasonably believe that the character is intended to portray such person. If the work is reasonably understood as portraying an actual person, it is not only immaterial that the author or playwright did not so intend, but it is equally immaterial that he had no reason to expect that it would be so understood, as is the case when he has no reason to know of the existence of the actual person. The fact that the author or producer states that his work is exclusively one of fiction and in no sense applicable to living persons is immaterial, except as to punitive damages, if readers actually and reasonably understand otherwise. Such a statement, however, is a factor to be considered by the jury in determining whether readers did so understand it, or, if so, whether the understanding was reasonable."

I have picked out the statements which I think might possibly incur liability if anyone could either correctly, or mistakenly but reasonably, show that the character referred to him.

To begin with, I suggest that there be no chance of recognizing Greensboro in Westwick by means of the description of the locality. Westwick must be simply a typical Vermont or New Hampshire town.

Sophus Weld, pages 50-1 and 154 ff.:

I find nothing really defamatory, but I take it he is a person who might make trouble and so I think any possible means of identification should be changed. Some I see already have been, but take page 165 where Weldhaven is spelled out in cedar sticks. If that is the fact this should be changed. Of course the name ought not to be at all similar. If the locale is made unrecognizable so that Westwick cannot be located at Greensboro, I think we would be safe.

Helen Gilley.

Nothing defamatory. I think her mother's prayer about going to school quite all right. But Wally will want



to make the name quite unlike the name of the original, if any.

George Gilley.

Query. His psychopathic paralysis might well be defamatory.

Ritchie, pages 67 ff.

No.

Emma Ritchie, pages 118-9.

Yes, I think this is clearly defamatory.

So also are: Will Bradford, pages 5-7;  
James Mount, pages 5-7, 122, and 195;  
Vina Mount, pages 7, 122, 169;  
Branch Willard, pages 67 ff. and 190, for  
he is charged with a crime;  
Martha Mount, ditto;  
Arlene Knight, page 126, possibly defamatory;  
the Shurtleffs, pages 159 and 163, defamatory;  
Beatty, page 188, defamatory;  
Leila Pruett, page 190, defamatory; and certainly  
Flo Barnes, pages 90, 136, 202, and 229, and  
generally.

I do not mean to suggest that any of these characters of whom defamatory statements are made should be changed, unless they are recognizable either correctly, or mistakenly but reasonably, to refer to a living person. If that is the case, every trace of identification must be removed. If not, let it all stand.

Finally, let me emphasize that Wally's intentions are not the test. It is quite immaterial that he had no reason to expect that any living person was hit. If there is going to be talk, as there has been and probably will be more, he must take pains



Henry Laughlin, Esquire

-4-

November 25, 1946

that no one is hit, so far as he can. And a statement that no one is intended to be referred to, though helpful, is not a sure preventative. Ever since John Marquand's suit, the Saturday Evening Post has run:

"The names of characters used in all Post fiction and semi-fiction articles are fictitious. Any resemblance to a living person is a coincidence."

This may not be what Wally wants to say. I suggest that he write his own statement and that it be run in the front of the book, on the back of the frontispiece, or wherever convenient.

Yours sincerely

Charles P. Curtis, Jr.

BCS





HOUGHTON MIFFLIN COMPANY

2 PARK STREET · BOSTON 7

TELEPHONE: CAPITOL 1050

November 29, 1946

Mr. Wallace Stegner  
669 Mirada  
Stanford University  
California

Dear Wallie:

Paul Brooks and I had lunch with Emily and Arthur Perry today and discussed THE WALLS OF WESTWICK at great length. I had hoped that as a result of the luncheon, which followed a letter I had had from Charlie Curtis covering the legal aspect of the situation, that it might be possible for us to recommend so few changes that we could hold the book on our list for publication in February. I have, however, this afternoon asked the Advertising Department to take THE WALLS OF WESTWICK from our Publishers' Weekly announcement about which you wired me.

What I am writing you is a summary of the conclusions to which we came and where I recommend anything specific I do it only with the thought that it may be helpful to you, but always with the hope that you may, yourself, see a better way of accomplishing the same end.

The most important thing to all of us seems to be that the Helen Gilley of your book fits so closely the Martha Bates in actual life that there are a number of people who might reasonably "understand that a particular character is intended to portray such a person". The praying episode was true of Martha Bates, the location of her house also, the fact that she went to the University at Burlington, the fact that her father is a paralytic or pseudo-paralytic, the fact that she has in the past taken up summer people one at a time and dropped them, which is the thing that Flo accuses her of, the fact that she taught school, that there was an incident in her life similar to that described and that the selectmen were responsible for seeing that Flo left town. In other words, what has happened is that a great deal of the facts, which over the years had gone into your mind, came out again with but little change.



November 29, 1946

I dread suggesting to you making such a thorough-going revision that it would take care of all of ~~this~~, for Helen is an extraordinary moving character and it is this understanding of her which makes her seem so very real and yet I feel for your own peace of mind and because of the effect that the book in its present form might have on Martha Bates that you will want to change her very materially. I want to do all that I can to urge you not to become discouraged over this and not to feel as you suggested in your letter that "if there was a definite village girl involved then the situation looks fairly hopeless." We do not feel that it looks hopeless and we agree with you that turning Flo into a man would take the guts out of the whole thing.

Our thought is that by changing the whole <sup>locale</sup> ~~lookout~~, which we hate like the Devil to do but feel it is necessary, something can be accomplished. We would put it in New Hampshire, the University could be the University of New Hampshire at Durham, all the geography would have to be changed either by using New Hampshire names or inventions of your own. You would drop the praying episode, which is a pity; very definitely change the location of Helen's house, and also the old man who has been sitting around for years having the women of the household wait on him. We think also that Helen will have to be something other than a school teacher and that she cannot take up with summer people and drop them. Arthur has suggested that she might be a person placing city children in New Hampshire farms in the summer and helping with their recreation. That's just an idea. You might think of any number of things that might work out in your mind better. This, however, is the main problem. I give it to you first in the hope that you will feel a desire to face it and work it out. If you have that desire, I am confident the rest of it will be easy.

Emily feels that your description of ~~Emmie~~ Richie is photographic and is wonderful because of that, but we believe it should be changed, particularly the part about her being like a skeleton on wires.

As for Sophus Weld, Charlie Curtis has a suggestion or two to make, but I think they will present little difficulty to you.

I think it was Kay's suggestion that Gilley be changed simply because it is near Willey and that there is a Helen Willey although in no way to be identified with any of the characters. Changing the name Gilley will be easier I imagine to you than changing the name of Helen anyhow.



November 29, 1946

That seems to me to be all that I have to offer and I am very sorry indeed to be offering this. You are the judge as to what shall be done. I wish I could help you, but I can't think of any way to do it. Will you take a shot at it? I shall be very anxious to hear what your feelings are about all this. I wish we could go ahead with the book exactly as it is. This is a case where I feel that no change which we are recommending will improve the book and so the least change you can make and still serve our purpose is what I would like to see. Most of all I don't want you to get discouraged with THE WALLS OF WESTWICK. I think it is a book in which you and we both will take great pride and I am hoping that once you get into it again it will not seem too difficult.

I am enclosing a copy of Charlie Curtis' letter. I call particular attention to the paragraph in which he says "I do not mean to suggest that any of these characters of whom defamatory statements are made should be changed, unless they are recognizable either correctly, or mistakenly but reasonably, to refer to a living person".

Will you write me, Wallie, and let me hear <sup>how you feel about it,</sup> ~~from you~~ because I shall be more worried than you think until I hear from you.

I am returning your proofs by air mail.

Faithfully yours,

*W. Stegner*

HAL/F  
Enclosure

C.C. To Emily & Arthur Perry & to Kay Jackson.

*I dictated this in a hell of a rush & then had to take it on the run to meet a train on which a friend of mine from Ireland was arriving, so I took it home to Concord to read and as you see correct.*





HOUGHTON MIFFLIN COMPANY

2 PARK STREET · BOSTON 7

TELEPHONE: CAPITOL 1050

December 10, 1946

Mr. Wallace Stegner  
669 Mirada  
Stanford University  
California

Dear Wally:

I have just read again your reply to my "considerable body blow", about which I wired you from Rye last week.

I agree with you that once you get people looking at a book trying to draw analogies from it there is no end to what they will find. Isn't the best thing for you to do to make what changes you feel you can reasonably make, and take a risk on the rest of it? It's a risk that we are perfectly willing to take with you.

I have heard, but I don't know it to be a fact, that everybody in Asheville had their knives out for Tom Wolfe and that he did not dare go back for some years. Eventually, however, he did go back and instead of there being a great deal of trouble everyone was excited to death about him. I don't think that Scribner's ever had any legal trouble over it. There is one book that there was trouble over and they collected a lot of money from the publishers of FEBRUARY HILL.

I don't believe that you have written anything libelous that real money could be collected for about anyone with the exception of Flo, and she actually never existed. There certainly was nothing libelous in your book about Helen Gilley - or, if people want to attach a name to her, Martha Bates. There was the making of some sort of a lesbian affair, but you bring it only as far as the recognition by Helen of what was in Flo's mind, at which time she was so outraged that she turned Flo in to the Board of Selectmen. Surely, there is nothing libelous in that.

Why don't you take the book and go over it, making the changes that you feel inclined to make yourself and send the proofs back to me? I will see that the corrections are made promptly in the text and we will attempt to get the book out at an early date in 1947. I really think that's the best thing we can do. It will not take care of the situation in Greensboro, but you will never be able to take care of that now no matter what you do, unless you abandon the book completely, and I think that nothing would excuse that. It's too good a book to postpone indefinitely and you ought not to throw away a year's work.



December 10, 1946

I wish now that I had kept out of the whole thing. If I had, we would all have been a lot better off. This is one of those extraordinarily unusual situations where hindsight is better than foresight.

If we do what I have recommended, I will take it on myself to break the news as tactfully as I can - and I don't suppose it will seem too tactful - to Kay, and Emily, and Arthur.

Faithfully yours,

*Stevenson* -

HAL/F



669 Mirada Avenue  
Stanford University  
California

December 13, 1946

Mr. Henry Laughlin  
Houghton Mifflin Company  
2 Park Street  
Boston 7, Massachusetts

Dear Henry:

Thanks for your letter of the tenth. It is very heartening to know that Houghton Mifflin is willing to back me up on the book, which I assume means back me up financially in case of legal difficulties. This is something I couldn't have taken the risk of alone and don't actually want to take the risk of even in partnership. But even more important, as I think I told you, is my unwillingness to do any actual person in Greensboro any harm.

I agree with you that hindsight would probably have been better than foresight in this case, and that if we had simply proceeded there might have been far less talk. Since the talk has started, however, the only thing I can do is to make every chance possible without actually gutting the book. This I am doing now—turning the village on its side, switching its directions and landmarks, making it, in fact, another village. I am moving it to New Hampshire and replacing practically all real names with phoney ones. I am changing the economic position of the Gilley family and changing their name to Barlow. I am changing the selectmen episode in the next to the last chapter and altering Mrs. Richie and Mr. Weld, I hope, beyond recognition. So far, I have found no way of altering or omitting the praying episode, the fact of the paralytic parent, or the lesbianism. In other words, I am afraid Helen's essential story may have to stay as it is, but I hope to change everything else so that the identification of Greensboro will be a great deal less easy. When I have got this done, I shall send it to you and we can then judge whether it would be an injustice to publish it.

Thanks again for everything.

Sincerely yours,

Wallace Stegner

ws:rh





HOUGHTON MIFFLIN COMPANY

2 PARK STREET · BOSTON 7

TELEPHONE: CAPITOL 1050

January 21, 1947

Mr. Wallace Stegner  
669 Mirada  
Stanford University  
Palo Alto, California

Dear Wally:

I have been away or I would have answered your letter sooner.

I am delighted that the revised proofs are here. They arrived yesterday. I think the idea of the end-paper map is a ten-strike. I should have loved to have thought of it myself.

I have definitely concluded not to read your changes but I have arranged to have someone else read them to make sure that with the alterations that have been made there is no place in the book where it is now inconsistent because of them.

I have written to Emily and Arthur Perry and also to Kay Jackson, telling them that you have made extensive changes and that I hope the main difficulties have been taken care of. It seemed to me better to let them know how things were proceeding and not to be too definite about it. I hope this will meet with your approval.

By the way, I told a young friend of mine, Jean Rand, who has gone out to live in Palo Alto, to be sure and look you up. I don't know her husband, but I think she is a very attractive girl. He is in some sort of laboratory work at Stanford. I am hoping some time in the spring to get out to the West coast myself and am counting on seeing you and Mary when I do.

My best to you.

Faithfully yours,

*Stewy-*

HAL/F





HOUGHTON MIFFLIN COMPANY  
2 PARK STREET, BOSTON

February 26, 1947

Mr. Wallace Stegner  
669 Mirada Avenue  
Stanford University  
California

Dear Wally:

We have you down for August. I want plenty of time in advance of publication to build the book up. I want bound copies in the buyers' hands long before publication, and I want to publish at a good time of year. Everything seemed to point to a postponement - under the circumstances August looks like the next good moment.

Sincerely,

*Lovell*

Lovell Thompson

LT:mr

AIR<sup>30</sup>  
MAIL





HOUGHTON MIFFLIN COMPANY

2 PARK STREET BOSTON 7

March 27, 1947

Mr. Wallace Stegner  
669 Marada Avenue  
Stanford University  
California

Dear Mr. Stegner:

I am enclosing the proof for the front jacket flap and the back jacket for SECOND GROWTH. Will you please approve them and send them back to me as soon as possible. Thankyou.

Sincerely,

*Lois Shelley Good*

Lois Shelley Good  
Production Department

LSG:g



HOUGHTON MIFFLIN COMPANY

2 PARK STREET BOSTON 7

March 26, 1947

Mr. Wallace Stegner  
669 Mirada Avenue  
Stanford University  
Palo Alto, Calif.

Dear Mr. Stegner:

I am enclosing a photostat of the finished drawing for the endpaper of SECOND GROWTH. The artist has suggested that he spot in a few little stylized figures, but I feel that it would confuse the map and serve to distract the reader.

I would be awfully glad to know what you think about the map generally and if you would like us to make any changes.

Sincerely,

*Constance Coyle*

(Mrs. Darcy Coyle)  
Art Editor

Enc.

CC:CAC



669 Mirada  
Stanford University  
California  
April 14, 1947

Mr. Lovell Thompson  
Houghton Mifflin Company  
2 Park Street  
Boston 7, Massachusetts

Dear Lovell:

I am enclosing proofs on the front matter of *SECOND GROWTH*, with a couple of changes.

The dedication should read simply "For Mary" instead of "For Mary Again," and I think probably the parenthetical designations in the table of contents should come out. I can't for the life of me think how you got those things, unless I accidentally included a working table of contents that I had scribbled off to keep my own intentions clear in my own mind. Maybe you put them in, or Paul put them in, thinking that they would be useful in keeping the pattern of the book straight for the reader too. If that is the reason they are there, I am perfectly willing to string along and leave them in.

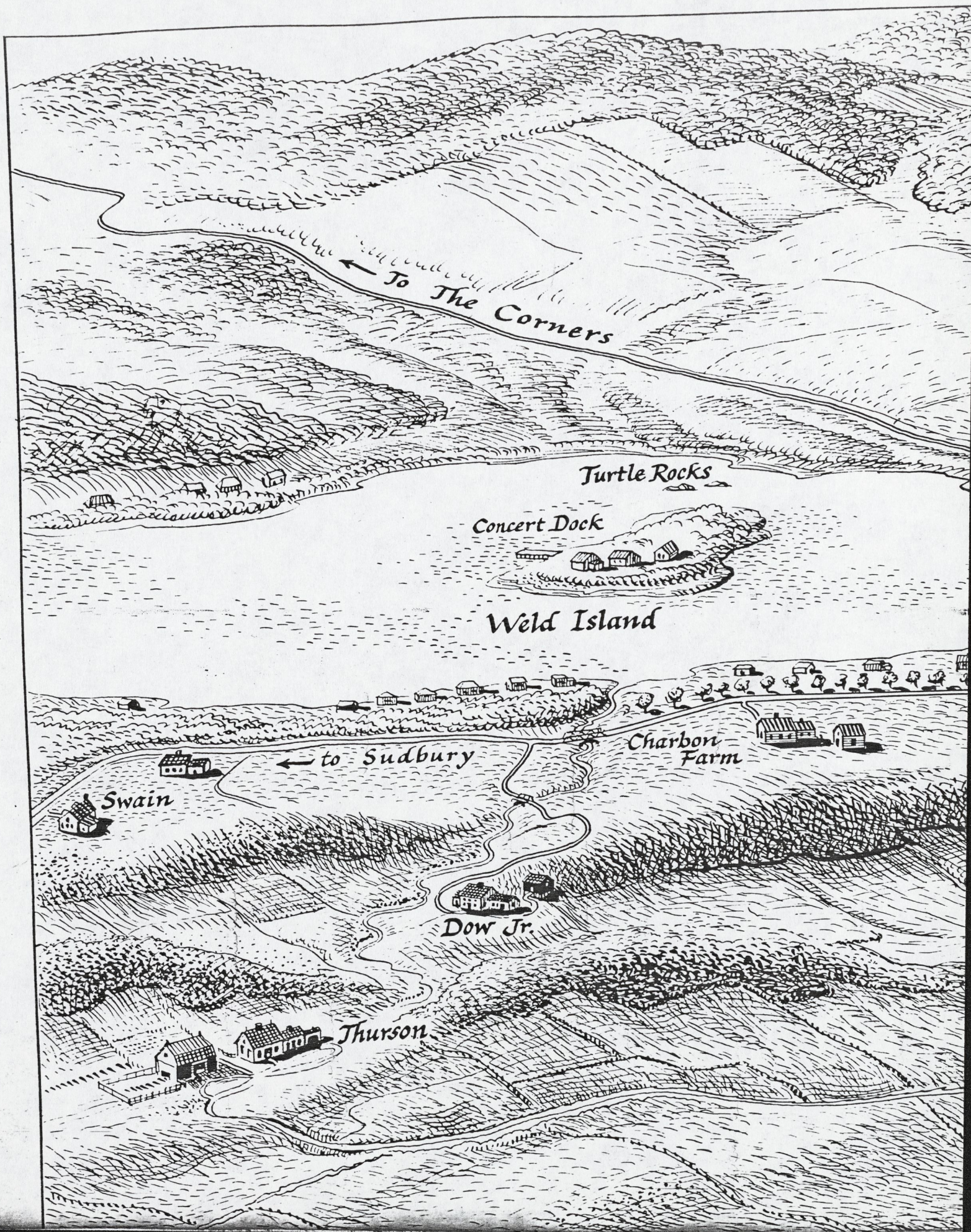
Paul blows in tomorrow evening. I hope he is fresher than I am.

Best,

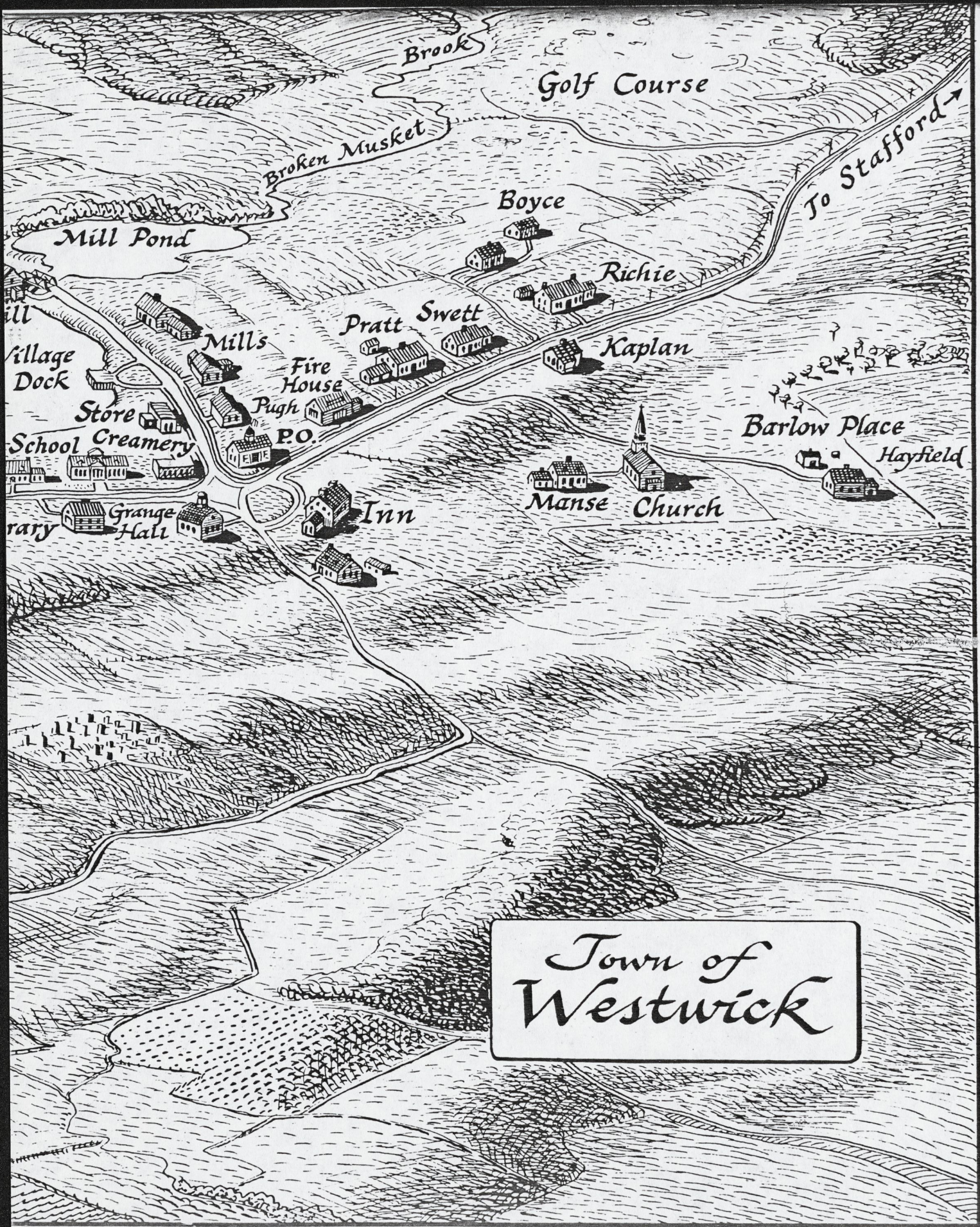
Wallace Stegner

Enclosures









*Town of  
Westwick*



# LITERARY CORPORATION OF AMERICA

AGENCY

915 North La Cienega Boulevard  
Los Angeles 46, California  
CRestview 5-7494

June 9,

WILLIAM HERNDON  
PRESIDENT

CABLE ADDRESS:  
LITCOA

1  
9  
4  
7

Mr. Wallace Stegner  
c/o Houghton Mifflin Co.  
2 Park Street  
Boston 7, Mass.

Dear Wallace Stegner:

I very recently had the pleasure of reading a brief outline of your new book, *SECOND GROWTH*. Although the outline itself was lacking in detail, it struck me immediately as a motion picture possibility. In view of this feeling on my part, I should like very much to inform you that we would be most interested in reading the entire work; and, should the property measure up to our expectations, filmwise, subsequently attempting to dispose of it to one or another of the motion picture companies. Our fee is, of course, the usual ten percent of the selling price.

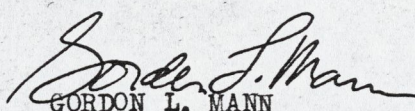
If, however, you are already represented by another literary agent, I would suggest that you disregard our query. We in no manner desire to infringe upon the province of another. In writing this letter I am, of course, entirely unaware of your present connections, if any.

This office is devoted solely to writers and their material, and we are specialists in that field. We do not even handle directors or producers unless they have become such through their success as professional writers. You may be assured that whatever you may see fit to entrust to this office will be handled with both efficiency and integrity.

We would, should the occasion arise, be extremely interested in knowing whether or not you would be in a position to consider motion picture writing assignments -- the adaptation and writing of scenarios for the screen. In many cases, when a literary property is sold as a motion picture, we are able to place the writer at a lucrative salary on some sort of contractual guarantee.

Thanking you in advance for any consideration you may give this letter, and in the hope that I shall hear from you in the near future, I am

Sincerely yours,

  
GORDON L. MANN

GIM:sp



# CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

JOSEPH L. EGAN  
PRESIDENT

1204

## SYMBOLS

DL = Day Letter  
NL = Night Letter  
LC = Deferred Cable  
NLT = Cable Night Letter  
Ship Radiogram

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21SAO DLPD

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WALLACE STEGNER

CLAREMONT INN CLAREMONT

YOUR LETTER READ TO PAUL BROOKS AND MYSELF OVER PHONE WHILE  
ON A PUBLISHERS JUNKET AT WESTCHESTER COUNTRY CLUB. WE ARE  
AGREED THAT THE BOOK SHOULD BE PUBLISHED SUBSTANTIALS IT ANY  
MINER CHANGES THAT WILL HELP SHOULD BE MADE WE WILL GLADLY FACE  
MAJOR DIFFICULTIES WITH YOU BEST WISHES DONT BE DISCOURAGED .

HENRY LAUGHLIN

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



HOUGHTON MIFFLIN COMPANY  
2 PARK STREET BOSTON 7

July 17, 1947

Mr. Wallace Stegner  
669 Mirada  
Stanford University, California

Dear Wally:

Here are the publication figures on  
SECOND GROWTH. The sales to publication  
were 7,600 copies, and under your standard  
royalty that means the book had earned  
\$2,621.30 on publication day against an  
advance of \$5,000. I am sure that the  
reading public is not going to agree with  
one or two quite hateful and silly reviews  
I have seen.

With all best wishes to you and Mary,

*Doris*

Dorothy Hillyer

dh/hl

*I'm Thrilled at the job  
you have given Dick.*



# LOOK

7046 HOLLYWOOD BOULEVARD, HOLLYWOOD, 28, CALIFORNIA

Jean C. Herrick, Vice-President, West Coast

September 9, 1947

Mr. Wallace Stegner  
669 Mirada  
Stanford University  
Stanford, Calif.

Dear Wally:

As yet I have no definite information to report to you on the possibilities of "Second Growth". However, I do expect to have some discussion with Director John Ford about it within a week or ten days. He is a fine, able and sensitive picture maker. Stories that he has done have included "Grapes of Wrath", "Stage Coach", "The Informer", "The Long Voyage" and others that rate as screen classics. Further, John was born and reared in Maine and should have, I think, some genuine understanding of a New England village.

It is my opinion that there may be opportunity for more serious types of pictures within the next few months. World conditions make it essential that many pictures be made for less than one million dollars. This is much more possible when pictures are produced primarily for an American market.

In fact I am rather intrigued at the possibility of setting up a small office here in Hollywood which would specialize in good writers who want assurances that their stories will be faithfully reproduced on the screen if done at all. In such an office I would see that the producers were carefully screened before a deal was made. By such a method I think a good many fine stories, which never get a hearing under the present set up, could be sold. Do you think there would be enough writers, like yourself, who would be interested?

I will write you fully as to John Ford's reaction after my interview with him.

Best regards,

J. C. Herrick



# LOOK

7046 HOLLYWOOD BOULEVARD, HOLLYWOOD, 28, CALIFORNIA

Jean C. Herrick, Vice-President, West Coast

October 3, 1947

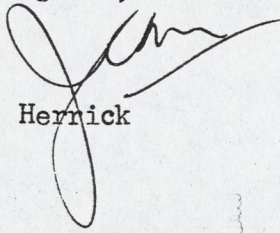
Mr. Wallace Stegner  
669 Mirada  
Stanford University  
Stanford, California

Dear Wally:

As yet, nothing startling has happened in the sale of "Second Growth", but I do not feel this is discouraging. It is a type of story that can only be sold to the right man at the right place.

Also, the Motion Picture Industry for the past two months has been in it's most disturbed condition in many years. This condition is beginning to subside, and I believe by the time I return from my vacation, three weeks hence, some type of normalcy will prevail.

Best regards,



J. C. Herrick





HOUGHTON MIFFLIN COMPANY

2 PARK STREET BOSTON 02107

TELEPHONE: 423-5725

September 3, 1968

Mr. Wallace Stegner  
13456 Three Forks Road  
Los Altos, California

Dear Mr. Stegner:

I believe Craig Wylie has told you that we have been negotiating our contract with Popular Library for a paperback edition of SECOND GROWTH. We're still dickering about adding a small figure for British paperback rights. As of now, however, the contract calls for an advance of \$1000., half of which is payable on signing and half on publication against royalties of 6% of the list price to 150,000 copies sold and 8% after that. There may be a few hundred dollars added to the advance for the British paperback territory. In the meantime, Popular Library has forwarded me the enclosed biographical form for you to fill out. I'd be most grateful if you would do so and return the material to Mrs. Levine at Popular Library.

Do let me know if any questions arise.

Yours,

*Marcia Legru*

Marcia Legru  
Reprint Rights

*take for -*  
*me*  
*4/27/74*  
ML:ew





HOUGHTON MIFFLIN COMPANY

2 PARK STREET · BOSTON 7

September 26, 1968

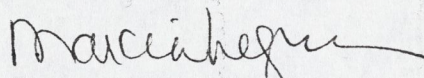
Mr. Wallace Stegner  
Greensboro,  
Vermont

Dear Mr. Stegner:

I've been holding your letter of September 10th, pending word from POPULAR LIBRARY, concerning their offer for British paperback rights on the book. They came up with an additional \$100 advance and I feel that that is too low to seriously consider at this point. My proposal is to step up our campaign to sell British hardcover rights, with the hope of obtaining greater income for them. If POPULAR LIBRARY took the paperback rights, it would make the possibility of a British hardcover sale, which might mean more remuneration, rather slim. If, in the final analysis, we're not able to lease the latter, and if you are eager enough to have British distribution, to put up with the small POPULAR LIBRARY advance, of which your share would be \$50, we could always go back and negotiate that paperback arrangement again. In the meantime, I'm giving a copy of this letter to Anne Courtemanche, who sells foreign rights here, with the understanding that she will see what she can do here as regards British rights.

It's a pleasure to get a letter from Greensboro, since it is close to my home town of Barre, as a matter of fact, I can't resist telling you that my mother, who works at the Vermont Historical Society, raved about your speech to them at the annual meeting last year!

Yours,

  
Marcia Legru

ML:lc  
cc to Anne Courtemanche





HOUGHTON MIFFLIN COMPANY

2 PARK STREET BOSTON 02107

TELEPHONE: 423-5725

November 6, 1968

Mr. Wallace Stegner  
13456 Three Forks Road  
Los Altos, California

Dear Wally:

In case you don't already have the news, you'll be interested to hear that we have made another sale of paperback rights of SECOND GROWTH. The publisher is Popular Library. Terms are an advance of \$1000, with a royalty of 6% list to 150,000, then 8%.

It was nice seeing you for a moment when you were in Boston. I hope that the various tests that Mary has been going through have turned out to be negative - if that is the proper term. I hope that Susie and I can see you both before too long.

Yours,

Paul Brooks

PB/pi





HOUGHTON MIFFLIN COMPANY

2 PARK STREET BOSTON 02107

December 31, 1968

Mr. Wallace Stegner  
Greensboro  
Vermont

Dear Mr. Stegner:

I has taken me much too long to advise you that last month Heinemann declined SECOND GROWTH, but Marcia Legru, who is responsible for domestic reprint rights, is fast on my heels with a sale to Popular Library which will include both U.S. and British rights. She is writing to you separately.

It was a pleasure to meet you last October, and I look forward to reading American West, as always, and hopefully with an excerpt from a Houghton Mifflin book one of these days!

Very happy New Year,

Anne Courtemanche





HOUGHTON MIFFLIN COMPANY

2 PARK STREET BOSTON 02107

TELEPHONE: 423-5725

January 3, 1969

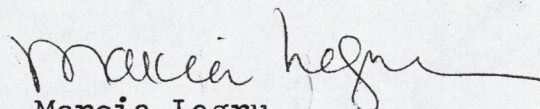
Mr. Wallace Stegner  
13456 Three Forks Road  
Los Altos, California

Dear Mr. Stegner:

— As Anne Courtemanche mentioned to you, we have given Popular Library British paperback rights to SECOND GROWTH. This means that they have increased their advance by \$100, making a total guarantee of \$1100, half of which is payable to you when the money comes in.

I wish I had more Stegner backlist novels to sell. The short stories are a bit more of a problem with paperback houses.

Yours,

  
Marcia Legru

ML:lmc