

Box 4:10 Houghton Mifflin

1983 - July 1991

86/97c

Houghton Mifflin Company



One Beacon Street, Boston, Massachusetts 02108
(617) 725-5000 Cable HOUGHTON

School Division

May 5, 1983

Ms. Yoshiko Uchida
c/o Ms. Ellen Levine
Curtis Brown Ltd.
575 Madison Avenue
New York, NY 10022

Dear Ms. Uchida:

As a writer for young people, you may be interested in a project on which we are now at work.

We are preparing to publish a new edition of the Houghton Mifflin Reading Series, and we are currently seeking materials for intermediate and junior high levels.

In our new basal reading anthologies, we want to present the same wide variety of selections that we have always included in our basal readers, such as realistic and fanciful stories, humorous and historical stories, mysteries, science fiction, sports, biographies, and informational articles in science, social studies, and the arts. We are particularly interested in light, contemporary stories in which members of various ethnic groups are presented. The important factor is that the material be of high interest to young people in the respective grade groups (4-6 and 7-8) and be fun to read.

Selections in our intermediate and junior high readers are usually ten to fifteen pages long, including illustrations. Manuscripts of approximately 3,000 to 4,000 words are therefore appropriate.

The deadline for manuscripts will be July 15, 1983. Shortly thereafter, we will review the manuscripts submitted, and for each one that we accept we will pay an outright fee of \$1,000 for exclusive use of the material. We will edit any manuscript we accept, reserving the right to make necessary adjustments. We will submit the edited manuscript to you for your information. Unused manuscripts will be returned. We cannot pay for any submitted work that is not chosen for the series.

? *What does mean by exclusive use?*

If this project appeals to you and you are interested in submitting one or more manuscripts, please let us know as soon as possible, preferably by May 16. You may write, or call us at either (617) 725-5390 or 725-5397, and we will be pleased to give you any other information or clarification you may need. We look forward to hearing from you.

Sincerely,

Irene Faunce

Doris Schermerhorn

Irene Faunce
Doris Schermerhorn
Content Research Editors
Reading Department

✓ talked to m
5/23/83
called collect.
very nice

IF/DS:es

Collect call to
Irene Favone or
Doris Rehermerhorn
re their ltr to me of 5/5

-
- ~~Interacted with~~ ^{Don't} anthology -
 - would you be int'd in an orig'l short story that has appeared once in an Addison-Wesley Reader: ¹⁹⁸¹ ~~that~~ ^{I own} Copyright ~~is~~ ^{has} ~~reverted~~ ^{reverted} to me.
"Uncle Kandi's Blood Cat"
~ a D.A. child - ^{no spa-time} timeless
^{for remembrance & art. m.} (9 pp)
 - 1 Original - sort of a remembrance piece - child remembering a summer visit to her gran.
"A Million Stars" (11 pp)
 - \$1000 for exclusive rights? Best
 - Will copyright be reverted to me after the Bk is published?
 - 1st serial rights only ^{rights for your anthology only. I'd} ^{? all elsewhere} ^{after the 1st print?}
 - I have other short stories that appeared - other anthologies - but not contemporary -
 - Also I'd be int'd in excerpting part of A Jar of Dreams - re young TA. child's depression.
 - sequel, due in fall.

WELLS FARGO BANK, N.A.

POST OFFICE BOX 44000
SAN FRANCISCO, CALIFORNIA 94144

*to sender
Curtis Brown.*

Yoshi Uchida
1685 Solano Avenue #102
Berkeley, Ca 94707



Houghton Mifflin Co. - Sell
Div.

Y. UCHIDA
1685 SOLANO AVE. #102
BERKELEY, CALIF. 94707

1 Beacon St. -

Content Research
Reading Dept.

(415) 524-1152

May 23, 1983

Dear Doris Lehmerhorn —

So nice talking to you this
a.m! I forgot to tell you that
I am no longer represented by
Curtis Brown. Please contact me
at the above address.

Enclosed is a list of my pub.
works. Please see p. 2 for the short
stories I mentioned - Hastily -

Yue:

Yoshiko Uchida

1685 Solano Ave., #102
Berkeley, Ca. 94707
June 9, 1983

Doris Schermerhorn
Reading Dept.
Houghton Mifflin Co.
1 Beacon St.
Boston, Mass. 02108

Dear Doris:

I meant to get the enclosed short stories to you shortly after I sent you my list of published works, but life was just too hectic for a while.

These are the two stories I mentioned when I spoke to you: "A Zillion Stars" is a new story that has not been published before. "Uncle Kanda's Black Cat" was published in Addison-Wesley's anthology, THE ABRACADATLAS, in 1981.

Please return them if you cannot use them. Incidentally, are you interested in poetry? I have some haiku (unpublished) that might be suitable for your needs. Let me know if you'd like to see them.

I put your name on my review copies list for my new book, THE BEST BAD THING, (sequel to A JAR OF DREAMS) which will be published on September 9th. Perhaps you might want to excerpt something from either of these books.

I'll look forward to hearing from you.

Sincerely,

Encl: 2 *Uncle Kanda*
A Zillion Stars

Yoshiko Uchida

Houghton Mifflin Company



One Beacon Street, Boston, Massachusetts 02108
(617) 725-5000 Cable HOUGHTON

School Division

June 17, 1983

Ms. Yoshiko Uchida
1685 Solano Avenue
Berkeley, CA 94707

Dear Yoshiko Uchida:

It was nice to speak with you on the phone a short while ago. Thank you very much for sending the two stories "A Zillion Stars" and "Uncle Kanda's Cats," as well as your list of published works. *Copy - Ret'd 6/29/83*

We would like to consider the first story and have it evaluated by a team of editors sometime after the July deadline for manuscript submission. The cat story I'm returning to you herewith, with our thanks for letting us read it. In the Reading Department we make every effort to avoid duplicating material that appears in any other reading textbook.

→ On your list of published works, we were intrigued by the collection "Tabi: Journey through Time," and we wondered if you could send us a copy of that. We'd also be delighted to receive a copy of THE BEST BAD THING, preferably before the publication date, if advance copies or folded-and-gathered sheets are available from Atheneum.

→ As to haiku, I don't want to seem greedy, but we are also interested in poetry and would like to read whatever you can send us. Each poem will be evaluated separately, of course.

Thank you for your generous response to our request. I look forward to receiving more of your material, and if any of them are chosen for the reading program, we are willing to discuss nonexclusive rights to our use of them.

Sincerely,

Doris

Doris Schermerhorn
Senior Content Research Editor
School Reading Department

DS:lb

1685 Solano Ave., #102
Berkeley, Ca. 94707
July 1, 1983

Ms. Doris Schermerhorn
School Reading Dept.
Houghton Mifflin Co.
1 Beacon St.
Boston, Mass. 02108

Dear Doris:

Thank you for your letter of June 17. I'm enclosing today 15 of my haiku which I understand you will evaluate separately.

I've also put your name on my list for a review copy of THE BEST BAD THING. Since it's set for a Sept. 9 publication, I hope you'll get it sometime in August. If you need it sooner, perhaps it would be best to contact Margaret McElderry's office at Atheneum/McElderry Books and let them know of your needs.

About TABI - I'm afraid we're out of copies, but actually, I doubt if you would have wanted any of the stories. This is a collection of twelve very brief short stories, seven based on Japanese American history and the others on the Bible, which I wrote for use in church schools. It also contains many activity pages.

I think this covers everything for now. I'll look forward to hearing from you when you have made your selections and would appreciate the return of any of my material which you don't use.

All the best,

Encl: Copy of
15 haiku.

Yoshiko Uchida

Houghton Mifflin Company



One Beacon Street, Boston, Massachusetts 02108
(617) 725-5000 Cable HOUGHTON

School Division

July 5, 1983

Ms. Yoshiko Uchida
1685 Solano Avenue
Berkeley, CA 94707

Dear Yoshiko:

Your 15 haiku arrived here today for us to consider for the basal reading program. I am charmed by them. Thank you for sending them so promptly.

It will be quite some time in our program development, perhaps several months, before decisions about poetry selections are finalized. Just as soon as I know any results, I'll forward the word to you.

We are still interested in seeing TABI, should you run across a copy that might be duplicated for us to see. Thanks again for your submissions.

Sincerely,

Doris

Doris Schermerhorn
Senior Content Editor
Reading Department

DS:1b

Houghton Mifflin Company

c 11/1/83 (617) 725-5390



One Beacon Street, Boston, Massachusetts 02108
(617) 725-5000 Cable HOUGHTON

School Division

~~She'll call (Thurston)~~
write back re copyright

October 17, 1983

Ms. Yoshiko Uchida
1685 Solano Avenue
Berkeley, CA 94707

Dear Yoshiko Uchida:

I'm pleased to be able to tell you that we would like to use "A Zillion Stars" in our forthcoming reading program.

Enclosed are two copies of our agreement form. Please sign and return the original copy to me in the enclosed envelope, keeping the other copy for your records.

After I receive your signed agreement, I'll be handing over the manuscript to the editor of the book in which the story will appear, who will carry on with future pertinent correspondence.

We very much enjoyed The Best Bad Thing. Unfortunately for us, the book doesn't lend itself to excerpting for our basal readers. However, we'll be happy to include it in one of our bibliographies of recommended children's books.

We still haven't begun to consider the poetry to be used in the program. We will let you know the decision about your haiku as soon as we can.

Thank you so much for your excellent contribution, and best wishes.

Sincerely,

Doris Schermerhorn

Doris Schermerhorn
Content Research Editor
Reading Department

DS:lb
enclosures

Doris call 11/7/83 -

11/7/83

c from Doris Scherneckom.

- I apply for copyright in my name. Let — know © date. (at least in 4 months)
- editors will write re any changes
- How acknowledge?

X ① - on 1st p. v story at bottom of p.

Copyright by Y
Reprinted by permission

② enter - acknowledge — at front v Bk

~~✓ I shall send me 2 copyright forms.~~

after body v Bk set, they'll choose haikes. Maybe next yr.

11/7/83 - note to Doris: Trackish Call - I'll be first 1 rec'g 2 cop v copyright form. Y.

*Mr. Ellis Vance, President
and the
Executive Board of the
California Reading Association
request the pleasure of your company at the*

President's Reception

*given to honor speakers, exhibitors, and
special guests of CRA*

*Thursday, the third of November
6:30 - 8:00 p.m.
Terrace Room
Mansion Inn*

Houghton Mifflin Company



One Beacon Street, Boston, Massachusetts 02108
(617) 725-5000 Cable HOUGHTON

School Division

November 15, 1983

Ms. Yoshiko Uchida
1685 Solano Avenue
Berkeley, CA 94707

Dear Yoshiko:

Your signed agreement has arrived here, and I thank you for sending it so promptly.

Enclosed are two copies of the copyright application form, including the instructions for filing.

I've handed over your manuscript for "A Zillion Stars" to the editor of the book in which the story will appear, who will carry on with future correspondence. You will want to let her know exactly how the acknowledgment should read, and I've passed along your suggestion that credit should be given on the first page of the selection.

Before much longer we'll be looking at poetry and making choices. As soon as there is any decision about your haiku, I'll be in touch with you.

Warmest best wishes,

Doris

Doris Schermerhorn
Content Research Editor
School Reading Department

DS:lb
enclosures

*my copy -
permissions done
file*

*sent 11/27/83
copy -
"Zillion Stars"
file*

January 23, 1984

Doris Schermerhorn
Houghton Mifflin Co.
1 Beacon St.
Boston, Mass. 02108

Dear Doris:

Just a quick note to inform you that I have received the copyright for "A Zillion Stars" and the effective date is November 1983.

I haven't yet heard from the editor of the book in which my story will appear, so would appreciate your passing on the above information to her.

You also mentioned in your last letter that I should let her know about the credit. I think it should read as follows: "A Zillion Stars" by Yoshiko Uchida. Copyright 1983 by Yoshiko Uchida. Reprinted by permission of the author.

If all acknowledgments are being listed together at the front of the book, it would be fine to include mine there as well. Whatever suits your format.

I look forward to hearing about my haiku when a decision has been made.

Hope all goes well with you. I was pleased to get permission requests from two other Houghton Mifflin Readers for my writing. Also, you might be interested to know that my recent book THE BEST BAD THING was named a Notable Book.

All the best,

P.S. Please give my greetings to Priscilla.

August 2, 1984

Doris Schermerhorn
Houghton Mifflin
School Reading Dept.
1 Beacon St.
Boston, Mass. 02108

Dear Doris:

It's been a long time since we have been in touch,
and this is just a quick note to ask what you have
decided about using my haiku in your Reader. I'd ap-
preciate knowing one way or the other.

I've had no communication from the book's editor, but
wonder if "A Billion Stars" hasn't been edited by now,
and if it has, whether payment would be due soon.

Hope you're having a good summer, and I look forward
to hearing from you.

All the best,

8/8/84

} call from
Anne
Cullen,
Ed. & Bl.
check showed
be processed
this week
+ she'll send
edited copy
& story.

She didn't know
re poems -
to
Doris ~~will~~ let me
she'll tell)

Houghton Mifflin Company



One Beacon Street, Boston, Massachusetts 02108
(617) 725-5000 Cable HOUGHTON

School Division

August 9, 1984

Ms. Yoshiko Uchida
1685 Solano Avenue, No. 102
Berkeley, CA 94707

Dear Yoshiko:

Thank you for your reminder letter of August 2. You have not been forgotten at all, although we've been bogged down with a zillion things to do all at once. I presume that you've heard from the Grade 5 editor by now regarding your story. I hope the arrangements with her are underway.

As for your haiku, we have all enjoyed immensely reading them and choosing from among them, and just now the final choices in poetry are being decided upon. I'm pleased to be able to tell you that we would like to use one haiku from page one of your manuscript in our eighth grade reading anthology, in a special poetry section. It is the following:

The lilac trees fling
branches of brown lace against
the wide winter sky.

For this three-line haiku we will pay you an outright fee of \$75 for exclusive use of the material. As soon as I hear from you, I'll see that a letter of agreement is drawn up. As I've made a copy of the poem, I'm returning to you herewith your three-page haiku manuscript. Thank you very much for sending it for our consideration.

This summer California seems like an extremely exciting and busy place to be. Hope you're enjoying it all. Would that I had more free time to follow the Olympics! It may be a bit too hot and humid here, but warm weather is never really hard to take.

With all best wishes,

Doris

Doris Schermerhorn
Content Research Editor
Reading Department

DS:lb
enclosure: Haiku manuscript.

August 16, 1984

Ms. Doris Schermerhorn
Houghton Mifflin Co.
1 Beacon Street
Boston, Mass. 02108

Dear Doris:

Thank you for contacting Anne Cullen re "A Zillion Stars."
She called me immediately and I now have an edited copy of
my story, so everything should be taken care of shortly.

I'm delighted to know you will use the haiku mentioned in
your letter of August 9 in your 8th grade anthology. Since
it is one of a collection, however, I hope we can make the
same arrangements as were made for my story: *é.é.* I would
grant non-exclusive first publication rights in the English
language throughout the world.

The \$75. fee is acceptable, and I would like to request its
payment upon signing of our agreement and a complimentary
copy of the Reader on publication.

I just realized that we now have the matter of the copyright
to consider. I recall in the case of my story you preferred
that I obtain the copyright, rather than having Houghton
Mifflin secure it and assign it to me after publication. If
that is the case here, I'd better make application immedi-
ately, and wonder if I might impose on you to send me some
copies of Form TX to save time.* In any case, I'd like to
have the copyright in my name.

Yes, we've had a lot of excitement out here this summer,
but I'm glad to have it over now and am ready for a little
peace and quiet! Hope you're having a good summer.

All the best,

* I think it would be better for me to obtain the
copyright, as I would do so for the entire collection.
I'd appreciate your input to much trouble.

Houghton Mifflin Company

One Beacon Street, Boston, Massachusetts 02108
(617) 725-5000 Cable HOUGHTON

School Division

August 30, 1984

Ms. Yoshiko Uchida
1685 Solano Avenue
Berkeley, CA 94707

Dear Yoshiko Uchida:

This letter of agreement confirms our mutual understanding whereby you assign and grant to Houghton Mifflin Company a non-exclusive license for the first publication rights to your material "The Lilac Trees" haiku for inclusion in the Houghton Mifflin Reading Program, scheduled for publication in 1986 (the "Work").

This agreement is made with the understanding that the material you prepare will not infringe on any copyright or personal or proprietary rights of others.

We will pay you a fee of \$75 on our acceptance of the material as satisfactory in form and content. The material shall be considered acceptable when in our opinion it is satisfactory for publication without further editing or revision.

We will give you the customary credit for the material in the Work and we shall have the right to use your name, likeness, and pertinent biographical data in the advertising and promotion of the Work. The copyright to the Work will be registered in Houghton Mifflin's name.

You agree that you will not permit others to publish your material until after the first publication of our Work. (1986?)

We shall have the right to use the material in the Work until the cumulative content change in subsequent revisions of the Work comes to more than 25% of the original edition.

It is agreed that this license includes the right to use the material in the accompanying Teacher's Guide which will be provided free of charge to teachers who are using the student's edition of the Work with their classes.

We shall have the right to sublicense, without charge, publication or transcription in Braille, large-type editions, or recordings for the blind or other special editions for the use of the physically handicapped by approved non-profit organizations, when such editions are neither sold nor rented for a fee.

*Lilac
haiku*

*"Lilac Trees"
Haiku*

*\$75.00 due
Pub date:
1986*

*my copy right
will show here*

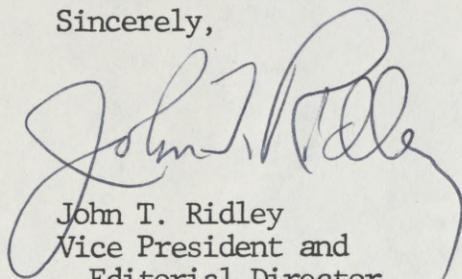
Ms. Yoshiko Uchida
August 30, 1984
page 2

The rights granted herein apply solely to publication in the English language throughout the world.

If this letter satisfactorily confirms your understanding of our agreement, please sign and return one copy in the enclosed envelope.

Sincerely,

Yoshiko Uchida
accepted:
133-26-7281
soc. sec. #


John T. Ridley
Vice President and
Editorial Director
School Reading Department

JTR:lb

Please send me a Comp. copy
of the book on publication.
you.

Houghton Mifflin Company



One Beacon Street, Boston, Massachusetts 02108
(617) 725-5000 Cable HOUGHTON

School Division

September 5, 1984

Ms. Yoshiko Uchida
1685 Solano Avenue
Berkeley, CA 94707

Dear Yoshiko:

Enclosed are two copies of the letter of agreement in the same form that was used for your story "A Zillion Stars." You may be interested to know that relative to the second sentence of paragraph three, there will be no changes at all, as you would expect. The sentence is a technical formality as part of the agreement form.

Please sign and return the original copy of the agreement to me in the enclosed envelope whenever it's convenient for you. I'll see that your payment check is processed as soon as I receive the signed agreement.

I'm also enclosing two copies of Form TX for your copyright application. I'm glad the company had them on hand to send to you.

I've been seeing excellent notices about The Best Bad Thing. You must be happy with its success. Very soon we'll be putting together brief biographies of the authors of selections in our readers. We have lots of fine information about your background, but if there is a soon-to-be-published book in your near future, we'd love to know about it -- if you can tell us.

Warmest best wishes,

Doris

Doris Schermerhorn
Content Research Editor
School Reading Department

DS:lb
enclosures

475
due

Sept. 16, 1984

Dear Doris:

Thank you so much for obtaining the TX forms for me. I knew it would take months if I tried to get them from Wash. D. C.!

Enclosed is a signed copy of our agreement.

I trust the copyright in my name, dated 1984, will appear in the credits.

I do have a manuscript at my publisher's now, and will try to remember to let you know when everything is firm.

All the best,

Yoshiko Uchida

P.C.
12/14/84

- Doris -

It may be too late to be useful,
but I ~~just~~ recalled I promised to let you
know about my next book: The Happiest
Ending (3rd in my trilogy about Quaker)
(pub by Ath/Mystic Bks) in Fall '85 -
J&T - Sq 6H (pub by Creative Arts Bks
Feb '85 - Happy Holidays! '84.

Houghton Mifflin Company



One Beacon Street, Boston, Massachusetts 02108
(617) 725-5000 Cable HOUGHTON

John T. Ridley
Vice President
School Reading Department

25 October 1984

Ms. Yoshiko Uchida
1685 Soland Ave.
Berkeley, CA 94907

Dear Ms. Uchida:

There is enclosed Houghton Mifflin Co. Check No. 5587, dated October 24, in the amount of \$75.00 representing payment for "The Lilac Trees" haiku for inclusion in the 1986 Houghton Mifflin Reading Program.

Your contribution to our program is greatly appreciated.

Sincerely yours,

Betty Ann Doron

Betty Ann Doron,
Administrative Secretary
School Reading Department

BD
Enc.

Rec'd 10/29/84

October 28, 1985

Ms. Doris Schermerhorn
Houghton Mifflin
School Reading Dept.
1 Beacon St.]
Boston, Mass. 02108

Dear Doris:

I know you are probably not the person to whom I should be sending this inquiry, but it gives me a chance to say hello and to let you know that if you ever have need for more poems, I have been writing a number of them lately. (They are not haiku nor Asian in theme.)

I just received a letter from a child in Hawaii telling me that she enjoyed reading my story, "A Zillion Stars." Since the Houghton Mifflin Reader can be its only source, I was surprised to know that it was already published. I thought it was due in '80.

At any rate, I requested a complimentary copy on publication when I signed the letter of agreement, and would appreciate your contacting the appropriate person so I can receive a copy as soon as possible.

Many thanks for your help.

Sincerely,

Houghton Mifflin Company



One Beacon Street, Boston, Massachusetts 02108
(617) 725-5000 Cable HOUGHTON

School Division

November 12, 1985

Ms. Yoshiko Uchida
1685 Solano Avenue, No. 102
Berkeley, California 94707

Dear Yoshiko:

Thank you for your very informative letter of October 28. I'm delighted to hear that a child has already read your story "A Zillion Stars" and has written to you about it. This fall we have been placing portions of our Reading Program in schools as they become available, even though the whole program will not be officially available until January 1986. That is when copies of the books are scheduled to be sent to copyright holders. Some levels of the readers are in very limited supply, but we'll try to get a copy of EXPLORATIONS, in which "A Zillion Stars" and "The Wise Old Woman" appear, and have it sent to you before January, if possible.

I recently received from your publisher a copy of THE HAPPIEST ENDING, which will be another splendid reading experience for young people. My congratulations for a fine book!

I'll keep a note in my file about your willingness to share your new poems with us. Thank you for letting me know about them. It shouldn't be too much longer till you'll be seeing your five selections -- two picture books, a story, a folktale, and a haiku -- in the four different readers in which they appear. We are fortunate to have you on our team. Best wishes!

Sincerely,

Doris Schermerhorn

Doris Schermerhorn
Content Research Editor,
School Reading Department

DS/jyw

= mostly insind - { "Uncle Kandas Bek Cat" -
yes } sent
"A Little Stars"

Exclusive use -

standard policy - ^{not} A discussed

- someone ne'g to put out revision - i. they did)
exclusive rights
- non-exclusive in single time use.

^{usually} Rights are not reverted - But would consider this

open to other

Trade bla - 1 time use -

- send list of short stories. ✓ sent 5/23/83

Review of ^{copy} BBT.

proposed
work out a 1 time use thing

Sept 1, 1983

PROFILE OF 1983 AWARD WINNERS

Hoang, Bang H. Vietnamese, male, age 18. Arrived in 1981. Galileo HS, San Francisco. GPA 3.68. Interested in becoming a researcher in biological science. Active in extra-curricular activities. Parents still in Vietnam, lives with an aunt. "I want to become a research scientist because I am particularly interested in working in a laboratory environment. I love to do research. To me, it is the most potent way to discover new ideas in science. The products of these innovations will then be used to improve aspects of life in my community."

Luong, Ngoc Linh V. Vietnamese, male, age 19. Arrived in 1982. Center for Independent Study, Concord. GPA 3.72. Interested in electronic engineering. Parents still in Vietnam, lives with a sister. "In short, I want to contribute to the society with all my heart and soul. I want to do my best to serve the benefit of others. I want to glorify the people who have raised me and who have taught me self confidence and self-respect. Then I can get my whole new life to move forward for myself and my family."

Luu, Quelan. Chinese-Vietnamese, female, age 19. Arrived 1980. Merritt College, Oakland. GPA 3.84. Interested in computer science. Parents in Vietnam. Has been self-supporting, lives with a sister. "From my point of view, each worker has a small part somehow in helping society's progress. If I will be a computer operator, it will help the society more because I believe a society progresses according to the invention and progress of the workers."

Moua, Shoua. Laotian (Hmong), female, age 18. Arrived 1979. San Rafael HS. GPA 2.54. Interested in studying data processing. Very active in Hmong community. Eldest of 6 children, age 4 to 18. "I want to attend college for the benefit of my family....I want to learn something of my own cultural background and heritage....I haven't decide what career I plan to be, but whatever it is, I know that it will be something that have to do with working with my people."

Nguyen, Kim-Vinh. Vietnamese, female, age 17. Arrived 1975. Berkeley HS. GPA 3.41. Interested in law. Active in community as day camp leader and peer tutor/counselor. Lives with mother and 3 siblings. "Being both a woman and a racial minority, I have seen and felt the kind of discrimination that has prevented women and peoples of color from pursuing higher education and achieving their aspirations. That experience is a major factor in my decision to further my education."

Phan, Huan N. Vietnamese, male, age 16. Blackford HS, San Jose. GPA 3.90. Interested in chemical engineering or medicine (accepted by School of Engineering, UC Berkeley). Active in school athletics, music, scouting. Lives with mother. "In the future I would like to give guidance to the youths of my ethnic community towards their development. Having experienced the bewildering process of maturing under a new culture, I realize the conflicting values facing these youths....I hope to help these young people acquire a positive attitude about themselves and their society. By teaching the youths of my ethnic origin about their rich heritage, I will provide the young generation with a solid foundation upon which self-discovered identities can develop."

Phoummathep, Somphone. Laotian, male, age 24. Arrived 1980. Contra Costa College. GPA 3.67. Interested in business administration. Active in tutoring Laotian students. Oldest of 3 children. "There is nothing left behind after the war. However, the wish to be reborn and the desire to achieve are always in my heart. After finishing school, I will use my knowledge to improve my community's level of education... and improve their ways of living. Seeing, in the near future, the smile of hope and hearing the laughter of success from all of them will be my proud satisfaction."

Soung, Sithary. Cambodian, female, age 17. Arrived 1980. Lincoln HS, San Francisco. GPA 3.70. Interested in business administration. President of Cambodian Club, tutors students. Single parent family, 3 children. "After I get my degree, I would like to get a good job, to earn more money for good life, to help my family, and do some contribution to the poors and a part for country's need, especially my native country that is destroying by the infinite disastrous Civil War."

Houghton Mifflin Company



One Beacon Street, Boston, Massachusetts 02108
(617) 725-5000 Cable HOUGHTON

School Division

Yoshiko Uchida
1685 Solano Avenue, #102
Berkeley, CA 94707

May 24, 1991

Dear Ms. Uchida:

We are pleased to be including your novel, The Best Bad Thing, in our 1993 edition of the Houghton Mifflin Literature Experience, Grade 5 anthology.

I'm contacting you at this time about commissioning you to write a letter, addressed to fifth-graders, that would accompany your novel. This letter is important because our goal in printing The Best Bad Thing is not simply to present the novel, but to feature you as an author. In addition to printing The Best Bad Thing, we plan to briefly highlight some of your other works, and give students a sense of why you write as you do, and what you like about being an author. We feel that you are in a far better position to do this than we--hence, the letter.

The letter would begin, "Dear (Houghton Mifflin) Readers," and would go on to introduce yourself, perhaps ending the introduction with something like, "In the following pages, I will tell you about some of my books." The letter would then continue, interspersed with material featuring some of your works. The letter could conclude with an introduction to Rinko and The Best Bad Thing. Approximate length of the letter is 500 words. It would be commissioned on a work-for-hire basis at a negotiable fee of \$500. We would hope to see a draft sometime in the beginning of July.

I hope you are available to tackle this project. Please contact me as soon as you can to let me know. At that time, I can also give you more details about how we will be featuring you in our Grade 5 anthology, and what information might be most helpful to include in the letter.

Sincerely,

Becky Cheston

Becky Cheston
Senior Editor
Reading Department
Houghton Mifflin Co.
(617) 725-5268

*1 full novel in ea
grade level - BBT is
novel for 5th grade -
I'm featured writer.*

Her agreement 2 Nancy Sargent
✓ \$2500 fee
incl. invoice w/
final copy
to Madeline King
c/o Becky Cheston

Calling them re to a ltr of May 24-

C-6/5/91

she'll call back tomorrow Thurs.

print white novel

How much of BBT are i including excerpt - or whole book ?? not clear.

- describe my work. I.C. I could write a 500 word letter - but I can't do it for \$500, 2 pp

I've received ~~usually~~ \$5/word for other commercial work in Readers, = \$2500

major part of the

3000-

415-524-1152

Madeline Ling

Intro

1 part - folk tales

She'll call Mon ~ 9:00 A

Mich

Sea & greek

D.K. ~~perhaps~~ ~~Samurai~~

1 part Takao, G. to Swad

G. to Topaz

Samurai
G. to J.H.

3 part Intro. B.B. Thing

lit 1.5

6/7

Sent pub works - ^{did I include B.B.}
- DK

no contact re fee

- work hire
- Len
- Capt. Conject
- Nancy Sargent

Encl. ~~Intro~~ no. Mary Jane
Madeline Ling. cp Beeley.

Drafts

THE INVISIBLE THREAD Flap copy

"Do you cut Japanese hair?"

This was only one of many humiliating questions Yoshiko Uchida asked as she grew up in California during the 1930s. Longing to be accepted as any other American, she was instead perceived as a foreigner - someone different - and once told, "My, you speak English so well," by a woman who saw only her Japanese face.

But when Japan bombed Pearl Harbor, Yoshiko and her family, along with 120,000 West Coast Japanese Americans, suffered the most cruel and unjust rejection of all. Because they looked like the enemy, our government treated them as the enemy. Because our government feared they might be disloyal, they were imprisoned, without trial or hearing, in concentration camps.

Enduring this tragedy, Yoshiko slowly came to acknowledge the invisible thread that linked her to her Japanese heritage -- a legacy that gave her the strength to withstand the deprivations of that dusty, desolate prison camp called Topaz. Yoshiko and her family survived the ordeal with their spirit and courage intact. And it is that quiet strength that enabled Yoshiko to write this moving memoir with such power and has infused her novels with such poignancy and warmth.

The author of thirty books as well as many short stories and articles, Yoshiko Uchida has almost single-handedly created a body of award-winning Japanese American literature for young people. Among her works are JOURNEY TO TOPAZ (ALA Notable Book) and JOURNEY HOME, and her engaging Rinko Trilogy: JAR OF DREAMS (CA. Commonwealth Club Medal), BEST BAD THING (ALA Notable Book) and THE HAPPIEST ENDING (Bay Area Book Reviewers Award).

Through her books, Yoshiko Uchida continues to celebrate her ethnic pride, but feels it equally important to celebrate our common humanity as well. She lives in Berkeley, California, a few miles from where she lived as a child.

Call Fri (not on office 7/5)
Madeleine Long.

617-725-5430

(Houghton Mifflin)

called re contract
6/21/91

June 21, 1991

Dear Madeline -

Here is the pertinent # from the agreement I signed recently. It was for a very similar assignment - a 2 pp introduction ^(original work) to excerpts from my work -

Thanks for your understanding - I appreciate your efforts -

Best,

Yoshiko -

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Houghton Mifflin Company



One Beacon Street, Boston, Massachusetts 02108
(617) 725-5000 Cable HOUGHTON

School Division

June 28, 1991

Ms. Yoshiko Uchida
1685 Solano Avenue, #102
Berkeley, CA 94707

Dear Ms. Uchida:

This letter of agreement commissions you to prepare and deliver to Houghton Mifflin Company manuscript for the grade 5 Anthology of HOUGHTON MIFFLIN READING, © 1993 (hereinafter referred to as the "Work"). This manuscript (hereinafter referred to as the "Contribution") will be an introduction to a unit of your writing.

It is agreed that the following terms will apply to the Contribution:

Contributor shall hold copyright to the Contribution. Contributor grants to the Publisher the exclusive right, for the full term of copyright, to print, publish and sell the Contribution in the Program and in other publications, programs and products in the school market only in all languages throughout the world. Publisher may include other works in the same product as the Contribution, and Publisher's exclusive rights shall include the right to publish the Contribution in whole or in part in all pupil editions, teacher's editions and ancillary educational materials, including software, filmstrip, audio, audiovisual and other versions and products of any nature whatsoever intended for use in schools or in connection with instructional programs. All rights not granted to the Publisher are reserved to the Contributor, including the right to license publication in the book and magazine trade.

We will pay you a fee of \$2,500.00 for the Contribution upon satisfactory completion of your work and receipt of your invoice. The deadline for receipt of the Contribution is July 8, 1991.

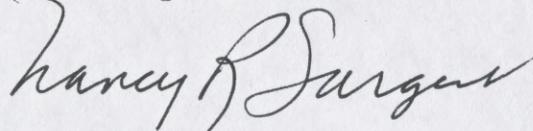
You confirm that this agreement does not create an employment relationship between you and Houghton Mifflin Company and that the fee specified will be the only compensation that you will receive.

We shall have the right to use your name, likeness, and pertinent biographical data in the Work in the advertising and promotion of the Work.

All concepts, work, materials and related information either developed by you, or disclosed to you by any person acting on behalf of Houghton Mifflin Company, are proprietary and confidential information of Houghton Mifflin Company. We ask that you acknowledge this and agree not to disclose any such concepts, work, material or related information to any other parties, or to make any personal use of them without the prior written consent of Houghton Mifflin Company.

Please sign and return one copy of this letter in the enclosed envelope as soon as possible.

Sincerely,



Nancy R. Sargeant for
Houghton Mifflin Company
Vice President and
Editorial Director
School Reading Department

Goshiko Uchida
Accepted
133-26-7281
Social Security Number

Dear Friends:

It is lovely to write this letter knowing that so many young people throughout the country will be reading it and that we will all be connected through this book.

A similar thought occurred to me when I wrote my first book, THE DANCING KETTLE - a collection of Japanese folk tales. It ^{seemed a} was wonderful to ^{idea} think that children in America ^{with} would be ^{Japan} enjoying ^{family} the same stories as the children of Japan. ^{at the same time} This was ^{And if they could} the kind of ^{share stories - wonder if they one day share ideas as well?} sharing, I hoped, that would eventually lead to a sharing of ideas. At least, I certainly hoped so.

When I spent two years in Japan on a Ford Foundation Fellowship, I ^{was delighted to} discovered many more wonderful folk tales ^{which} that I ^{incorporated} collected into ⁱⁿ my books, THE MAGIC LISTENING CAP (which I illustrated myself) and THE SEA OF GOLD. ^{through these books,} I'm hoping the sharing of stories and ideas ^{will} goes on and on, as ~~children read these books~~ ^{well}

Getting to know the people of Japan was truly a mind-expanding experience for me, and when I returned to California I wrote several books about ^{young} Japanese. ^{by people, speaking them} I wrote about them as real people and not as the stereotypes that many Americans knew. I wanted ^{my readers} young people to understand that ^{realize} we all have the same hopes and fears and joys, no matter who we are or where we live.

When I was a child, I was eager to be like my white American friends and often rejected my Japaneseness. But I realized that everything I loved and admired in Japan was a part of me. My parents had been imparting their own Japanese spirit to me



JIMMY CHIPMUNK
AND
HIS FRIENDS

A SHORT STORY FOR
SMALL CHILDREN

By Yosh, Uchida

Draft II 6/20/91

Dear Friends:

It's ^{is} lovely to write this letter knowing that so many young people throughout the country will ~~be~~ ^{enabling} reading it, and that we ~~will~~ ^{can} all ~~be~~ ^{not to be} connected through this book.

^{had} A similar thought occurred ~~to~~ me when I wrote my first book, THE DANCING KETTLE - a collection of Japanese folk tales. It was ^{such a joy} wonderful to think that children in both America and Japan could enjoy reading the same stories, ^{wherever even} at the same time. And if they could share stories, ^{if they} wouldn't they one day share ideas as well? I certainly hoped so.

When I spent two years in Japan on a Ford Foundation Fellowship, ⁽⁵²⁻⁵⁴⁾ I was delighted to discover many more wonderful folk tales that I incorporated ^{them} in my collections, THE MAGIC LISTENING CAP (which I illustrated myself) and THE SEA OF GOLD. Through these books, I ^{am} hope ^{ing} the sharing of stories and ideas will go on and on.

Getting to know the people of Japan was truly a mind-expanding experience for me, and when I returned to California I wrote several books about young Japanese, ^{and} depicting them ~~as~~ ^{as} real people ~~and~~ not as the stereotypes that many Americans knew. ^{and} I wanted my readers to realize that no matter who we are or where we live, we all have the same hopes and fears and joys. ^{and} ~~we~~ ^{not} should celebrate our oneness.

When I was a child, I was eager to be like my white American friends and often rejected my Japaneseness. But when I was in Japan, I realized that ^{I already had in me the qualities I} everything I loved and admired about

Invent
MLC →

THE INVISIBLE THREAD Flap copy

"Do you cut Japanese hair?"

This was only one of many humiliating questions Yoshiko Uchida asked as she grew up in California during the 1930s. Longing to be accepted as any other American, she was instead perceived as a foreigner - someone different - and once told, "My, you speak English so well," by a woman who saw only her
| these face.

the ^{rest} country, ~~was already a part of me.~~ I finally realized that my parents had been imparting their own Japanese spirit to me all my life and I had only to accept it. I was an American, but I was Japanese too. And at last I learned to be proud of who I was.

I ^{wanted} ~~was eager~~ ^{to have this sense} to share ~~this~~ sense of pride and self-esteem with young Japanese Americans and to write books that would give them a sense of continuity and ~~kinship~~ with their own history, for I ^{id} had never had such books in my own youth.

I wrote SAMURAI OF GOLD HILL, a novel based on the true story of the first Japanese settlers who arrived in California shortly after the Gold Rush. I also wrote JOURNEY TO TOPAZ, based on my own experiences during World War II when our govern- ^{check} ^{margin} ment uprooted and imprisoned, without trial or hearing, 120,000 West Coast Japanese (2/3 of whom were, like myself, American citizens). Our only crime was that we looked like the enemy. Its sequel, JOURNEY HOME, is not about my family, but is based on the experiences of other Japanese Americans.

^{and} ^{ed} ^{felt} Recalling the uprooting, I felt great admiration for my parents' generation, for ^g they had lived with quiet determination and strength and survived the uprooting with uncommon courage. To tell the ^{pe} story of the ^{pe} early immigrant Japanese American families, I wrote a novel, A JAR OF DREAMS, about Rinko and her family as they struggle to survive the Depression of the 1930s. Pulling together through an eventful and difficult summer, they discover their strengths, ^{and} hold on to their dreams.

*Samurai
JKT*

And and Rinko, at last, *finds* her true self.

This was not the story of my own family, but Rinko and her family became so real to me *much a part of me* that they would not leave and demanded to come to life again. So their story continued in THE BEST BAD THING and THE HAPPIEST ENDING, and *still* I hear Rinko's voice inside my head, *and I hope she will appear again someday* telling me there is more that she wants to do. *it may well be so* *in still & like*

But now in the following pages you will be reading THE BEST BAD THNG for yourselves. I hope Rinko and her family will become your friends too, and that just as Rinko learned to do, each of you will always follow your dreams.

Happy reading, and my warmest good wishes to each of you!

Just: Memoir

all my life and I finally realized that and accepted who I was.
I was an American, but I was Japanese too. And I finally learned
to be proud of who I was.

pull Leipo on her skates
and I can hardly take him for
a walk because he pulls
me and runs so fast.

Mar. 12, 1932.

Brownie is awfully sick he's been
sick for a long time. We were
going to put him to sleep but Mrs.
Horspinner is taking care of him
and is doing Christian Science.

Mar. 16, 1932.

Poor little Brownie he died today
he had so much fits. He was almost
ten months old.



Draft III 6/21/91

Dear Friends:

It's lovely to write this ^{one} letter knowing that so many young people throughout the country will be reading it, enabling ~~all~~ of us ^{all} to be connected through this ~~one~~ book.

I had a similar thought when I wrote my first book, THE DANCING KETTLE - a collection of Japanese folk tales. ^{I loved the idea} ~~It was~~ such a joy to think that ^{of} children in both America and Japan could enjoy reading ^{ing} the same stories, perhaps even at the same time. And if they could share stories, I thought, wouldn't they one day share ideas as well? I certainly hoped so.

When I spent two years in Japan on a Ford Foundation Fellowship (1952-54), I ^{found} ~~was~~ delighted to discover many more wonderful folk tales, and ~~I~~ incorporated them in my collections, THE MAGIC LISTENING CAP (which I illustrated myself) and THE SEA OF GOLD. Through these books, I hope the sharing of stories and ideas will go on and on.

Getting to know the people of Japan was ~~truly~~ a mind-expanding experience for me, and when I returned to California I wrote several books about young Japanese. ~~I~~ depicted ^{ing} them not ⁱⁿ ~~as~~ the ^{usual} stereotypes ^{ic way} that many Americans knew, but as real people. I wanted my readers to realize that no matter who we are or where we live, we ^{are all human beings sharing similar} ~~all have the same~~ hopes and fears and joys; that ~~we should celebrate our oneness.~~

~~When I~~ ^{As} ~~was~~ a child, I was ^{so} eager to be like my white American friends, ^I ~~and~~ often rejected my Japaneseness. But ~~when I was~~ in Japan, I realized that I already had within me the very

Draft
MLC →



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qualities I admired about that country, ~~that~~ ^M my parents had been imparting their own Japanese spirit to me all my life, and I had only to accept it. ^{I realized} I was an American, but I was Japanese too. And at last I learned to be proud of who I was.

I wanted young ^{or} Japanese Americans to have this same sense of pride and self-esteem. ^{So I began} I wanted to write books that would give them a sense of continuity with their own history, for ^{some} I had never had such books in my own youth.

I wrote SAMURAI OF GOLD HILL, a novel based on the true story of the first Japanese settlers who ^{came to} arrived in California shortly after the Gold Rush. I also wrote JOURNEY TO TOPAZ, ^{which tells} based on my own experiences during World War II when our government uprooted and imprisoned, without trial or hearing, 120,000 West Coast Japanese (2/3 of whom were, like myself, American citizens). Our only crime was that we looked like the enemy. *

Its sequel, JOURNEY HOME, ^{is} was not about my family, but ^{tells} told of the experiences of other Japanese Americans. ^{when they returned home.}

As I recalled the uprooting, I ^{wanted young readers to understand} felt great admiration for my parents' generation, for they had lived with quiet

determination and strength, and survived the uprooting with uncommon ^{+ strength} courage. ^{I wanted} To tell the story of those ^{their early years} early immigrant Japanese American families, I wrote the novel A JAR OF DREAMS, ^{in my novel} that tells of Rinko and her family as they struggle to survive

the Depression of the 1930s. ^{Supporting each other} Pulling together through an eventful and difficult summer, they ^{never lose their courage & determination} discover their strengths and hold onto their dreams. And Rinko, at last, discovers

I felt all Americans ought to know the story of the Japanese who came to CA, and I had only to accept it. I realized I was an American, but I was Japanese too. And at last I learned to be proud of who I was.

I wrote all my books about the Japanese who came to CA, and I had only to accept it. I realized I was an American, but I was Japanese too. And at last I learned to be proud of who I was.

Insert from SG GH + Jb T.

Our Precious Baby has come!

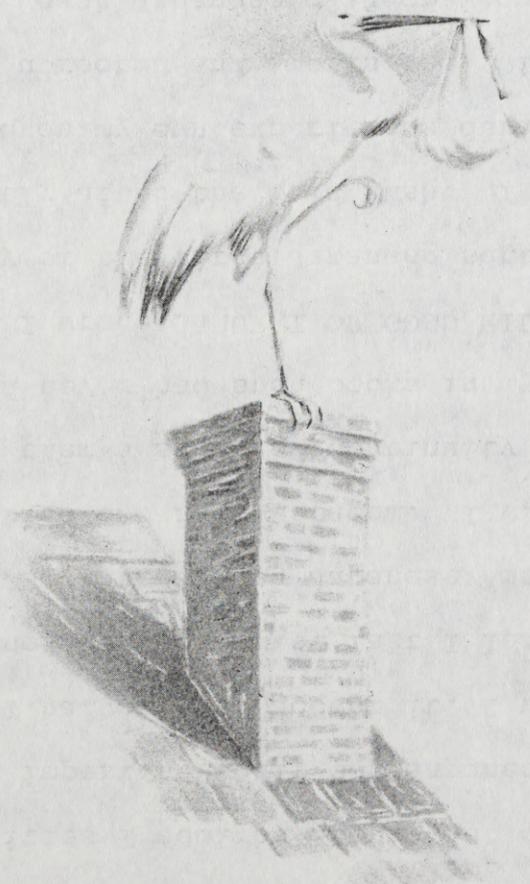
Yoshiko was born at six A. M. o'clock
on Thanksgiving day, Nov. 24th 1921

Mother's Signature

Iku Uchida

Father's Signature

S. Uchida



Doctor's Signature

Mrs. H. Hotta

Nurse's Signature

Mrs. M. Akutsu

her true self.

This was not my own story, but Rinko and her family became so much a part of me, I brought them back in two more novels, THE BEST BAD THING and THE HAPPIEST ENDING. Even today Rinko's voice lingers inside my head, and ~~it may well be that she will~~ ^{may well} ~~appear~~ ^{emerge} once more in still another book.

But now in the following pages you will ~~be reading~~ THE BEST BAD THNG for yourselves. I hope Rinko and her family will become your friends too, and I hope each of you will follow your dreams, just as Rinko ^{her family} learned to do.

Happy reading, and my warmest good wishes to each of you.

100



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mail 7/3 Wed

draft ~~IV~~

6/24/91

Dear Friends:

How nice it is
~~It's~~ lovely

to write this ~~one~~ letter knowing that so many young people throughout the country will be reading it, enabling us all to be connected through this book.

I had a similar thought when I wrote my first book, THE DANCING KETTLE - a collection of Japanese folk tales. I loved the idea of children in both America and Japan reading the same stories, perhaps even at the same time. And if they could share stories, I thought, wouldn't they one day share ideas as well?

← I certainly hoped so.

When I spent two years in Japan on a Ford Foundation Fellowship (1952-54), I found many more wonderful folk tales, and incorporated them in my collections, THE MAGIC LISTENING CAP (which I illustrated myself) and THE SEA OF GOLD. Through these books, I hope the sharing of stories and ideas will go on and on.

Insert from MLC.

→ Getting to know the people of Japan was a mind-expanding experience for me, and when I returned to California I wrote several books about young Japanese, depicting them not in the usual stereotypic way, but as real people. I wanted my readers to realize that no matter who we are or where we live, we are all human beings sharing similar hopes, fears and joys.

→ When I was a child, I was so eager to be like my white American friends, I often rejected my Japaneseness. But in Japan, I realized that I ~~already~~ had within me the very qualities I admired about that country. My parents had been imparting



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their own Japanese spirit to me all my life, and I had only to accept it. I realized that I was an American, but I was Japanese too, ~~And~~ at last I learned to be proud of who I was.

I wanted young Japanese Americans to have this same sense of pride and self-esteem. So I ~~began~~ ^{then} to write books that would give them a sense of kinship with their own history, for ~~I~~ ^{→ here never available to me} ~~never~~ had such books in my own youth.

I wrote SAMURAI OF GOLD HILL, a novel based on the true story of the first Japanese settlers who arrived in California shortly after the Gold Rush. I also wrote JOURNEY TO TOPAZ, based on my own experiences during World War II when our government uprooted and imprisoned, without trial or hearing, 120,000 West Coast Japanese (2/3 of whom were, like myself, American citizens). Our only crime was that we looked like the enemy. I felt all Americans needed to hear this story so they would never permit such a tragedy to happen again. The sequel, JOURNEY HOME, tells of the difficulties faced by Japanese Americans when they returned to California.

My parents' generation survived the uprooting with uncommon courage and strength, and I wanted to tell the story of their early years as well. In my novel, A JAR OF DREAMS, I write of Rinko and her family as they struggle to survive the Depression of the 1930s. Helping each other through an eventful and difficult summer, they discover their strengths and hold onto their dreams. And Rinko, at last, discovers her true self.

Insert
excerpt
from 3rd GH
+ J.H.T.?
of
J.H.T.



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Although this ^{is not} ~~is~~ ^{about} my own ~~story~~ ^{story}, Rinko, and her family became so much a part of me, I brought them back in ^{two} ~~two~~ ^{more} ~~novels~~, THE BEST BAD THING and THE HAPPIEST ENDING. Even today Rinko's voice lingers inside ^{me} ~~my~~ head, ~~perhaps because there~~ ^{perhaps one day} ~~was a bit of me in Rinko~~, and she ^{will} ~~may well~~ appear ^{again} ~~in~~ another ^{yet} book.

But now in the following pages you will ^{be} ~~read~~ ^{ing} THE BEST BAD THING ~~for yourselves~~. I hope Rinko and her family will become your friends too, and I hope each of you will follow your dreams, just as Rinko and her family learned to do.

Happy reading, and my warmest good wishes to each of you.

→ BBT

~ 500 words

Mention: Invisible Thread: a Memoir

DATE: July 12, 1990

Rec'd



~~Yoshiko Uchida
1685 Solano Avenue #102
Berkeley, CA 94707~~

LIBRARY OF CONGRESS

This is in reply to your letter of July 4, 1990 concerning a work titled "The dancing kettle and other Japanese folk tales" R 635154 (1976)

Washington D.C. 20559

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Sincerely yours, *RJ*

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Certificate for the above book to
replace the original which was this placed.
Yoshiko Uchida
7-18-90*

Final 6/28/91

Dear Friends:

How nice ~~it is~~ to write this letter knowing that so many young people throughout the country will be reading it, enabling us all to be connected through this one book.

introducing the unit

I had ~~a similar thought when I wrote my first book, THE DANCING KETTLE - a collection of Japanese folk tales. I loved the idea of children in both America and Japan reading the same stories, perhaps even at the same time. And if they could share stories, I thought, wouldn't they one day share ideas as well?~~ ^{not over} ^{used} ^{by} ^{my} ^{I hoped they!}
I certainly hoped so.

+ excerpt here in on MCC

^{I was able to spend}
When I spent two years in Japan on a Ford Foundation Fellowship (1952-54), I found many more wonderful folk tales, and incorporated them in ~~my collections, THE MAGIC LISTENING CAP~~ ^{1st sentence} (which I illustrated myself) and ~~THE SEA OF GOLD~~. ^{n 2} Through these books, I hope the sharing of stories and ideas will go on and on.

Getting to know the people of Japan was a mind-expanding experience for me, and when I returned to California I wrote several books about young Japanese, depicting them not in the usual stereotypic way, but as real people. I wanted my readers to realize that no matter who we are or where we live, we are all human beings sharing similar hopes, fears and joys.

Insert ① →

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their own Japanese spirit to me all my life, and I had only to accept it. I realized that I was an American, but I was Japanese too, and at last I learned to be proud of who I was.

I wanted young Japanese Americans to have this same sense of pride and self-esteem. So I then wrote books that would give them a sense of kinship with their own history, for such books were never available to me in my own youth.

One of them was
I wrote SAMURAI OF GOLD HILL, a novel based on the true story of the first Japanese settlers who arrived in California shortly after the Gold Rush. I also wrote JOURNEY TO TOPAZ, based on my own experiences during World War II when our government uprooted and imprisoned, without trial or hearing, 120,000 West Coast Japanese (2/3 of whom were, like myself, American citizens). Our only crime was that we looked like the enemy. I felt all Americans needed to hear this story so they would never permit such a tragedy to occur again. The sequel, JOURNEY HOME, tells of the difficulties faced by Japanese Americans when they returned to California after the war.

My parents' generation survived the uprooting with uncommon courage and strength, and I wanted to tell the story of their early years as well. In my novel, A JAR OF DREAMS, I wrote of Rinko and her family as they struggled to survive the Depression of the 1930s. Helping each other through an eventful and difficult summer, they discover their strengths and hold onto their dreams. And Rinko at last discovers her true self.

Although this book is not about my own family, there is

Excerpt from S.G.H.

We were sent to Topaz. I lived in a horse stall for 6 months. Then we were sent to a black desert camp called Topaz.

Insect

wartime

something of me in Rinko, and she and her family became so much a part of me, I brought them back in two sequels, THE BEST BAD THING and THE HAPPIEST ENDING. Even today Rinko's voice lingers inside my head, and perhaps one day she will appear again in yet another book.

But now in the following pages you will be reading THE BEST BAD THING for yourselves. I hope Rinko and her family will become your friends too, and I hope each of you will follow your dreams, just as Rinko and her family learned to do.

Happy reading, and my warmest good wishes to each of you.

All the best,

you copy
Houghton Mifflin
ltr. - for 5th grade
anthology

7/5/91

Not final
revised
7/17

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Secret →

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Happy reading, and my warmest good wishes to each of you.

All the best,

Yoshiko Uchida

7/11/91 (1)

Dear Friends:

How nice to write this letter knowing that so many young people throughout the country will be reading it, ^{It's a happy thought} enabling us ~~to~~ ^{to} all to be connected through this one book, ^{we can all}

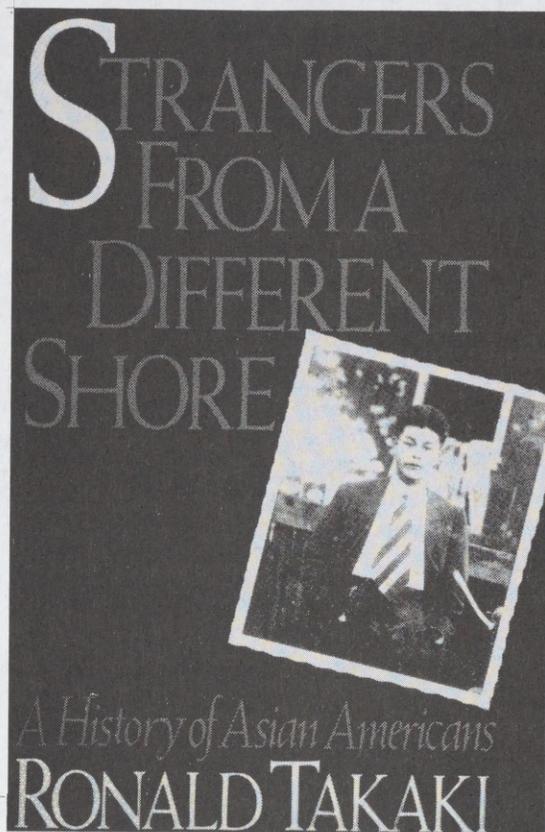
Books and the written word have always been a ~~big~~ ^{big} part of my life. When I was a child, my mother read to my sister and me every night, and by the time I was ten, I was writing my own stories in booklets I'd made from brown wrapping paper. I also kept a diary of important events for many years, so I ~~suppose~~ ^{know} in one way or another, I ~~have~~ ^{almost} been writing all of my life.

X X X

When I dared ^{to} think about writing for publication, ^{I decided} ~~my first~~ thought ~~was~~ to adapt some of the Japanese stories I'd loved as a child and gather them into a collection. I liked the idea of children in both America and Japan reading the same stories, perhaps even at the same time. And by sharing stories, I hoped they would one day share ideas as well.

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FINALLY, ASIAN AMERICANS HAVE FOUND THEIR VOICE!



"This is an illuminating and beautifully experienced book. For students and general readers, STRANGERS FROM A DIFFERENT SHORE will be a starting point and a summation."

Alexander Saxton,
Professor of History, UCLA

Today, Asian Americans belong to the fastest-growing ethnic minority in the United States -- and one of the most successful. Yet their history in this country has been all but ignored. STRANGERS FROM A DIFFERENT SHORE, by Ronald Takaki, Professor of Ethnic Studies at the University Of California, Berkeley, is the first book to provide a single overview of this fascinating, crucial, and neglected part of American History.

Asian Americans' diverse roots reach back over 150 years. Many people came to America from Japan, China, Korea, the Philippines, India, Vietnam, Laos, and Kampuchea, pushed by hardships in their native lands and pulled by America's demand for labor and their dream of America. But these immigrants were not allowed to feel at home in America, and their children and grandchildren still find that they are not viewed and accepted as Americans. Even today,

while being celebrated by the media and politicians as America's "model minority," Asian Americans experience a racial backlash. As part of the workforce, they bump against a "glass ceiling" -- a barrier through which top management positions can be seen, but not reached. And in school, Asian American students experience the pain of being victims of racism, as other students feel threatened by their drive to excel.

Begun by noted author and scholar Ronald Takaki as a search for his own roots, STRANGERS FROM A DIFFERENT SHORE expands beyond the boundaries of a personal quest or a specialized historical work. It is a groundbreaking book that will resonate for all Americans who are part of this nation of immigrants from different shores.

512 pp. Illustrated with 32 pp. of halftones
Published by Little, Brown and Company ISBN 0-316-83109-3



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Excerpt MLC

Getting to know the people of Japan was a mind-expanding experience for me, and when I returned to California I wrote several books about young Japanese, depicting them not in the usual stereotypic way, but as real people. I wanted my readers to realize that no matter who we are or where we live, we are all human beings sharing similar hopes, fears and joys.

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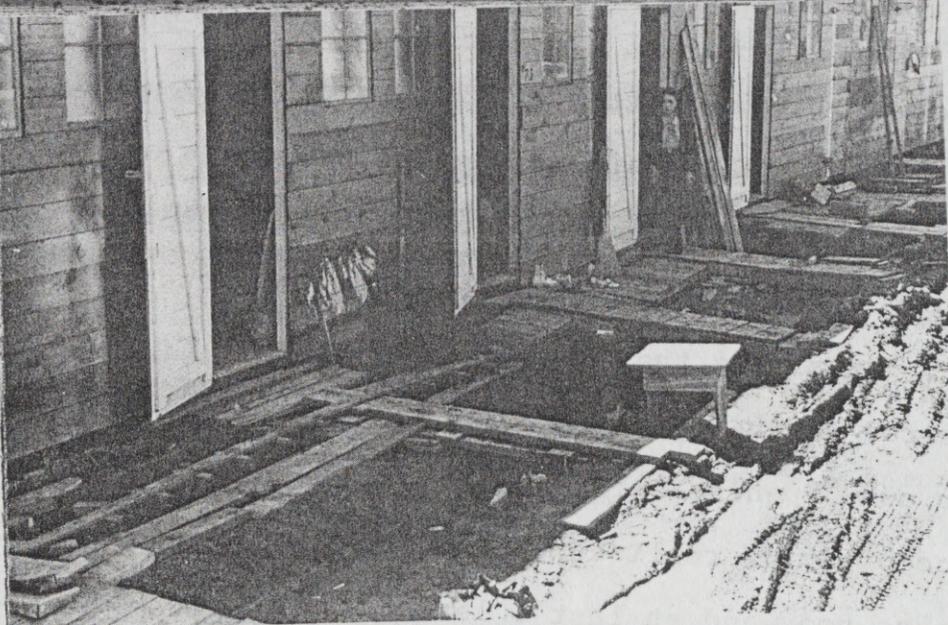
Excerpt Samurai

I also wrote JOURNEY TO TOPAZ, which was based on my own experiences during World War II. In a terrible betrayal of all our democratic ideals, our government uprooted and imprisoned,

Boseworth *llh*

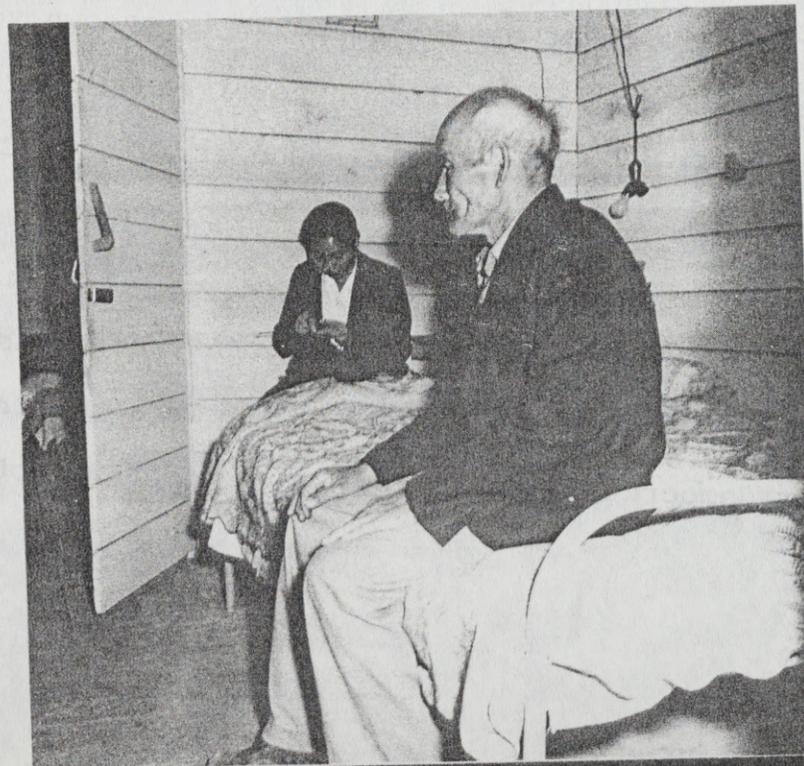
Front Page

Helsinki for the European States



Horse stables and flimsy temporary structures housed the first Japanese American evacuees at the Tanforan Race Track Assembly Center. Furniture consisted of army cots and sacks stuffed with straw for mattresses.

An elderly Issei sits in his Assembly Center barracks room. It has a bed and a small light bulb. A new partition has been added. There is no other furniture.



Evacuees lining up for housing at a camp.

This group, consisting of the first taken. Nothing comfort to the of War Info into the scene country was tion camps t



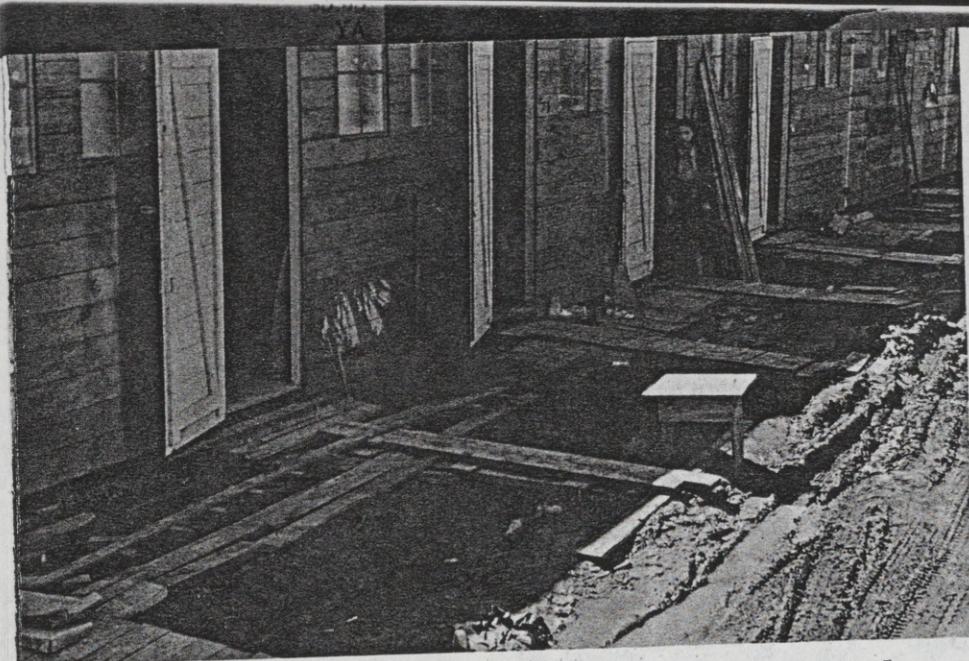
without trial or hearing, 120,000 West Coast Japanese (2/3 of whom were, like myself, American citizens). We had done nothing wrong, Our only crime was that we looked like the enemy in Japan.

For the first six months, I was ~~imprisoned~~ ^{was held in a race track prison camp surrounded by} behind barbed ~~wire~~ ^{wire} in a race track, where ~~our~~ ^{and} our family of four lived in a ~~narrow~~ ^{narrow} horse stall. From there, we were sent to a bleak windblown desert prison camp called Topaz. It was ~~a story~~ ^{an experience I will never forget +} I felt all Americans ~~needed~~ ^{should} to hear so they would never permit such a tragedy to occur again. The sequel, JOURNEY HOME, tells of the difficulties faced by Japanese Americans when they returned to California after the war.

Excerpt Journey to T.

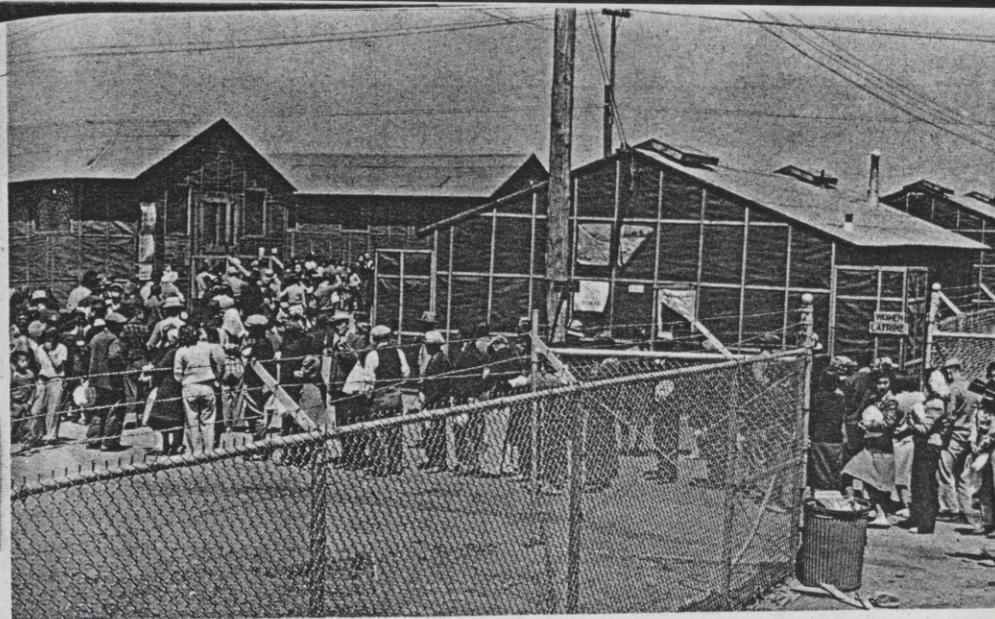
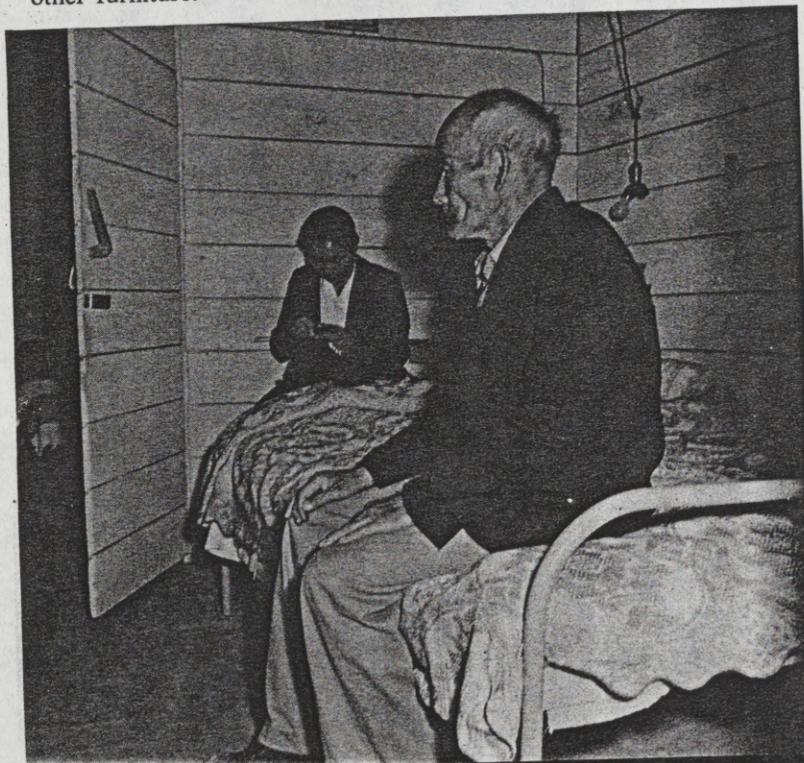
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An elderly Issei sits in his Assembly Center barracks room. It has a bed and a small light bulb. A new partition has been added. There is no other furniture.



Evacuees line up for a meal in one of the temporary tar-paper structures housing a mess hall at Tanforan Assembly Center.

This group, at a California Wartime Relocation Center, was simply discussing the matter of laying a water pipeline when this photograph was taken. Nothing in the picture violated military security, or gave aid or comfort to the enemy, but the photograph was censored by the Office of War Information because an Army sentry with fixed bayonet walked into the scene. It was not policy, in the war years, to admit that our country was guarding more than 70,000 of its own citizens in concentration camps behind barbed wire and bayonets.



4

yet another book.

But now in the following pages you will be reading THE BEST BAD THING for yourselves. I hope Rinko and her family will become your friends too, and I hope each of you will follow your dreams, just as Rinko and her family learned to do.

Happy reading, and my warmest good wishes to each of you.

All the best,

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All the best,

WHAT THEN, RAMANT by Shirley L. Aroia (Follett)
1961

CHAMPIONS OF PEACE by Edith Patterson Meyer
1960

an person, translated from Dutch
son Gode (Morrow)

Alki Zei, translated from Greek by
utton)

RVED OUT OF STONE by
ated from Russian by Maria

HOUSE WHO SHARED A HOME
translated from German by Anthea

y Cecil Bødker, translated from
ar Poulsen (Atheneum)

istie Nostlinger, translated from
ea Bell (Watts) (Published 1977)

by Jorg Steiner, translated from
Conrad Lammers (Harcourt)

F DRAGON'S FEET by Alki Zei,
Greek by Edward Fenton (Dutton)

WHEN TIME WAS FROZEN by Els
ted from Dutch by Raphael & Maryka

Boston Globe-Horn Book Awards

Awarded annually in the fall since 1967 by *The Boston Globe* and *The Horn Book*, Park Square Building, 31 St. James Ave., Boston, MA 02116. Through 1975, two awards were given—for outstanding text and for outstanding illustration; in 1976 the award categories were changed to Outstanding Fiction, Outstanding Nonfiction and Outstanding Illustration (\$200 to the winner in each category.)

1955
Text: THE LITTLE FISHES by Erik Christian Haugaard (Houghton) (Golden)

1958
Text: THE LITTLE FISHES by Erik Christian Haugaard (Houghton) (Golden)

1961
Text: THE LITTLE FISHES by Erik Christian Haugaard (Houghton) (Golden)

1964
Text: THE LITTLE FISHES by Erik Christian Haugaard (Houghton) (Golden)

1967
Text: THE LITTLE FISHES by Erik Christian Haugaard (Houghton) (Golden)

1970
Text: THE LITTLE FISHES by Erik Christian Haugaard (Houghton) (Golden)

1971
Text: THE LITTLE FISHES by Erik Christian Haugaard (Houghton) (Golden)

1972
Text: TRISTAN AND ISEULT by Rosemary Sutcliff (Dutton)

1973
Text: TRISTAN AND ISEULT by Rosemary Sutcliff (Dutton)

1974
Text: TRISTAN AND ISEULT by Rosemary Sutcliff (Dutton)

1975
Text: TRISTAN AND ISEULT by Rosemary Sutcliff (Dutton)

1976
Text: TRISTAN AND ISEULT by Rosemary Sutcliff (Dutton)

1977
Text: TRISTAN AND ISEULT by Rosemary Sutcliff (Dutton)

1978
Text: TRISTAN AND ISEULT by Rosemary Sutcliff (Dutton)

① mail
shows
by Fed Exp.
7/12/91

Dear Friends:

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Books and the written word have always been an important part of my life. When I was a child, my mother read to my sister and me every night, and by the time I was ten, I was writing my own stories in booklets I'd made from brown wrapping paper. I also kept a diary of important events for many years, so in one way or another, I have been writing for most of my life.

Jan Rae (fully) pp. 2-11 / share some my work & you.

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~~Here is another~~ ~~here is the story~~

Edward Hebard '41
Kenneth Hellman
Charles Henderson, Jr.
Jane Henle '34
Mary Henle '34
Harriet Putnam Henry '45
Mr. and Mrs. Clifford E. Hermey
Dorothy Hyman Hertz '41
Mrs. Leo Herz '15
Frances H. Hess, GS
Constance Bartlett Hieatt '49
Charles J. Hill
Mrs. David B. Hilliard '59
Evelyn K. Hinman '51
Nell Hirschberg '28
Jennette E. Hitchcock '31
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Marian Hill Hoch '20
Elsie Barnard Hodder
Eleanor D. Bronson Hodge '39
Victoria Webster Hodgson '62
Joan Hoff-Wilson
Frances Beardsley Hoke '40
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Elsa Detmold Holliday '11
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Mr. and Mrs. Lee Holt
Jenny Holtzermann
Teresa Alice Hommel
Robert K. Hood
Frances Hooper '14
B. Elizabeth Horner, AM '40
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Elizabeth B. Hough '28
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Natalie Hoyt '34
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Erna G. Huber
Sarah Hubertus '87
Alice Andersson Hudnall '36
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Mrs. J. Craig Huff, Jr. '42
Joan S. Hult
Gladys T. Hunziker '52
Rosamond Starin Hyman '12

Diane Foster Igleheart '48
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Joan Wilson Ipsen '46
Mary Calderwood Irving '39
Marion Scranton Isaacs '30
Eleanor Collins Isbell '24
Seymour Itzkoff

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Alice Eaton Johnson '29
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J. W. Johnson, Jr.
Madeleine Clark Johnson '45
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Mrs. Lloyd R. Kelley '35
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Anne F. Keppler
Mrs. Chase Kimball '33
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Mrs. W. Griffith King '18
Katherine Kingsley '68
Martha A. Kirsten '21
Jennifer F. Kittredge '78
Judith Hill Kittredge '53
Betsy Knapp '32
Deborah J. Knuth '74
Elaine Koenigsberg, SSW '59
Jocelyne Kolb '72
Audrey L. Kremer '81
Hillier Krieghbaum
Laura Anne Kropp '62
Paul Krouse
Elsa Kruuse
Mrs. Rudolph L. Kuehn '52

Sylvia R. Lader '43
Georgianna Lieder Lahr
Constance Kyle Lamb, MSS '35
Mrs. J. Daniel Lamon, Jr. '25
Corliss Lamont
Mr. and Mrs. Anthony Lamport (Cynthia
Hullinger '57)
Betty Lance

2

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I also wrote JOURNEY TO TOPAZ, which was based on my own experiences during World War II. ~~In a terrible betrayal of all~~
In 1942, ignoring our Constitution and our promises, ignored

Caldicott
David Cale
Nancy Leighton Calfee '41
John Campos
Ronald Gordon Cant
Ernestine Gilbreth Carey '29
Elizabeth Shaffer Carnell '33
Marcia Hayes Carnes '42
Kay Carney
Esther Carpenter
Constance A. Carrier '29
Russell Carrier
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Larry Collins
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Virginia W. Corbett
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M. Louise Coulton '14
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Richard A. Coyle
Jeanne L. Crocker '45
Frances Crowe
H. Allen Curran
Mina Curtiss '18
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Louise E. Dalby
Alzina Stone Dale
Lucie Kennerdell Dampeer '49
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C. Roger Davis
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Natalie Zemon Davis '49
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Carolyn Scott Dejanikus '42
Alice DeLana
Clara Carlie DeMallie '34
Andree Demay
Jeannette Dearden Denning '39
Edna Weathers Dennis '48
Rosemary Denniston '32
Pia C. DeSantis '79
Ellen Gay Detlefsen '68
Catherine Nolan Devas '44
George Dimock, Jr.
Rita Dinale
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Mrs. John Dos Passos '30
Margaret Truax Dougan '26
Catherine A. Dower, AM '48
Deborah Downs '69
Mary A. Drummie '59
Sally Haines Dudley '61
Constance Ritchie DuHamel '50
Marjorie H. Dunham
Mrs. Aubrey K. Dunkum '46
Alma L. Dunning '30
Rebecca F. Duschatko '67
Elsbeth B. Dusenbery '40

Mrs. Sherburn E. Edgerly '36
Rosemary Edmonston '34
Christina Janson Eldridge '53

~~our~~ democratic ideals, ~~our government~~ ^{and} uprooted and imprisoned, without trial or hearing, 120,000 West Coast Japanese (2/3 of whom were, like myself, American citizens). We had done nothing wrong. Our only crime was that we looked like the enemy in Japan.

For the first six months I ~~was~~ ^{was} in a racetrack prison camp surrounded by barbed wire, where our family of four lived in a dark narrow horse stall. From there we were sent to a bleak windblown ~~desert~~ ^{in the Utah desert.} prison camp ~~called~~ ^{Topas,} Topaz. ~~It was an experience I will never forget and a story I felt all Americans should hear~~ ^{to know what would have happened in our country} so they would never permit such a tragedy to occur again. The sequel, JOURNEY HOME, tells of the difficulties faced by Japanese Americans when they returned to California after the war.

check
Sept
Freeman
no.

My parents' generation survived the uprooting with uncommon ^{wartime} courage and strength, and I wanted to tell the story of their early years as well. In my novel, A JAR OF DREAMS, I wrote of Rinko and her family as they struggled to survive the Depression of the 1930s. Helping each other through an eventful and difficult summer, they discover their strengths and hold onto their dreams. And Rinko at last discovers her true self.

Although this book is not about my own family, there is something of me in Rinko, and she and her family became so much a part of me, I brought them back in two sequels, THE BEST BAD

FRIENDS OF THE SMITH COLLEGE LIBRARY

A list of Friends whose gifts have been gratefully received by the Smith College Library during the period of this report, July 1, 1984 through June 30, 1985

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 Susan Hodge Blackburn '73
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 Louise Walker Blaney '39
 Esther George Bloomsburgh '40
 Britta Bjornlund Blum '45
 Marian Sternlieb Blum '53
 Barbara Borenstein Blumenthal '75
 Elizabeth Mayer Boeckman '54
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 Billie R. Bozone
 Theda Henson Braddock '42
 Marcia Williams Bradley '43
 Mrs. James S. Brady
 Virginia Corwin Brautigam
 Mrs. J. R. Brewer '21
 Lucy Barnard Briggs '28
 Richard Briggs
 Mrs. W. Marsden Brinkman '24
 Janice S. Britherton
 Lily Emerson Brooke '22
 Helen Lathrop Brooks '39
 Mary McLeod Brooks '33
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 H. Robert Burger
 Miriam Macomber Butler '33
 Rosalie Warren Byard '60
 Mr. and Mrs. Spencer Byard (Margaret Mather '33)
 Dr. Elizabeth I. Byrne '62

THING and THE HAPPIEST ENDING. Even today Rinko's voice lingers inside my head, and perhaps one day she will appear again in yet another book.

But now in the following pages you will be reading THE BEST BAD THING for yourselves. I hope Rinko and her family will become your friends too, and I hope each of you will follow your dreams, just as Rinko and her family learned to do.

Happy reading, and my warmest good wishes to each of you.

All the best,

Summary of Publications 1984-1985

Revisions

Research Aids:

2. Book Reviews
4. Interlibrary Loan
5. Biographical Information
6. Words and Dictionaries
7. Information on Ideas
8. Current Events
9. Newspapers
10. Style Manuals
11. Statistics
12. Maps and Atlases

Guides:

- American National Government
- Film Study
- Folklore and Mythology
- Legal Research
- Selected List of Indexes and Abstracts
- Social Work
- Women's Studies

Exhibits

- | | |
|-------------|--|
| Summer 1984 | "Social Work" |
| Sept.-Dec. | "Research Aids and Reference Guides" |
| Sept. | "Swords into Ploughshares: An Exhibit of Library Materials to Supplement the Morrow Lecture Series" |
| Oct. | "Tibetan Buddhism: An Exhibit of Library Materials to Supplement the Lectures by the XIVth Dalai Lama" |
| Oct.-Nov. | "Luther: A Display Illustrating His Writings and His Literary Influence" |
| Nov. | "Smith-Oxfam: A Display of Library Materials to Supplement the Study of World Hunger" |
| Nov.-Jan. | "New Reference Guide: Film Study" |
| Jan.-June | "Smith College Library Reference Guides and Research Aids" |
| Mar. 1-15 | "Central America: A Sampling of Resources" |
| Apr.-May | "The Female Experience in Eighteenth- and Nineteenth-Century America" (in honor of Jill K. Conway) |
| June | "Social Work" |

July 5, 1991

Becky Cheston
Reading Dept.
Houghton Mifflin Co.
1 Beacon St.
Boston, MA. 02108

Dear Becky:

I am enclosing, herewith, my introductory letter for your 5th grade anthology and hope it is what you had in mind. I've indicated in the margins the two places where I think the excerpts might be inserted.

At #1, I think an excerpt from THE MAGIC LISTENING CAP would be nice. And at #2, I believe you mentioned using an excerpt from JOURNEY TO TOPAZ and, if there is space, one from SAMURAI OF GOLD HILL as well.

Also, if you are listing some of my other titles, I'd like very much to have you include my forthcoming autobiography: THE INVISIBLE THREAD, which is part of the Julian Messner/Silver Burdett Press Series In My Own Words and will be published in September of this year. It will tell your readers much more about me and about my childhood.

Please feel free to call me to discuss changes or deletions you might want to make in my letter. I know it's longer than 500 words.

All the best,

Encl: Letter
Invoice

INVOICE

July 5, 1991

TO: Houghton Mifflin Co.
One Beacon St.
Boston, MA. 02108

Att'n: Madeline Ling

FROM: Yoshiko Uchida

For 500 word introductory letter for use in Grade 5
Anthology, 1993 Ed'n Houghton Mifflin Literature
Experience:

\$2500.

Called Madeline King

7/8/91

- She said using my #2. would make it a Permission, not a work for hire - ~~not #2000~~ - ^{Cones they cut fee in 1/2.}
- I said def. not - since I've already written (article - only 2 pp, but did 5 drafts.
- She said they couldn't delete "unless they pay ©" - That I nullify all rights. They get © only for 5 yrs.
- Tried to negotiate down to \$2000 - I told her we should have that discussion before I write piece
- I said - in that case - I'll sign a/ll lts -
- She said "Are u sure" - didn't want me to have any bad feelings about #14.
- Then - she said she'd use my #2 + give me \$2500, \$500 net p copy +.
- She was very nice + very anxious to keep me happy,
- Will send Fed Exp.

Houghton Mifflin Company



One Beacon Street, Boston, Massachusetts 02108
(617) 725-5000 Cable HOUGHTON

School Division

July 9, 1991

Ms Yoshiko Uchida
1685 Solano Avenue, #102
Berkeley, CA 94707

Dear Yoshiko:

Enclosed you will find the new agreement for the material that you have written for the grade 5 Anthology. Please sign both copies and return one as soon as possible so that we can process your invoice. Also, would you please return both copies of the work-for-hire that we sent in June?

Thank you again for working with us on this project. We truly appreciate your effort and your interest.

Sincerely yours,

A handwritten signature in blue ink that reads "Madeline J. Ling".

Madeline J. Ling
Executive Editor
School Reading

Becky 7¹⁰ ~~7/24~~ 1991 (very happy letter
another # - ~~express~~ - 7/18-19

started writing when 10 -
little more myself.

Introd.
I

304 lines.

ea section sep. para

II. 2nd. folk tale.
focus on 1 MLC

III - + Samurai R

IV. 1 sentence or 2. + detail
re horse stall or 2. evoc.
a dog.

send 2nd 24
7/18

You - Final
copy

7-17-91

Dear Friends:

How nice to write this letter knowing that so many young people throughout the country will be reading it. And what a happy thought that we can all be connected through this one book!

Books and the written word have always been an important part of my life. When I was a child, my mother read to my sister and me every night, and by the time I was ten, I was writing my own stories in booklets I'd made from brown wrapping paper. I also kept a diary of important events for many years, so in one way or another, I have been writing for most of my life.

In the following pages I would like to share some of my work with you.

In my very first book I adapted some of the Japanese folk tales I'd loved as a child and gathered them into a collection. I liked the idea of children in both America and Japan reading the same stories, perhaps even at the same time. And by sharing stories, I hoped they would one day share ideas as well.

When I spent two years in Japan on a Ford Foundation Fellowship, I found many more wonderful folk tales and incorporated them in my collection, *THE MAGIC LISTENING CAP*. I illustrated this book myself, working with pen and black sumi ink in my tatami-matted room as I listened to the cicadas buzzing outside. Through this and my other folk tale collections, I

hope the sharing of stories and ideas will go on and on.

Getting to know the people of Japan was a mind-expanding experience for me, and when I returned to California I wrote several books about young Japanese, depicting them not in the usual stereotypic way, but as real people. I wanted my readers to realize that no matter who we are or where we live, we are all human beings sharing similar hopes, fears and joys.

When I was a child, I was so eager to be like my white American friends, I often rejected my Japaneseness. But in Japan, I realized that I already had within me the very qualities I admired about that country. My parents had been imparting their own Japanese spirit to me all my life, and I had only to accept it. I realized that I was an American, but I was Japanese too, and at last I learned to be proud of who I was.

I wanted young Japanese Americans to have this same sense of pride and self-esteem. So I then wrote books that would give them a sense of kinship with their own history, for such books were not available to me in my own youth. One of the books I wrote was SAMURAI OF GOLD HILL, a novel based on the true story of the first Japanese settlers who arrived in California shortly after the Gold Rush.

I also wrote JOURNEY TO TOPAZ, which was based on my own

experiences during World War II. In 1942 our government, violating our Constitution and democratic ideals, uprooted and imprisoned, without trial or hearing, 120,000 West Coast Japanese (2/3 of whom were, like myself, American citizens). We had done nothing wrong. Our only crime was that we looked like the enemy in Japan.

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Although this book is not about my own family, there is something of me in Rinko, and she and her family became so much

a part of me, I brought them back in two sequels, THE BEST BAD THING and THE HAPPIEST ENDING. Even today Rinko's voice lingers inside my head, and perhaps one day she will appear again in yet another book.

But now in the following pages you will be reading THE BEST BAD THING for yourselves. I hope Rinko and her family will become your friends too, and I hope each of you will follow your dreams, just as Rinko and her family learned to do.

Happy reading, and my warmest good wishes to each of you.

All the best,

July 18, 1991

Becky Cheston
Houghton Mifflin, Reading Dept/
1 Beacon St.
Boston, MA 02108

Dear Becky:

Enclosed is a revised version of my letter for your anthology. Without the word limit constraints, I was able to open up the letter and make it more informal, so I think it will now be more interesting for young people.

It now runs over 700 words, but I trust this is not a problem. * Madeline was very gracious about accommodating my requests, and I hope you will all feel that this new longer piece justifies the fee she arranged for me.

I'll look forward to hearing from you.

All the best,

cc: Madeline Ling
Encl:

* If deletions are necessary
pl. let me know

Contract

Houghton Mifflin Company



One Beacon Street, Boston, Massachusetts 02108
(617) 725-5000 Cable HOUGHTON

School Division

19 July 1991

2500
Rec'd
7/22/91

To: Yoshiko Uchida

From: Nancy Sargeant/
Betty Ann Doron

Re: HMRP

\$2,500

Check No. 254287

Called 7/24/91

July 22, 1991

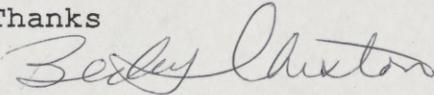
Yoshiko Uchida
1685 Solano Avenue
No. 102
Berkeley, California 94707

Dear Ms. Uchida:

Thanks for your work on the rewrite. It turned out just wonderful!

I'd like to make three very minor changes, which I've indicated on the enclosed copy. Let me know if you have any problems with this.

Thanks



Becky Cheston

617-725-5268

Houghton Mifflin Readers

(for style consistency with author units at other grade levels)

Dear Friends:

How nice to write this letter knowing that so many young people throughout the country will be reading it. And what a happy thought that we can all be connected through this one book!

Books and the written word have always been an important part of my life. When I was a child, my mother read to my sister and me every night, and by the time I was ten, I was writing my own stories in booklets I'd made from brown wrapping paper. I also kept a diary of important events for many years, so in one way or another, I have been writing for most of my life.

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(kids won't understand this)

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(to keep focus sharply on excerpted piece)

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Happy reading, and my warmest good wishes to each of you.

All the best,

Lois Lowry

Decky -

- changes - fine -

- wanted to check on
which - my other
books you're testing:

~~For~~ Davis Little, Creating Arts & Bk
- Sea & Gold, " " Co.

Journey Home, Mist K.
McElvery Bks
(sequel to J. to T.)

- Jas. BBT, H.E.
Mist K McElvery Bks

The Invisible Thread: A
Memor., Julian Heenan
(photos) ^{part of} In My Own Words
series
will tell more of my childhood.
+ about upbringing.

Be to
live to
live
There
will
be
listed
in
feathers
guide

- Takao,
 - Mik,
- } printing
whole
book
to publ.
& Reader

Permissions people will
write me.

Buddy Cheston 7/24/91

-
- ~~- Write Buddy Cheston
request 2 comp copies
of pupil bk
of teacher's suite~~

7/25 ✓

July 25, 1991

Dear Becky -

I forgot to ask if you
would send me 2 (or if possible, 3)
Comp. Copies of the 5th grade Anthology
on publication + 1 of the teachers' guide.

Many thanks -

I do look forward to its
publication!

All best,

Yoshiko -

July 25, 1991

To: Becky Cheston
Houghton Mifflin -

Dear Becky -

I forgot to ask for 2 Comp.
Copies of your 5th Grade Anthology
on publication & one copy of the
teachers guide.

~~Next~~ ? that relates
of confidentiality
clause - contact

Call Anne Cullen

- OK to tell ^{all} re BBT
the Reader to ^{no prob}
negate. -

OK

she may 2
any way. if
permissions asked.

- OK to tell T.V. people
~~might~~ - producers ^{with}
^{help} may influence ~~this~~ ^{April}
~~to use my R. bbs.~~
~~to prog w/ my bbs.~~

their decision - ^{OK if}
a positive way - ^{no mention}
^{have.}
^{keep}
^{version}

John of
the
same

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copy

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until
after
April
next
yr.

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sub
bbs
by
mid-
April

617-725-5430

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2500 - work) there
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Shu il.
Call

- due
7/8
- ~~Have~~ ms.
 - My letter, ready
for Becky - but
I can't agree to
yet.
 - (don't problem?)
 - (Doesn't) to be exactly
like # I sent -
 - Tell Becky to call me -
Holdy us till I hear.
 - sent air borne?
a Fed'l at #
 - duplicating
exactly.

- dm -

- JST on back cover Merwin

- all pls listed in ——— " ~~~~~

Houghton Mifflin - BBT

- d.k. -

- Sam.?

3/87 MLC - Total 5758 (X)

9/86 BK - 3772 - ✓

4/88 Sea Gold - 2180 X

- sent a list of some mat'l. get? yes

- did I include Bio? (no)

- other ^{entire} books - ~~Anthology~~ or just mine? only full novel in 5th grade.

- print run - rev u'91 ed'n?

- pub date - '93

By draft
July 8

Other folk tales - D.K. briefcases in r Rood
M

STW work

~~Tues~~

~~C. Don -~~

~~- Hayton Kiplon BBT
featuring~~

~~ltr - DK, Takao. BBT.~~

~~I suggest MLC - Sam - JHT. - BBT.~~

~~since Bhodlen
curriculum D.K.~~

~~- orig pen work - auto.~~

~~- lunch.~~

~~- what can happen if I plagiarize from myself.~~

193

~~- 3 folk tales avail
Samurai - how many?
- 1 bk. avail?~~

dermatol.

3. COMPLETE AND MAIL THE ENCLOSED POSTAGE-PAID REPLY CARD TODAY.

Tax-free investing is that simple. And you can take the first steps right now. Complete and mail the reply card and we'll send you a free New Account Kit with a prospectus for the Spartan municipal fund of your choice. It will contain a new account application and more information, including management fees and transaction expenses. You should read the prospectus carefully before you invest or send money.

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- The investment flexibility to diversify among Fidelity's more than 80 different stock, bond and money market funds.
- And many other investor services, including local Fidelity Investor Centers (listed on the back of the enclosed brochure)...automated telephone service via TouchTone® telephone...and prearranged automatic transfers of funds from your bank for investors wishing to set up a regular monthly or quarterly investment program.

Services like these have helped make Fidelity one of the most trusted and respected names in financial services in America today, with over \$120 billion in assets under management, including over \$15 billion of assets in tax-free funds.

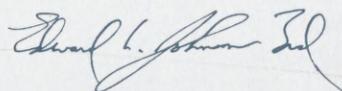
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If you have additional questions, just call Fidelity toll-free at 1-800-544-8888. A Fidelity representative is standing by to serve you 24 hours a day.

We look forward to welcoming you as a Spartan tax-free investor.

Sincerely,



Edward C. Johnson 3d
President