

Box 7:4

University of Washington Press

Jan

1980-81

Folder 1 of 3

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1685 Solano Ave., #102
Berkeley, Ca. 94707
July 24, 1980

Dr. Tetsuden Kashima
Asian American Studies
B501 Padelford Hall, GN-80
University of Washington
Seattle, Wa. 98195

Dear Tets:

I hope this finds you well and thriving and enjoying a good summer inspite of your noisy volcanic neighbor!

Your name came up the other day when Florence Yoshiwara of the JACP read the mss of an article I wrote about Topaz which will appear in the summer issue of the Utah Historical Quarterly.* This is an excerpt from an adult non-fiction book, DESERT EXILE, about my family and what happened to us at the time of the evacuation. I wrote it several years ago, but my agent was unable to place it in the New York market.

At any rate, Florence liked the article, will soon be reading the full-length mss, and thought I should contact you to try to place it at the University of Washington Press. Unfortunately, however, I'd just sent it off to the University of Utah Press because of the contact at the UHQ.

If the U of Utah Press doesn't want it, however, I would like very much to try the Univ. of Wash. Press and wondered if you could give me the name of the editor or person whom I should contact there. Also, I wonder if you would have the time and inclination to read my mss. (153 pp.) and, if you like it, whether I might use your name as reference. I would value your opinion of it in any case.

I also have an unpublished novel about an Issei woman, from the time of her arrival in 1917 up to WW II. This was also written several years ago and tried unsuccessfully in NYU, although it came quite close at 2 houses. Do you think the Univ. of Wash. Press might be interested in a novel of this kind that, I hope, gives some insight into the Jpnse experience in California? I may have mentioned this to you in April, but now can't recall what your thoughts were.

I'll look forward to having your thoughts. re both books.

All the best,

Yoshiko Uchida

*I'll send you a copy when it's available.

Desert Exile

1685 Solano Ave, #102
Berkeley, Ca. 94707
August 27, 1980

Dr. Tetsuden Kashima
Asian American Studies
A517 Padelford Hall, GN-80
University of Washington
Seattle, Wa 98195

Dear Tetsu:

Many thanks for your prompt reply to my inquiry re the University of Washington Press. I appreciated having your thoughts and suggestions.

The University of Utah couldn't use DESERT EXILE, and since you were going to be away during August, I decided to go ahead and send an inquiry to Naomi Pascal at the U of W Press. I wrote her on the 13th, mentioning that you had given me her name, but so far no response.

I also told her that you were kind enough to offer to review my manuscript, so if she decided to look at it perhaps you will be hearing from her.

At any rate, I just wanted to get this off to you to thank you for your interest and assistance. Re the novel, my agent did try all the trade houses in NYC, but it's impossible to place a non-commercial book these days. I may try some local small presses.

Hope you had a good vacation with better weather than we're having these days in the Bay Area! I hope to go east during October.

All the best,

Yoshiko Uchida

P.C. 8/29/80

As soon as I mailed my letter
I heard from Bruce Wad - & UW Press!
He wrote me 5 or 6 lines + enc's etc., now O.P. was
wondering a disappointment! I wrote it - yes also
it probably needs a lot - editing -
Well, keep fingers crossed for me. Harshly,
~~I have been told that the book is not good, but what she does~~ be helpful, then to write
a letter & say yes to B.W. or should I just send her a to whom else to review?

UNIVERSITY OF WASHINGTON

SEATTLE, WASHINGTON 98195

Asian American Studies

July 28, 1980

Yoshiko Uchida
1685 Solano Avenue, Apt. 102
Berkeley CA 94707

Dear Yoshiko,

No doubt you and other Californians picture us up in the Northwest as slogging through ash-filled streets. I'm happy to say this is not true; the weather today is bright and sunny, in the mid-eighties. Of course, this can change at any moment, and so I thought I'd better return this letter to you before the next explosive mishap!

Your manuscript sounds fascinating. The U.W. Press does not publish first fiction novels; they are in the main an academic Press. Your Desert Exile might be appropriate since it follows in the tradition of Monica Sone's Nisei Daughter. If you send me the table of contents, I will be very happy to forward it to an editor at the Press. If you would like to write to the Press yourself, feel free to use my name, and address it to: Naomi Pascal, Editor-in-Chief or Bruce Wilcox, Editor, U.W. Press, JA-20, University of Washington, Seattle, Washington 98195. I would very much like to read the manuscript; however, I will not be in Seattle for the entire month of August.

The University of Utah Press should accept the manuscript since it is of interest to their region. Often, authors are asked to nominate reviewers for their manuscript. If you would like, I would be happy to be such a nominee:

- 1) I was at Topaz, although only a tyke,
- 2) I review manuscripts for the U.W. Press and other trade presses,
- 3) my area is in the Asian American Studies, Japanese American area.

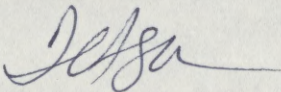
A novel is difficult to place. If you wanted to go for money, it would naturally be through a trade's publisher. All of my suggestions would give you minimal money in return for publication rights. For example, Isthmus Press has just published Toshio Mori's Woman From Hiroshima. Can't you send it to San Francisco Book Company - Houghton Mifflin Company, publisher of Houston's

Yoshiko Uchida
July 28, 1980
Page 2

Farewell to Manzanar? Another publisher to consider is Tuttle Press. We did discuss this on April 4; sorry I can't come up with someone new.
place

I hope these few words are sufficient. Please advise on any particular point and I would be happy to amplify it. In the meantime, I look forward to receiving the excerpt.

Cordially,



Tetsuden Kashima
Director

TK:mu



1685 Solano Ave., #102
Berkeley, Ca. 94707
August 13, 1980

Ms. Naomi Pascal
University of Washington Press
JA-20, University of Washington
Seattle, Wa. 98195

Dear Ms. Pascal:

Your name was given to me by Dr. Tessuden Kashima, Director of the Asian American Studies Department at your university. I'm writing to inquire whether you might be interested in reading my manuscript, DESERT EXILE, with a view to possible publication.

This is a non-fiction account of my personal experiences during the World War II incarceration of the west coast Japanese. It also includes sections on being a young Nisei in pre-war California. (The House Above Grove Street, Our Japaneseness). This is followed by: Pearl Harbor-1941, Evacuation, Tanforan- A Horse Stall for Four, Topaz-Jewel of the Desert and an Epilogue.

I think such an account might be useful in schools to help students relate personally to an important event in American history as well as to the Japanese American experience in California.

You may be interested to know that a small portion of this manuscript will appear in the Summer Issue of the Utah Historical Quarterly and that I have published twenty-one children's books as well as several dozen adult articles.

I participated in the Asian/Pacific American Literature for Children Conference on your campus this April, and Dr. Kashima has offered to review my manuscript should you desire him to.

I shall look forward to hearing from you.

Sincerely,

Yoshiko Uchida

August 22, 1980

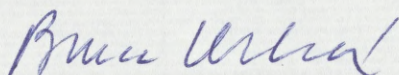
Ms. Yoshido Uchida
1685 Solano Avenue, #102
Berkeley, California 94707

Dear Ms. Uchida:

I am replying to your letter of August 13 addressed to Naomi Pascal. We certainly would be interested in considering your manuscript, *DESERT EXILE*, for possible publication. As you may know, we already have a modest list of books with Asian-American themes, one of which, *NISEI DAUGHTER* by Monica Sone, appears to be similar to *DESERT EXILE* in several respects. Both are first-hand accounts by Japanese-American women of their experiences during the World War II incarceration. Monica Sone's book has been very well received, in part because so little else is available on the subject in book form. It seems to me that your account might complement Ms. Sone's very nicely.

I am aware of the many fine children's books you have published, which makes me all the more eager to read your manuscript. Please do send it along.

Yours sincerely,



Bruce Wilcox
Editor

enc note to Mrs. 8/29/80

*P.C. to Mrs. Since I cannot
certify book mail, may
I ask to use (enclosed)*

*P.C. to notify me of Mrs's safe arrival?
many thanks*



1685 Solano Ave., #102
Berkeley, Ca. 94707
August 29, 1980

Mr. Bruce Wilcox
University of Washington Press
Seattle, Wa. 98105

Dear Mr. Wilcox:

Thank you so much for your kind letter of
the 22nd with its encouraging words.

I am delighted that you think DESERT EXILE
might complement NISEI DAUGHTER and that you are
willing to consider it for publication. I am send-
ing it to you immediately under separate cover.

Because the evacuation itself was such a drama-
tic event, I kept my writing low key, and you may find
the manuscript needs some editing. I would be happy
to have any suggestions you may have for its improve-
ment and modify it to fill your needs.

I shall look forward with much anticipation
to hearing from you. In case your decision is reached
after October 1, please write to me in Connecticut
where I will be from approximately 10/3-29, c/o Kay
Kakutani, 32 Round Hill Rd., Hamden, Conn. 06518.

All the best,

Yoshiko Uchida

Sent me 8/29/80

UNIVERSITY OF WASHINGTON
SEATTLE, WASHINGTON 98195

Asian American Studies

September 4, 1980

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

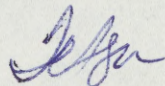
Dear Yoshiko,

Just returned from my summer vacation to find your letter and postcard. I'm glad that Bruce Wilcox has written you a letter and I will await his call if he wants me to review the manuscript. It would seem presumptuous to offer my services on a book which I had some previous knowledge before it was submitted. Please be assured that if it is offered to me I will give it a careful and fair reading.

I don't think Florence Yoshiwara has the credentials to be a good reviewer. The University Press has as its audience a much larger spectrum than that covered by Florence's perspective.

Let's both hope for some good news on the manuscript.

Sincerely yours,



Tetsuden Kashima
Director

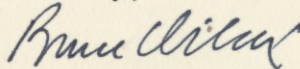
TK:mu

Sept. 3, 1980

Dear Ms. Uchida:

Your manuscript arrived this morning. I am looking forward to reading it. Because we generally consult outside readers, it may be six to eight weeks before you hear from me again. Thanks for your patience.

Sincerely,

A handwritten signature in dark ink, appearing to read "Bruce Wilcox", written in a cursive style.

Bruce Wilcox

UNIVERSITY OF WASHINGTON PRESS



Yoshiko Uchida
1685 Solano Ave., #102
Berkeley, Ca. 94707

1685 Solano Ave., #102
Berkeley, Ca. 94707
September 10, 1980

Mr. Bruce Wilcox
University of Washington Press
Seattle, WA

Dear Mr. Wilcox:

I thought you might be interested in seeing the enclosed, which I meant to enclose with my manuscript.

I was glad to learn of DESERT EXILE's safe arrival, and will look forward to hearing from you in 6-8 weeks.

Sincerely,

Encl:

Yoshiko Uchida

"List of Pub. Wks"

1685 Solano Ave., #102
Berkeley, Ca. 94707
October 30, 1980

Dr. Tetsuden Kashima
Asian American Studies
University of Washington
Seattle, Wa 98195

Dear Tetsu:

Thought you might be interested in seeing the enclosed reprint from the Utah Historical Quarterly which is an excdrpt from "Desert Exile" now at the U.of W. Press.

I realized when I received your last letter that what I should have done was send you the manuscript first. Sorry that my unfamiliarity with the protocol of academic press publishing caused me to do things backwards!

Just returned from a three week vacation in Conn. and am trying to get caught up before going to another Conference in Sacramento next week.

Hope all's well with you.

Best,

Yoshiko Uchida

UNIVERSITY OF WASHINGTON

SEATTLE, WASHINGTON 98195

Asian American Studies

November 12, 1980

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

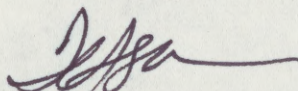
Dear Yoshiko,

Thank you for the reprint of "Topaz, the City of Dust." I thought it was very well done and was quite interested in the fact that you and your sister worked in the Topaz nursery system. You or your sister might have been my teacher. One of my early Topaz memories was as a nursery school student and to be offered, for the first time in my life, a carton of warm chocolate milk. How delicious it was. I also remember pouring warm regular milk through a knothole in the table. The sandstorms are still a part of my youthful recollections.

Your manuscript is being reviewed by the UW Press. Some outside readers are viewing it and they will soon render their judgment. I have encouraged the Press to accept it; however, I am not one of the outside reviewers.

The State of Washington is at present a bit unsettled. We are gaining a new State Senator, a Governor and a national President. No one knows what the future will be like. Please take care and I hope that the Press' decision is in the affirmative.

Sincerely yours,



Tetsuden Kashima
Director

TK:mu

November 19, 1980

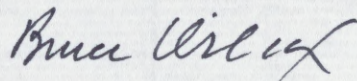
Ms. Yoshiko Uchida
1685 Solano Avenue, #102
Berkeley, California 94707

Dear Ms. Uchida:

You must be wondering what has happened to your manuscript, DESERT EXILE. This is just to let you know that we have received one outside evaluation and are awaiting a second one. I have also read the manuscript and hope very much that we can publish it.

As soon as the second reader's report arrives, I will write to you at greater length. In the meantime, please accept my apologies for the delay and rest assured that we remain quite interested in the book.

Yours sincerely,



Bruce Wilcox
Editor



December 6, 1980

Mr. Bruce Wilcox
University of Washington Press
Seattle, Wash. 98105

Dear Mr. Wilcox:

Thank you so much for your thoughtfulness in writing to inform me of the present status of DESERT EXILE. I certainly appreciate your empathy with a writer's anxieties!

I recently went over my manuscript again and find there are many changes I'd like to make - some to tighten the writing and some to make certain passages more reflective of my current awareness of the thinking of younger Japanese Americans.

I hope a favorable report from your second reader will enable us to work together on an improved manuscript.

Looking forward to hearing from you.

Sincerely,

Yoshiko Uchida

Season's Greetings

University of Washington Press

*Thanks for your nice letter. We are still awaiting that report,
but I hope it will come soon. Best wishes for the
holidays!*

Bruce Wilcox

Illustration by Vilhelm Pedersen from *Tales and Stories* by Hans Christian Andersen.

Translated by Patricia L. Conroy and Sven H. Rossel (University of Washington Press, 1980).

Received 1/14/81

January 9, 1981

Ms. Yoshiko Uchida
1685 Solano Avenue, Apt. 10A
Berkeley, California 94707

Dear Ms. Uchida:

At last I have some news to share with you about DESERT EXILE. It has taken longer than I had hoped to secure evaluations of the manuscript, but I now have three reports from outside readers. As you will see, these reports are generally favorable, although they do call for some revision.

Before proceeding further, perhaps I should explain that as a university press we are responsible to a faculty committee which must approve each manuscript before we can make a commitment to publish. The committee bases its decision largely on the critical evaluations provided by scholarly reviewers. As I reread the three reports on DESERT EXILE, it seems clear to me that in your case the committee will want evidence that the readers' suggestions have been taken into account. Probably we would need at least one favorable evaluation of the revised manuscript before we could expect the committee's approval.

I mention all this not to discourage you but simply to let you know the procedural requirements that lie before us. Since you have already expressed a willingness to rework some parts of the manuscript, and since the readers' comments are generally reasonable and moderate, I hope you will not be daunted by the prospect of revision.

Enclosed are relevant passages from the three reports, which I have labeled "A," "B," and "C." To my mind, the most important question is the one raised by Reader A, as to whether the narrative is "too depersonalized." I know you have attempted to present your account in a low-key documentary style. Your writing is clear, straightforward, and reportorial. But perhaps Reader A is right in thinking that the story would benefit from a more personal approach. To be honest, I don't know how easy or difficult this would be to achieve. Only you can know that. But I would be interested to hear your reaction to Reader A's comments and to know whether you might want to revise the manuscript along the lines he suggests.

Reader B has given us a general comment on the manuscript and several specific points for discussion. When I spoke with this reader, he said that his principal criticism was your failure to explain fully the background of certain actions and events, notably the position of the JACL during the evacuation and the motivations of the no-no boys. He also thought you should tone down your praise for your father, which at times verges on hero-worship. It seems to me that these points could be



January 9, 1981

accommodated without a great deal of revision.

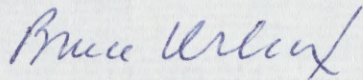
Reader C's report does not provide many specific suggestions. The enclosed excerpt reflects the tenor of the overall report. The author is a Sansei whose parents were interned at Tanforan and Topaz.

Beyond what you find in these reports, I would only add one comment of my own. I think the Epilogue is very important. In it you sum up your views on the relocation and the actions of those who were interned. You generalize, placing your family's experience in a larger perspective. You comment on what the Nisei as a group felt and did. I think you should examine these generalizations carefully to be sure they speak for the entire group. This section will surely come under close scrutiny by many readers of the book, particularly students in Asian American studies.

That, I think, takes care of everything for now. My own enthusiasm for the manuscript has not been dampened by the enclosed reports and I hope yours won't be either. After you have had a chance to review the reports, I would appreciate it if you would let me know how you plan to proceed. Sometimes a series of readers' reports will give conflicting advice and leave the author wondering which way to go. In your case the readers seem to be pointing in the same direction, and I sincerely hope you will find their comments helpful.

With best wishes,

Sincerely,



Bruce Wilcox
Editor

Prof Frank
Meyamoto

READER A

In certain respects the evacuation experience was similar for all evacuees, and relocation centers were quite uniform whether located in Idaho, southern California, or Utah. Hence, a reader might feel after reading two accounts of center life that a third could not add much that is new. But Jeanne Wakatsuki was only seven years old at the time of evacuation and necessarily saw events through a child's eyes. Monica Sone was also pre-college at the time of evacuation, and in addition her account seems atypical because she saw the evacuation as more of an adventure than was the case for other evacuees. By contrast, Yoshiko Uchida was already attending the university at Berkeley, and she also has a different set of experiences to relate. I want to elaborate on the differences.

In the first place, the Uchida story is laid in the Bay Area. The two earlier accounts were from Seattle and Los Angeles, respectively, and we now have a story that covers the third principal area of concentration of the Japanese minority on the Pacific Coast before the War. San Francisco (and the Bay Area) was in several respects the crossroad community for the Japanese minority in the U.S., and its activities were of special interest to the West Coast Japanese. Furthermore, Ms. Uchida was a student at the University of California, Berkeley. In a sense, with respect to Nisei university students, Cal at Berkeley was the pace-setter campus, and there consequently is an interest in the question of how the Cal students reacted to the threat of evacuation that emerged after Pearl Harbor.

In the second place, Ms. Uchida devotes a long chapter to the Tanforan Assembly Center, the temporary center to which the Bay Area residents were sent while their relocation center at Topaz was still under construction. There are several reasons for interest in her report. Jeanne Wakatsuki's book tells us nothing about assembly centers because those who were sent to Manzanar were evacuated directly from their homes to the Manzanar Relocation

Center without the temporary stopover at an assembly center that other evacuees experienced. Assembly centers were very temporary facilities (intended for no more than a few months of summer stay) put up on fairgrounds and racetracks to house evacuees while the more permanent relocation centers were being built. They were generally very shabby, and often shocking in their impact on those who had never before spent a night in a center. The Manzanar evacuees were able to escape that experience. In the case of Monica Sone, she has a chapter on the Puyallup Assembly Center, but because because of the style of her book, it fails to convey the unprepossessing picture of assembly center life that evacuees saw. Ms. Uchida's account of the grim experiences in the horsestalls of Tanforan, therefore, fills out a picture of the evacuation that otherwise is lacking. To be sure, Mine Okubo's CITIZEN 13660, a volume of eloquent pencil sketches of evacuee experiences, offers vivid pictures of both Tanforan and Topaz, but words fill out a range of meanings which even the most skillful pictures cannot. Indeed, one might say that Ms. Uchida's narrative provides a valuable supplement to Okubo's well-known work.

The story of the Topaz Relocation Center is also worth getting. As I mentioned, relocation centers were in many respects very much alike, but the monotony of repetition itself conveys a picture of centers that was a genuine part of the evacuees' life. Of greater interest, every center differed in important respects and every evacuee's perception tended to differ so that the accounts are by no means uniform. My reaction is that it doesn't hurt to get an additional report of center experiences.

I am confident of the authenticity of what Ms. Uchida reports. I find no obvious errors of fact in her account, and the treatment is not colored by any undue emotionalism that would arouse suspicion of possible unreliability.

Indeed, my one criticism of this manuscript is that it is too much a documentary report and not enough a real-life drama. I find this especially true of the first half of the manuscript. I am not a specialist in the art of narration and cannot tell you exactly what is missing, but I definitely feel there is room for improvement and I believe the manuscript can be improved without a major overhaul. No doubt one reason the story seems to lack color lies in the character of the Uchida family. It is a very middle-class and strongly Christian family, and its members conduct themselves in a highly controlled fashion. There are no strong expressions of passion or evidences of unusual behavior around which to dramatize the account. Nevertheless, the Uchida family obviously experienced the many tensions which affected most evacuee families. I believe the problem is that the author fails to communicate the sense of tension as vividly as she might. My recommendation is that this manuscript be referred to a specialist on narration, for I should think such a person could give suggestions for change which would make this a more absorbing and compelling story.

Although literary effect is not my forte, let me indicate some features which I feel need strengthening. First, the main characters in this story do not come alive. Ms. Uchida tells us most about her mother and father, but even they do not form a clear picture. Let me be specific. I like the

opening pages of Chapter I for here the style of writing gives me a clear and intimate sense of the house and family in which Yoshiko grew up. I also like the brief account of her father's confrontation with a "neighborhood committee" for the incident relates a typical aggravation experienced by the Japanese minority and immediately gives us a sense of what her father was like. But the account of her father's background seems to me much too brief, and rather jumbled. I would like to know more about how he established himself in Portland and at Mitsui. I find the background stories of immigrant adjustments to America interesting and the account would also provide a clearer picture of her father's personality. Throughout the narrative, if the father's words and actions were made more concrete, I feel he would come alive better for the reader. Similarly, one wishes the picture of the mother stood out more sharply.

The chief difficulty, however, is that Yoshiko Uchida does not come through as a personality. Although I have read this autobiographical account with some care, I have no confidence that I could tell anyone else what kind of person Yoshiko is. This I feel is very damaging to her story, for of necessity she is the central character in the narrative. If the account is to have impact, the reader needs to identify with the feelings and thoughts of the central figure. As for her older sister, she is even less a reality for the reader. Finally, although I am sure the bonds in the Uchida family were very strong, I get no sense of the family as a family. What were Yoshiko's relations with her father, mother, and sister like? What were the typical family roles? How did this family deal with its problems? What were the relations like with friends and neighbors? Some of this is covered, to be sure, but too much of the family life is hidden from external view.

I guess my complaint is that the account is too depersonalized. It is a little like talking to another person with a wall standing between. One gets information, but not the nuances of communication which come from seeing the non-verbal cues which enables one, so to speak, to identify with the speaker.

One wishes also that Ms. Uchida had given us more of a picture of the reactions to Pearl Harbor and the weeks thereafter among the Nisei students on the Berkeley campus. And it would be of interest to know how the Japanese community in Berkeley reacted.

Still, DESERT EXILE seems to me interesting as it stands, and I feel it is worth publishing even if nothing was done to alter it. I just feel that with a little additional effort the account could be enlivened to transform a good manuscript to a very good one.

Bruce said
this was
Gordon Hirabayashi

READER B

Uchida's book is a personal account written with professional skill. The author is an experienced writer of children's books; therefore, although this book is aimed at an adult audience, her descriptive style, uncomplicated paragraphs, simple concepts and avoidance of jargon, all stand out as assets for a popular style book. For the most part she does this without "talking down".

Although I have a few serious questions for the author's review, considering the general "social amnesia" of this part of American history so far as most Americans, including young Japanese Americans, are concerned, I recommend that the University of Washington Press seriously consider this book for publication. The book is well-written; the author already has some reader-following, and this story gives another account of a stressful life situation and how it was coped. It describes a camp not widely covered (like Manzanar and Tule Lake). She is obviously a nice person because she even tries to sugar-coat the awful things that offended her and her people; but she does not avoid mentioning them.

DESERT EXILE
Some comments for review

1. This book is more authentic than Farewell to Manzanar. It is less spontaneous than Nisei Daughter, but has the advantage of more hindsight perspective and of course professional craftsmanship.
2. The author's strength is her unadorned, jargon-free descriptions. But here and there she seems to revert to political, and I feel gratuitous, comments. These are objectionable because they are opinions, and while she is entitled to them, for a book it can represent bias. For example, on page 43, she properly points out the anomaly of the young JACL leaders of 1942 supporting a racist government doctrine in the hope of demonstrating loyalty. It is unnecessary, and certainly contentious, to wash that off with "as the only way to manifest loyalty." ← ?
Instead, it would be instructive to describe how the Issei leaders becoming suddenly "enemy aliens" and moreover interned, left the inexperienced Nisei JACL leaders with more than they could handle with an urgency never before imagined. Also, some observation about the product of a generation born with exposure to American principles at school to which they enthusiastically subscribe but daily experiencing job, housing, public accommodation racism, and the kind of conservatism that emerges "don't rock the boat" and bending over backwards to wave the flag, even when it is hurting us and the American principles.
Not in so many words because that would be entering political exhortation, but observations of circumstances behind JACL's now criticized (and even at that time--many leaders had to go underground to avoid attacks).
3. Although it is her opinion and she is entitled to them, again in a book, it can represent bias when, as in P. 140, she sort of credits the Nisei vets for "vindicated us". It would be instructive if she researched a bit more the motivations and conflicts around the decision behind the no-no boys, for example. It is good literature, besides. Has drama. She does this already, but it seems one-sided.
4. Her father must be a wonderful person. Could she subdue that posture a bit to remove it from hero-worship. Would add to authenticity.

READER C

Thanks for the opportunity to read Yoshiko Uchida's manuscript Desert Exile. I thoroughly enjoyed reading it. As a scholar on Japanese Americans, I feel any book revealing how Japanese Americans think, feel or interpret their experiences is worthy of publication since this facet of the Japanese American experience is currently lacking although improving in recent years. Well, enough editorializing and now for the purpose of this letter.

As a Nisei, Ms. Uchida's writing is important since this generation of Japanese Americans has not been vocal enough in expressing their thoughts or feelings. On a personal level, I enjoyed the book since I too grew up in Berkeley, though a generation later, (the generation she speaks of in the epilogue as the reason for writing her story) and my parents were also interned at the same Tanforan and Topaz camps.

The manuscript is basically a story of the pre-war Nisei, the camp experience and of a particular Japanese American family. She recollects her attitude towards her Issei parents and writes of growing up with Japanese and American values during a period of American history when "Japanese" was a dirty word. In part, it is an explanation of the Nisei character--of people who are quite ordinary, average but who work hard and emotionally care about others. Since Ms. Uchida is a Nisei, she writes in the style typical of her generation. Thus, it is not a brilliant work, but it is, nevertheless, interesting and moving.

I find it hard to categorize the writing. She throws in historical facts, reminiscences about camp, her family, stories or situations people heard, sometimes revealing interesting tidbits, sometimes writing in depth other times very superficially, often seemingly random thoughts.

Her Nisei humility and politeness is revealed in her writing.
Her words are tactful, respectful, never vulgar nor flashy.
As you mentioned in your letter, another reviewer had
remarked on the impersonalness of the writing. This is
typical of the Nisei, partly revealing humility, partly
shyness of not revealing too much of herself. She is much
better at writing about others. She is an observer and
feels uncomfortable in being too introspective into herself.
Thus, she is very selective in revealing information about
herself or her family. She chooses to point out the positive
or the amusing and omits the negative. For example, she
briefly mentions that she chose not to get married so that
she could care for her parents in their old age, but she
states it so obtusely that the reader might not catch the
point of the sentence.

As is typical of the Nisei, she does not dwell on the prejudice,
the humiliations and the injustices that they suffered. She
mentions them but prefers to emphasize how the Japanese
Americans reacted to and dealt with the hard times, always
looking to the future when things would improve.

Nevertheless, I found her blend of historical facts and
recollections of her family's experiences in relation to the
facts very interesting. Although I was sometimes perturbed
that she would gloss over what I thought were important facts
quite superficially. For example, her parents visited her
grandmother at another camp and returned refreshed. Why?
The reader is left to surmise was it because they were able
to leave camp or because they saw her grandmother or both?

Although there are already a few books on the camp experience
of Japanese Americans, this book would shed new light in a
number of areas. Although there are two books on the Tanforan/
Topaz camps, it sheds new light on the situation of the Issei
men incarcerated in the alien prison camps like her father.
It is touched upon in Jeanne Houston's FAREWELL TO MANZANAR,
but Uchida goes into more detail. Uchida also describes camp
life both at Tanforan and Topaz in a more interesting and
amusing way than does Mine Okubo, artist/author of CITIZEN
13660. I found it facinating that Uchida reveals that Okubo
lived in the same block both at Tanforan and Topaz. Another
book, NISEI DAUGHTER, by Monica Sone, is more of a pre-war
description which ends with the family interned in the
temporary detention center of Camp Harmony. The other book
on Tanforan KIKUCHI DIARY by Charles Kikuchi, is a journal
of the temporary detention center from an intellectual's
point of view.

1685 Solano Ave., #102
Berkeley, Ca. 94707
January 17, 1981

Mr. Bruce Wilcox
University of Washington Press
Seattle, Washington 98105

Dear Bruce:

First of all, since we will probably be in fairly frequent touch from now on, let's dispense with the formality!

I was so pleased to receive your good letter of the 9th with the enclosed evaluations. I read all three reports as well as your letter with great care, and am delighted that the general consensus seems to be that the book should be published - but with revisions. I understand, too, the role of the faculty committee and the need for them to have one favorable evaluation of the revised manuscript before giving final approval.

As you surmised, I was aware that my manuscript needed some revision, as it was written some time ago for an entirely different market. I thought it best, however, to get your opinion before making changes and now that I have some direction as to how to proceed, I'm eager to work on revisions.

I think you are right in suggesting that Reader A's critique is the most important one. I did make a deliberate attempt to be objective, and I think A is correct in finding the writing a bit flat and depersonalized.

I've just gone over the first two sections of the book and think it can be improved considerably, bearing in mind A's suggestions. I appreciated very much his thoughtful and sensitive reading of my mss. and his understanding of our family. His comments were very helpful.

Reader B's suggestions are specific and I think can be easily incorporated. I had already decided the paragraph about the 442nd needed to be revised and some mention made of the "no-no boys." I can also do some research on the JACL's role, but I don't quite understand his objection to the sentence re the JACL on page 43.* Also, his suggestion that I refrain from expressing my personal opinions does conflict somewhat with Reader A's plea for more self-expression.

I think I'll just proceed in the general direction of A's suggestions, however, and rely on you to reconcile these two viewpoints in the final editing.

I also understand what B is saying about my father and will tone down what seems excessive. I was using my father as an example of the strong Issei who endured in contrast to others, such as Jeanne Houston's father, for example, who apparently broke down under the strain of the evacuation. Most of the Issei I knew were strong, spirited people who maintained their dignity, and

* Can you enlighten me?

Bruce Wilcox

- 2 -

and resiliency, and I'm anxious that they be presented in this light rather than simply as victims.

While Reader C had only one specific suggestion which I can easily incorporate, I found it interesting to read an analysis of myself as a Nisei. He is probably right in his observations about my writing style in general. My new juvenile (to be published this fall), is about a Nisei child growing up in Calif., so I have been doing some digging into my childhood psyche. The trouble with writing non-fiction is that I cannot inject into it the drama I can in a novel!

I also appreciated very much your own comments about the Epilogue. I think you are absolutely right, and will give it careful scrutiny so that I am writing of my own feelings rather than generalizing about the Nisei as a whole.

I think perhaps the next best step would be to have you return my manuscript to me. My present thought is that I will probably rewrite much of Parts I and II, but would like to salvage as much as possible of the rest of the mss, perhaps inking or pasting in changes on the original. I hope this is all right with you, as I'm working on another juvenile and this would save me many hours of retyping.

I'm not sure how quickly I can do the revisions, but would appreciate your advising me about an approximate time table. For example, when and how often does your faculty committee meet? And assuming they approve, when do you envision a contract and publication? Knowing this will help me pace my work.

Just one more thought: Would you want to consider including photographs? I have some slides of camp-related items, including some watercolors I did, and also have other items from camp that might be photographed later.

Well, I think this is all for today. I appreciate your always encouraging and supportive letters and look forward with much pleasure to working with you on DESERT EXILE.

All the best,

Yoshiko Uchida

January 23, 1981

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

Dear Yoshiko:

I was delighted to receive your gracious letter of January 17. I entirely agree with your analysis of the readers' comments, and am returning the original manuscript to you under separate cover so that you can get started on the revisions.

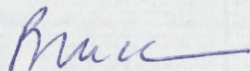
It would be very nice to have some black-and-white illustrations in the book. Color, I'm afraid, would be prohibitively expensive. Perhaps we should think tentatively in terms of eight pages of illustrations, printed on a quality paper stock and grouped either as two four-page sections or as one eight-page section.

The schedule is flexible at this point. Our faculty committee usually meets three times a year--in the fall, winter, and spring. As you know, we will need a favorable outside evaluation of the revised manuscript before we can present it to the committee. Once the project has been approved, we can offer you a contract. Gazing into my crystal ball here, I can envision a scenario in which the manuscript is revised by the end of March, reviewed in April, approved for publication in early June, announced the following winter, and published in the spring of 1982. Of course, books often take longer than expected and this is purely conjecture on my part.

Still, I am greatly encouraged by your letter and can't help but be optimistic about the project.

Best wishes to you.

Sincerely,



Bruce Wilcox
Editor



January 31, 1981

Mr. Bruce Wilcox
University of Washington Press
Seattle, Washington 98105

Dear Bruce:

Thank you for your good letter of the 23rd and for returning my manuscript to me. They both arrived safely this week.

Your "scenario" sounds very good to me. Fortunately, I didn't accept any out of town speaking engagements until May, so aside from a few local commitments, I should have some good blocks of time to concentrate on my writing. Maybe, if all goes well, the revisions may be completed before the end of March!

I'm eager to start work on "Desert Exile" and will be in touch as soon as the revision is completed.

All the best,

Yoshiko Uchida

1685 Solano Ave., #102
Berkeley, Ca. 94707
March 7, 1981

Mr. Bruce Wilcox
University of Washington Press
Seattle, Washington 98105

Dear Bruce:

I'm happy to write today that after a month of intensive work, I've completed the revision of DESERT EXILE and plan to get it off to you early next week by priority mail. I'll enclose with it a memo with some specific notes and questions re the manuscript.

I did considerable digging into old notes, other writing and my camp diary, and I've added much new material to the manuscript. To maintain a continuity of style as well as add the new material, I rewrote all of Parts I and II and much of the rest of the mss. I think my writing is now less ponderous and more readable, and I hope the transition from objective observations to a personal narrative has removed "the wall" Reader A spoke of, for myself and for my family, and made the book more human.

I believe I've now incorporated the specific suggestions made by all three readers, and I wrote a totally new and updated Epilogue which is more reflective of my present thought.

I'm so glad to have had this opportunity to rewrite much of DESERT EXILE and hope you'll find this version a stronger book. I feel more confident about it now myself, but of course am still open to any specific suggestions. ^{you may have} I deleted the Coop farewell letter re my father, but in trying to write more about them, perhaps I still sound overly admiring about both my parents and will need your objective observations.

I do hope we can keep to your "scenario", with the new evaluation completed in time for the spring meeting of your faculty committee. It would be very timely if the book is approved for publication in the spring of '82, as that will be the 40th anniversary of the evacuation. No wonder I'm getting old!

I trust you'll be reading the revision before it goes to the evaluator and would certainly appreciate knowing what you think of it.

All the best,

Yoshiko Uchida

March 9, 1981

MEMO RE DESERT EXILE

TO: Bruce Wilcox

FROM: Yoshiko Uchida

The following points really don't need to be discussed until a judgment is made by your faculty committee, but I thought I'd just send them along now while everything is still fresh in my mind.

- I think the mss. needs to be broken up into shorter sections, and temporarily divided the Tanforan and Topaz sections into two parts. It might be better, however, to make these subdivisions. For example: TANFORAN: A Horse Stall for Four, C City Behind Barbed Wire, and TOPAZ: City of Dust, Winter's Despair. If you come on other good breaks where further subdivisions might be made, please let me know.
- What would you think of including more of my mother's poems? I thought it would be nice since so little of Issei writing has been translated and made available for US readers. I'm not quite sure how this should be done (if at all), and for now simply inserted a few where they seemed appropriate. They lose so much in the translation, it's a great pity, but I did the best I could.

I'm hoping to search for further poems, particularly about the war itself and Topaz. At this point, I couldn't find one appropriate for each section, which ~~would~~ have been nice.
- On p.168 I added a footnote re the Dillon Myer quote, but since I haven't footnoted anything else, it might be better to omit it, unless you feel it's necessary. Are there other quotes that should be footnoted? For example, the letter from the Daily Cal on p. 68? Do I need permission to reprint that?
- On rereading the Epilogue, it occurred to me that naming two of my books might sound self-serving. If so, I would certainly want to avoid that and simply refer to them in general.
- I've used the word "barrack" without the "s" throughout my mss., although I knew "barracks" is sometimes preferred. We used the word without the "s" in camp and I've used it in similar fashion in my children's books, but the Utah Historical Quarterly required the "s". I'll defer to your editorial judgment.
- I know there are other inconsistencies such as the spelling out of numbers, etc.. What will need correcting.
- Please excuse the messy look of some of the pages!

March 11, 1981

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

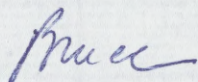
Dear Yoshiko:

This is simply to let you know that the revised manuscript of DESERT EXILE has arrived here safely. You have obviously had a busy month, and I appreciate your promptness. I will do my best to keep things moving along at this end.

I am looking forward to reading the revised manuscript. Several weeks ago, I heard Professor Roger Daniels give a talk at a local church on the history of the evacuation. An enormous group turned out for the lecture, which I think reflects the renewed interest in the subject.

With best wishes,

Sincerely,



Bruce Wilcox
Editor



March 27, 1981

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

Dear Yoshiko:

What a fine job you have done of revising DESERT EXILE!
You have handled all of the readers' suggestions beautifully,
while still maintaining a smooth, lively narrative. It is
a pleasure for me to be working with such a skilled writer.

I like the new chapter divisions and the inclusion of your mother's
lovely poems. It would be nice if each chapter could end with
a poem. The revised Epilogue strikes just the right note,
and I think it is entirely appropriate for you to name the two
books. The other matters you mention in your memo can be
handled routinely in the process of copyediting.

I have sent the revised manuscript off for a last outside
reading and am confident that the reviewer will be as enthusiastic
as I am. If all goes well, we will present the project to
our faculty committee for approval in June.

I am delighted that everything is working out so well.

Sincerely,

Bruce

Bruce Wilcox
Editor

PS I hope you will be able to assemble a selection of black-and-
white illustrations.



1685 Solano Ave., #102
Berkeley, Ca. 94707
April 1, 1981

Dr. Tetsuden Kashima
Asian American Studies
University of Washington
Seattle, Washington 98195

Dear Tetsu:

It has been a long time since I last wrote, and I hope this finds you well and thriving. It just occurred to me that this time last year I was preparing to go to Seattle for your Conference.

I've been wanting to bring you up to date on my manuscript, DESERT EXILE, at the UW Press, but nothing concrete developed until January when I learned it was quite favorably reviewed by three readers. All suggested a few changes, however, and I myself wanted to make substantial changes so I spent all of February rewriting much of the mss.

I've just heard from Bruce Wilcox and he's very pleased with the revised version. Now it just needs one more evaluation before being presented to the faculty committee for final approval. Bruce is very enthusiastic and supportive, so I feel quite hopeful about it.

You once mentioned that you'd be willing to read my mss. and I wonder if you still have the time and inclination to do so. I'd value your opinion and would like especially to be alerted to any statements that might be objectionable to young Asian Americans. I feel more confident about this revised version and am glad I didn't subject you to the earlier one.

I know you must be very busy, however, so if you don't have the time now, I'll understand. You may prefer to read it if/when the faculty committee approves it in June.

I was interested to learn you were in nursery school in Topaz. It's entirely possible my sister had to wipe up the milk you were pouring down the knotholes in the table! I was teaching in the elementary schools, so our paths probably didn't cross at the time.

My new children's book, A JAR OF DREAMS, will be published in early September and I'm having review copies sent to you, and Elaine and Val. They'll probably reach you in late summer.

All the best,

Yoshiko Uchida

*P.S. I'm going to the Author-Is-Round in
S. Barbara again this May. Hope I
survive the 3 days & structured hell!*

1685 Solano Ave., #102
Berkeley, Ca. 94707
April 15, 1981

Dr. Tetsuden Kashima
Asian American Studies
University of Washington
Seattle, Wa. 98195

Dear Tetsu:

What a pleasant surprise it was to learn that you were the fourth reviewer for DESERT EXILE!

Many thanks for writing such a thorough and supportive letter of evaluation, and for sending me a copy. It was most encouraging to know you feel the book is worthy of publication, and I appreciated your kind words.

How nice that you are spending some time in Japan. I gather you have already departed, but perhaps your secretary will be good enough to forward this letter to you.

Do have a wonderful time in Japan and thanks again for your good letter.

All the best,

Yoshiko Uchida

UNIVERSITY OF WASHINGTON

SEATTLE, WASHINGTON 98195

Asian American Studies

April 6, 1981

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

Dear Yoshiko:

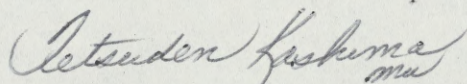
Just received your letter and I thought I'd better reply. I'm off to Japan and won't be back for some months. I look forward to receiving a review copy of A Jar of Dreams.

Not only would I have been pleased to read Desert Exile, but I have already done so. Attached is a copy of my letter to Bruce Wilcox. My letter to the UW Press came after reading your revised version, and it will be sent to the UW Press Advisory Committee. As you can plainly read, I enjoyed the book and suggested that we publish it.

The vagaries of the UW Press Advisory Committee's decision-making process precludes me from saying that this book will be published. However, the three reviewers plus my letter plus the enthusiastic support of the UW editorial staff leads me to be a bit optimistic about its chances to be brought out in print.

I still recall your comments about the various trials and tribulations this manuscript had in its journey through the East Coast publishing houses. Isn't it nice to know that we have a good possibility of finding its home on the Pacific Coast where all the troubles began.

Sincerely yours,



Tetsuden Kashima
Director

TK:mu

Enc.

ASIAN AMERICAN STUDIES, GN-80

April 1, 1981

Mr. Bruce Wilcox
Editor
UW Press, JA-20

Dear Bruce,

I have just finished reading Yoshiko Uchida's Desert Exile. I would by all means recommend that the UW Press publish this book; it is well-written, it will be a quality addition to the Asian American Studies series, it will add significantly to the Japanese American evacuation literature, and, I would predict that, it will not lose any money.

Uchida is a fine writer. The book is a pleasure to read; the text flows effortlessly and she weaves together smoothly the many incidents, conversations and observations. There are no jarring transitions and her attention to detail allowed me almost to "see" many of the events and characters. For example, her description of the daily life in the Tanforan horse stalls and the dust storms of Topaz are memorable. And yet, this is a very personal book; it describes her early childhood in Berkeley, her attempts to find her place in the American society and the sudden and tragic upheaval wrought by the evacuation of the Japanese Americans during World War II.

I said that this book adds significantly to the literature on the evacuation. This volume gives a pre-War view of Japanese American life in the Oakland Bay area; an extended description of Tanforan, one of the fifteen Assembly Centers; an account of the family difficulties with the father's detention in the Department of Justice's Internment Camps; and a picture of the daily life in the Topaz Relocation Camp. No previous work utilizes these settings as the background for a story. Jeannie Wakatsuki Houston's story travels from Terminal Island to Manzanar and Monica Sone's story starts in Seattle and works its way from Puyallup to the Minidoka Relocation Camp. In addition, as Professor Miyamoto points out, Uchida was a university student when Pearl Harbor was attacked; her perspective and remembrances reflect an "older" perspective than Ms. Sone or Houston's.

The interest in Asian American Studies and the Japanese American evacuation is increasing and this book will be well-received by those interested in this area. This book undoubtedly will be adopted by many instructors, especially those interested in ethnic literature; it will also appeal to the many readers already familiar with her other books.

It is for these reasons then that I recommend that Desert Exile be accepted for publication by the UW Press and the Press Committee.

Sincerely yours,

Tetsuden Kashima, Ph.D.
Director

TK:mu

1685 Solano Ave., #102
Berkeley, Ca. 94707
April 13, 1981

Mr. Bruce Wilcox
University of Washington Press
Seattle, Wa. 98105

Dear Bruce:

I've been writing letters to you inside my head for the past two weeks, but the arrival of galleys, problems with the jacket art and copy, and taxes all converged to keep me from getting one down on paper until today!

I can't tell you how happy I was to learn that you liked the revision of *DESERT EXILE* and was most heartened by your enthusiasm and kind words. I appreciated, too, your thoughtfulness in acknowledging receipt of my manuscript so promptly, as the PO never did return my certified mail receipt. You saved me some anxious days and I feel fortunate to have such a considerate editor.

Also, I'm so pleased to know you liked my mother's poems and feel they can be incorporated into my book. It means much to me to be able to share her work in this way. I'm working on a few more about Topaz and will want to discuss their placement in the text later on.

You mentioned b/w illustrations: I have dozens of photos covering almost every phase of our family life, but some of the very early photos of my parents, I think, would be especially interesting.

Other items that might be photographed are wartime newspaper clippings, camp publications, name tags, censored letters, letters with camp postmarks, a sketch from my father's Montana scrapbook, some of my paintings, and other camp-related papers. I have colored slides of a few of these items which I could send you any time you'd like to see them.

My main problem is one of selection: Is there any possibility that you might be down this way sometime and could come see what I have and help me determine what should be photographed? I realize no action can be taken until after the faculty committee decision, but I could be getting things together so we can move quickly if the decision is favorable.

About how many photographs were you thinking of using? Since I'm totally unfamiliar with university press publishing, can you tell me if the UW Press would cover expenses for photographing my material? I'm hoping all the old photos can be re-photographed so I won't have to send my originals to the printer. Some are quite fragile, and all irreplaceable. I know a good professional photographer, but his fees would depend on the number of photos we need.

I have a few more changes to be made in the text also. My sister felt I should modify some of my statements about my father's lending money to the early church people, so I don't offend any of their children, and I think she is quite right. I also have a few other things to add to the text, but feel I shouldn't burden you with this until after THE decision. If you'd rather have them when they're ready, please let me know.

I thought you might be interested in seeing the enclosed clipping about one of your forthcoming books. I was delighted to read about it and hope to locate a copy when it's published. It is very gratifying to know that the UW Press is providing the avenue for the creation of a body of Japanese American literature which has been ignored for so long.

I'm also enclosing a copy of the Utah Historical Quarterly excerpt from the pre-revised DESERT EXILE, mainly so you can see two photos which would be available. The UHQ let me keep the negatives, so these would not have to be rephotographed. The photo of my parents doesn't do them justice, but it's the only family photo taken in camp.

Until next time,

All the best,

Encl: 2

Yoshiko Uchida

P.S. As an inveterate worrier, I always feel a little apprehensive about sending you mail without a street address. Is there no street address for the Press which I should (or will) be using???

mailed 4/29
rec'd 4/29

April 24, 1981

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

Dear Yoshiko:

Thank you for your kind letter of April 13. I enjoyed reading the article in the Utah Historical Quarterly. But no brief essay could possibly do justice to your story; it really deserves book-length treatment.

I am enclosing two letters from "Reader A," who can now be identified as Professor Frank Miyamoto of the University of Washington. The first letter is written for the benefit of our faculty Press Committee. With this kind of enthusiastic endorsement, I am confident that the project will be approved. The second letter, although addressed to me, is really directed to you. Frank raises two issues that he feels merit further consideration. I must say I find myself persuaded by his thoughtful comments, and I will be interested to hear your response. If you wish to write to Frank directly for any reason, he can be reached at the Sociology Department, University of Washington, Seattle, Washington, 98105.

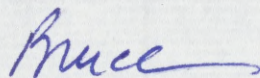
My preference would be to have eight pages devoted to illustrations-- photos of your family and personal experiences interspersed with more general historical pictures. It would be nice to have about two dozen photos from which to choose. As a rule we do not pay the costs of having photographs made. But in this case we could probably arrange to give you an advance on royalties to cover such costs.

By stroke of luck or serendipity, I will be at a conference in San Francisco during the last weekend in May. Would you find it convenient for me to call on you in the middle of the day on Sunday, May 31? It would be a great pleasure to meet you, and together we could narrow the selection of things to be photographed.

In the meantime I am sending you copies of Monica Sone's Nisei Daughter (with an Introduction by Frank Miyamoto) and Takeo Nakano's Within the Barbed Wire Fence. The latter originated with the University of Toronto Press, and we are distributing an edition in the United States. (Thanks, by the way, for the clipping.)

With best wishes,

Sincerely,



Bruce Wilcox
Editor

PS No need to worry about not including the street address;
our mail gets here faster without it!



University of Washington Correspondence

INTERDEPARTMENTAL

Department of Sociology

April 9, 1981

Mr. Bruce Wilcox
Editor, University of Washington Press

Dear Bruce:

I have read Yoshiko Uchida's revised manuscript, Desert Exile, with a great deal of puzzlement. My puzzlement is this. I know I read this story before--the scenes are familiar--but I don't understand how I could have complained of it in my previous reading as I know I did. How could I have said such things as: "The story doesn't have the flair of either Sone or Houston," "not enough a real-life drama," and "like talking to another with a wall standing between." I must have been half asleep or had a bad day earlier, for I now find this a totally absorbing story written with great skill and I can't imagine anyone saying it doesn't communicate. I know that Ms. Uchida reworked her material, but I wish I had the original manuscript for comparison because I don't understand what she did to give me such an acute sense of its transformation and to have wrought the change so quickly.

The Epilogue, incidentally, is magnificent. It is the most moving thing I have read in a long time. I gather that you had a part in suggesting that it be rewritten, and if so, you deserve credit. That short essay reflects more clearly than anything else the sincerity and sensitivity with which Ms. Uchida writes.

In any case, it is now my opinion that this book would be a great addition to the Press's list of publications, and I strongly recommend its acceptance. I would be surprised if it does not in due course become one of your star items.

Since my earlier critique was quite lengthy and detailed, I should give you a few specifics concerning my reactions to the revision. One of my earlier complaints was that the personalities of the Uchida family members didn't come through clearly for me, but that certainly is no longer a valid criticism. Yoshiko's mother and father are in the revised version strong, well-defined, and very human figures. And I now get a very clear sense of the family relations, and of how as a family the Uchidas met the evacuation. Keiko and Yoshiko are less prominent members of the cast, but I understand them now as I did not before; and in any event I now see that this is, if anything, a story of the Issei parents. That story comes through with great clarity and appeal. It is a story worth having on record.

Because the personalities are more sharply drawn, the various events which are recounted now seem more vivid and real. The anxiety aroused by the FBI's arrest of her father, the tension of the chaotic period leading up to the evacuation, and the shock of evacuation itself all come through with

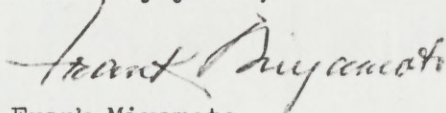
more impact than before. The tension is if anything understated, but I much prefer the honest straightforward account that Ms. Uchida gives us over some of the dramatized reports of the period which I have seen. The facts are correct and the tone is very real. The chapters on Tanforan are excellent. As I said in my previous report, we have very little in the literature on the assembly centers (the temporary centers to which evacuees were first removed), and Ms. Uchida's vivid account should prove very useful in preserving a picture of the dismal conditions which evacuees met in those centers.

As for her report of Topaz, I can taste and feel the grit and grime of its duststorms.

You may be aware that there is currently a wave of opinion among Japanese Americans (and Asian Americans more generally) that we did not protest enough and resist enough at the time of the evacuation, and in the years since. Among such protesters, those who read this work may feel that Yoshiko Uchida and her father were insipid accommodationists, and there may be attacks on her on ideological grounds. If such attacks should occur, I want you to know my judgment, that it is the perspective of the protesters that is distorted, not Yoshiko Uchida's. She writes honestly and objectively about conditions which were experienced and reactions which were felt, and we should not ask more of a writer.

In my judgment this is a better, certainly a more mature, account of the evacuation and center experiences than appeared in either Monica Sone's A NISEI DAUGHTER or in the Houston's FAREWELL TO MANZANAR. I recommend that you publish it.

Sincerely yours,



Frank Miyamoto
Professor Emeritus, Sociology

22 April 1981

Mr. Bruce Wilcox
Editor, University of Washington Press

Dear Bruce:

As I indicated in my earlier letter, Yoshiko Uchida has done a remarkable job of improving her manuscript, and there should be little ground left for me to request further changes. Now that I see the manuscript in revised form, however, I see a couple of additional changes which I feel would improve it still more. If you or she decide that my proposals are undesirable or infeasible, good enough; but I want to outline my ideas so that you may at least consider them. The first of the two suggestions should be fairly easy to carry out, but the second asks for new material, a new chapter. The latter probably would require a certain amount of library work and a fair amount of thought. I propose it because I feel the narrative has a kind of natural climax which, in its present form, is not fully exploited. On the other hand, it may be that I am being carried away by my enthusiasm, and we should let well enough alone.

For what it's worth, let me explain what I have in mind.

I wonder if the title of Chapter 2, "Our Japaneseness," doesn't convey the wrong impression. A couple of statements on p. 25 highlight the difficulty I have in mind--"One thing we had in common even in our childhood, however, was our Japaneseness..." and "Although our home was predominately Japanese..." These statements lead me to anticipate that Yoshiko must have been quite Japanese in attitude and behavior, but her autobiography and the skill with which she uses the English language and its idioms belie the impression.

If the Uchida home had been transplanted from Berkeley to Kyoto where Yoshiko's parents came from, I doubt that anyone would have recognized it for a Japanese home, especially in the years before 1940. Furthermore, I doubt that a family in which the father read THE SAN FRANCISCO CHRONICLE every morning and the mother memorized Wordsworth and kept copies of writings from Milton, Bacon, Browning, Shelley, etc., could have been very Japanese in the ordinary meaning of the term. I accept it as fact that Yoshiko felt her Japaneseness, but the question is, was she as an objective fact quite Japanese? If not, then I say that the title and her assertions of Japaneseness are misleading.

I think it likely that in the eyes of her white classmates Yoshiko was seen as perhaps shy and less blunt and assertive than others, and her racial difference was recognized, but in other respects that she was regarded as quite American. Or, to put the matter the other way, they might have been hard put to say what was Japanese about her. So that I may make the point I am interested in making, I shall assume that my guess is correct and that she is wrong.

I wonder if the title of the chapter should not be "A Japanese American" or "On Being a Japanese American." If Yoshiko felt that she and her home were quite Japanese, it is pertinent to say so, but she then needs to clarify why she felt about herself that way. It is possible that because her father worked for Mitsui, the Uchidas actually maintained many more Japanese ways than in the average immigrant Japanese family. On the other hand, her father's behavior scarcely represents him as a typical Japanese business-class male, and I fail to get the sense, therefore, that the Uchida family made many concessions to Japanese requirements of conduct.

our Japaneseness

"On Being Japanese and American"

I have a different hypothesis about "our Japaneseness." The sociologist Milton M. Gordon, in his classic work ASSIMILATION IN AMERICAN LIFE (1964), gives a very lucid account of the assimilation ideas which historically have dominated American ideology. He discusses such theories of assimilation as the melting-pot theory and cultural pluralism, but emphasizes that Anglo conformity (assimilation into WASP ways of behavior and participation in that society) was the dominant assimilation theme in American society. That is, the underlying assumption was that immigrant groups should adopt Anglo ways as rapidly as possible, and that non-Anglo ways were considered out of place and undesirable.

While the society emphasized the desirability of assimilation, it also set up, especially for Orientals, major barriers against assimilation. I recall that in the 1930's the Nisei were caught in this frustrating contradiction, but didn't understand it. The Nisei talked a lot in those days about the need to assimilate, but wouldn't admit that the cards were absolutely stacked against assimilation.

I am suggesting that in her childhood and youth Yoshiko was very much more American than Japanese, but that given the dominant assimilation ideology of the time, she was made to feel her Japaneseness as if it were a mole on her face. Since World War II, American society has matured notably, and it is now a social asset to know how to use chopsticks, and be able to discuss the merits of sashimi, but it was not so forty years ago. The problem, however, was not in Yoshiko, it was in the society around her. "Our Japaneseness" seems to represent the problem as Yoshiko's, and that I think is misleading. My suggestion is that the author should change the title of the chapter, and give a little more space to the dilemma of being both Japanese and American. Perhaps she could even tell us something about how the spirit and aspirations became stifled in a person who faced the kind of dilemma the Nisei faced.

It would be politic to change the title. In the heyday of Senator Phelan of California and H.V. McClatchey of THE SACRAMENTO BEE, one of the principal arguments for barring the further immigration of the Japanese was the claim that the population was unassimilable. The argument, in fact, was used at the time evacuation was being considered. I am sure Ms. Uchida didn't intend "our Japaneseness" to be so interpreted.

There is one other change in the manuscript that I want to propose. The book's title DESERT EXILE suggests that this narrative mainly concerns the relocation center, but in terms of pages, only 30 percent is devoted to Topaz. That is not a serious fault if the tension of the narrative peaks in Topaz, but the peak is missing, or at least it's not well defined. I feel that Ms. Uchida has missed an opportunity for carrying the story to a climax, and I want to briefly outline a possible remedy.

Chapter VIII, "Topaz-Winter's Despair," can be regarded as dwelling on two aspects of Topaz. First, there is a picture of long winter days--of marking time, of small pleasures, and of growing restlessness. This part carries through page 166, or possibly page 170. Second, there are events in which the Uchida family members are forced to make some important decisions which touch on and reveal their most fundamental beliefs and attitudes. I want to suggest that this material be pulled together in a new chapter, a Chapter IX, "The Meaning of Evacuation." The proposed title is arbitrary and Ms. Uchida, if she should agree that such a chapter is desirable, can no doubt come up with a better one, but I spell it out because it indicates the kind of presentation I have in mind.

As Ms. Uchida indicates on pp. 173-174, the Army went into all the relocation centers in February 1943 and required that all residents seventeen years of age and over register on two questions, now known as Questions 27 and 28. For male citizens, Questions 27 asked: "Are you willing to serve in

the armed forces of the United States on combat duty, wherever ordered?" and Question 28 asked: "Will you swear unqualified allegiance to the United States of America and faithfully defend the United States from any or all attack by foreign or domestic forces, and forswear any form of allegiance to the Japanese emperor, or any other foreign government, power, or organization?" The form for female citizens and all aliens was titled, "Application for Leave Clearance," and contained a substitute Question 27 that asked about the person's willingness to serve in the Army Nurse Corps or the WAACs (with no explanation of why this question was being asked of alien males). When the contradiction of Question 28 for the alien Japanese was pointed out (considering that Japanese aliens were historically ineligible for citizenship), a substitute question was prepared which read: "Will you swear to abide by the laws of the United States and take no action which would in any way interfere with the war effort of the United States?" As Ms. Uchida points out, this very important issue was presented in an unfortunately inept manner, but however presented, it forced the evacuee residents into fundamental decisions. For male citizens, the question was: would they be willing to risk their lives for a country that had evacuated them? For many Issei parents the question was not only, are you willing to risk your son's life? but also, if he should be killed, how could the aged parents re-establish themselves after the war? It should be noted that the average age of Issei in 1942 was 61 years of age. If the people were being asked to sign on an "Application for Leave Clearance," what would the evacuees' reception in the outside world be like? Would it be hostile, could they make a living, what would the government do to assist them, and so on. Ultimately, 15 percent of the Topaz residents 17 years of age and older replied "No" to both questions, and about 1400 residents were removed to the Tule Lake Segregation Center for the so-called "Disloyals." And a high percentage of the segregated citizens ultimately renounced their citizenship. So there was a very deep tragedy (at least, tragedy from my point of view) in the making that winter of 1942-43.

If a family had no sons who might be drafted into the army, why should they have had any objection to answering affirmatively on a leave clearance application that would permit them to leave the bleak and unprepossessing detention center? There were many evacuees who feared to answer "Yes" on the question, and their reaction requires some understanding. I suspect there were all kinds of feelings involved, among them the following. In the first place, the U.S. had forced them out of their homes, and was now planning to dump them in the midst of a hostile public, disclaiming any responsibility for the forced evacuation. No compensation was being proposed for the heartless uprooting. Second, what could the aged Issei do to re-establish themselves occupationally? Third, how hostile would the whites be? Fourth, where should they go--everything east of California was, for many, no man's land. Fifth, were they not being forced farther and farther away from the place where their roots were, the West Coast?

For Yoshiko and her family members, leave clearance was the most natural thing to request, but for many others it was a fearsome step, and appeared to be something which the Army was callously forcing on them. Who were the people who gave the "No-No" answers? Many were Kibei (Nisei who had been trained in Japan, and returned to the U.S.) who upon return to this country found themselves misfits in this society. Many were families who had dwelt in the most segregated parts of the Bay Area and had had the least opportunity for association with the white community. They were often the people who had enjoyed the least success in America, and felt the discrimination most keenly. In short, they were the ones whose background least disposed them to trust the white people.

I am certain the same factors were operative in the malcontents who came to harass Yoshiko's father concerning his administration of the Co-op. Ms. Uchida fails to tell us what the abusive remarks were which were hurled at her father, but I can well imagine what they were. In D. S. Thomas and Nishimoto's *THE SPOILAGE*, which describes the course of events at the Tule Lake Segregation Center, there is a chapter entitled "Informers" that describes the assassination of the Issei Director of the Co-op in that center. Why were Co-op heads so suspect? The Co-op (also called the canteens) were simply general merchandise stores set up for the benefit of the evacuees, and turned over to the evacuees precisely to minimize suspicion concerning their management. From the standpoint of many evacuees, however, they were stores which tempted residents (especially youth and children) to expend meager savings which would be needed at the end of the war. It was felt the government should care for those whom they had ruthlessly uprooted, but instead they had created the Co-op which would ensure that the evacuees would bleed themselves dry. The Co-op directors were constantly in touch with the WRA administration people, and this was grounds for the suspicions that the Co-op directors were either in cahoots with the white people, or dupes doing their dirty work. Or, the directors were suspected of themselves engaging in graft to line their own pockets.

This is the stuff of dramatic tragedy: distrust breeds distrust--or from another perspective, the clash of two views, the trusting and the distrusting, Mark Anthony vs Brutus. I wonder if Ms. Uchida could clarify for us the two streams of thought. It would take sympathetic writing on her part, for she would have to make understandable to us the crude men who tried to vilify her father. And she would have to explain why some people felt so negatively about Questions 27 and 28 while her own family had in the last analysis no doubt as to where they should cast their lot. For many there were intense feelings. If Ms. Uchida could tell us what the feelings were on the other side as well as how the Uchida family felt about the issue, all of it brought to a head in the registration questions, it would give a magnificent finish to an already excellent work.

In 1943 there was no way in which anyone could give a definitive statement as to what the evacuation meant. One had to give it his or her own interpretation, and the interpretation was in the last analysis mainly a matter of faith. For some the evacuation was clear proof of the hostile and arrogant attitude which white Americans basically held toward the Japanese minority. In their eyes the white people were nothing but white supremacists whose main interest in Orientals lay in exploiting them, and who would ruthlessly drive the minority away once the latter proved a competitive threat. For many others in the spring of 1943 the ultimate meaning of the evacuation was uninterpretable, and their principal concern was to remain as non-committal as possible and sit tight in the center. On the other hand, although Yoshiko and her family interpreted the evacuation as a mistake and a grave injustice, they did not see in it any evidence by which to conclude that the Japanese minority would suffer permanent exclusion from economic and social opportunities in this country. Thus, the evacuation raised for the Japanese minority the question of what its future in America might be, and the interpretation given in this question depended very much on the trust or distrust which the evacuee felt toward the American people and the government. The meaning of the evacuation that I refer to, of course, is not the kind of meaning that people would give it today.

If Ms. Uchida is to attempt a revision, she may need to do some background reading. I would recommend D. S. Thomas and R. Nishimoto's, THE SPOILAGE, particularly Ch. 3, "Registration," and Ch. 4, "Segregation," as useful. Also, Ch. 10, "Informers," which recounts the assassination of the Co-op director at the Tule Lake Segregation Center, gives something of the attitude which some evacuees held toward the Co-op, although the Tule Lake example was rather extreme. I would also recommend Morton Grodzins', THE LOYAL AND THE DISLOYAL, as a work that highlights an aspect of the dilemma which evacuees faced. And then, because Ms. Uchida presumably has access to the Bancroft Library on the University of California campus, I suggest that she look into two references. The first is a little work by Edward N. Barnhart, the exact title of which I have misplaced, but which summarizes in detail the archival material on the evacuation put together by Dorothy Swaine Thomas under the heading, Evacuation and Resettlement Study. And second, she should look into pertinent sections of the archive. If Ms. Uchida does not already know of this material, she will be pleased to find a fair collection on both Tanforan and Topaz. I believe she would find here material helpful in the kind of rewriting that I propose.

If she takes an interest in attempting such a chapter as I suggest, I shall be happy to give whatever assistance I may be able to give.

Sincerely yours,

Frank

Frank Miyamoto

1685 Solano Ave., #102
Berkeley, Ca. 94707
May 1, 1981

Mr. Bruce Wilcox
University of Washington Press
Seattle, Wa. 98105

Dear Bruce:

What wonderful news that you will be in San Francisco the end of May. Sunday, May 31 is the best of all possible Sundays that month and I'd like you to come for lunch. If you would call me after your arrival, we can settle on the time and I'll give you directions to get here. Unfortunately, I don't drive on the freeways, so can't pick you up.

I'm having some recurring problems with low energy these days and am trying to pull myself together before going to Santa Barbara next week for the very strenuous "Author-go-Round". So this will just be a short note for today and I'll write you when I return re Prof. Miyamoto's suggestions. I was extremely heartened to read his letter aimed for the Committee and certainly couldn't ask for a more enthusiastic review.

I'm enclosing a few more of my mother's poems today. They seem to work best when grouped, so I put the final poem into a group to come before the epilogue, and it should be deleted from the end of the last chapter. We can discuss placement in more detail when I see you. In fact, I've already begun a list of all the things I want to discuss with you (!) and will, of course, have the photos and other material ready.

How nice of you to send me two of the books from your list. I'm looking forward to receiving them. I forgot to mention in my last letter that you will be getting a review copy of A JAR OF DREAMS in late summer. Since you know our family so well now, you will probably see traces of us in this book although it is not about my family and is totally fictional.

One more bit of news: I've just learned that the University of Oregon is presenting me with one of their "Distinguished Service Awards" at their Commencement ceremony on June 14th. The Pacific Northwest is certainly being good to me this year!

Until next time,

All the best,

Encl: 2

Yoshiko Uchida

Phone Number: (415) 524-1152

1685 Solano Ave., #102
Berkeley, Ca. 94707
May 18, 1981

Mr. Bruce Wilcox
University of Washington Press
Seattle, Wa. 98105

Dear Bruce:

I'd hoped to get back to you earlier, but have finally completed my commitments for the time being and am getting caught up on my correspondence and trying to recoup my energy.

First, thank you so much for the books you so kindly sent me. I'd forgotten much of NISEI DAUGHTER and enjoyed again its fresh, ingenuous charm. Takeo Nakano's book was a most poignant tale and the Canadian experience was a revelation to me. I was interested to see what a large part Japanese poetry played in the lives of all our families.

Now, about Prof. Miyamoto's suggestions: I appreciated very much the extensive time and thought he has put into my mss. and when/if the faculty committee does approve it, I hope to write to thank him for his helpful suggestions.

Re Chapt. 2: My book was originally intended for white American readers, and to them we probably would have seemed very Japanese. I now realize, however, that my book may be read primarily by Asian Americans and this does change the picture somewhat. I think Prof. Miyamoto is ^{probably} right about the chapter title, and may change it to "One Being Japanese and American." I can change the two sentences he refers to on p.25 and will try to go through the rest of the chapter again before I see you, keeping in mind Prof. M's suggestions.

Re the Title: It doesn't bother me that the title refers only to about 30% of the narrative, because I think a title can just suggest the essence of a book and not necessarily describe its contents. However, it might be good to add a sub-title, such as "The Story of One Japanese Family." What do you think?

Re his suggestion for new material: I'm afraid I don't agree with him on this. As a sociologist, I'm sure he must see great gaps in my manuscript and I wish I had his expertise to fill them in. However, I hope the reader will understand from my epilogue that I am neither sociologist nor historian, but simply a writer who happened to live through a historic period. I've told a very personal story, for the most part, and I don't think it would be appropriate for me to try to analyze "the meaning of the evacuation" or to try to explore and define the thinking of other Japanese whose views were opposite to my own, or my family's. I certainly think their story should be told somewhere, but I don't feel I should do it in this particular book.

Bruce Wilcox

Page 2

Most important, however, I feel that the addition of such "weighty" material, unrelated to the actual story of my family, would throw the book off balance and destroy its essential character (spirit). We writers often find it difficult to let go of a manuscript, but I've learned there comes a time when one simply has to stop or the book becomes overworked, and I think Prof. M. had the right idea when he wrote, "Maybe ... we should let well enough alone."

I do hope you agree with me, and I'd appreciate your conveying my appreciation and thoughts to Prof. Miyamoto in your own gracious and diplomatic way.

I'm eagerly looking forward to seeing you on Sunday, May 31, and as I wrote you in my last letter, do hope you can join me for lunch. We can make it early or late to accommodate your schedule for the day.

All the best,

Yoshiko Uchida

5/22/81

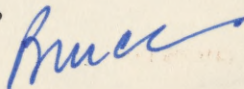
Dear Yoshiko,

Thank you for your kind invitation to lunch on May 31. I accept with pleasure, and will call you between 5:00 and 6:00 p.m. on Saturday for directions. (If you're not home I'll call back Sunday morning.)

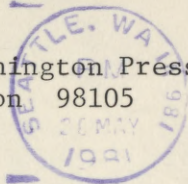
I think your reaction to Frank Miyamoto's last letter makes good sense. It is your book, a lively personal account not a heavy sociological analysis, and it is probably best left as it is. Frank is so enthusiastic about it that he seems to have developed that "can't let go" syndrome on your behalf. But I am sure he will understand your decision.

See you Sunday!

Best regards,



Bruce Wilcox
University of Washington Press
Seattle, Washington 98105



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

1 June 1981

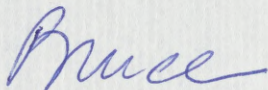
Dear Yoshiko,

This is just a quick note to say how much I enjoyed meeting you yesterday. I wish we had had more time, but we still accomplished an enormous amount. The photographs, you will be happy to hear, arrived safely in Seattle and I have locked them in my file cabinet!

Our Editorial Board meets on the afternoon of June 9. I'll be sure to call you the next day.

Thanks again for a lovely lunch and a pleasant afternoon.

Best regards,



Bruce Wilcox



gray litho stationery

June 10, 1981

Bruce Wilcox
University of Washington Press
Seattle Washington 98105

Dear Bruce:

Thank you so much for your call this morning. I certainly appreciated your thoughtfulness in getting the good news to me so quickly and am so happy that everything worked out. It was worth waiting for fifteen years!

I also wanted to tell you how ~~good~~ it was to meet you and spend some time with you when you were in Berkeley. You were every bit as nice as I thought you'd be from your letters - even nicer!

I feel very fortunate to have you for my editor, and since it won't be in the book, let me express in writing my deep appreciation for your enthusiastic support of DESERT EXILE from the very beginning and for giving me the opportunity to revise it and to make it a better book.

I'm looking forward with the greatest of pleasure and anticipation to working with you toward its publication.

All the best,

P.S. Thanks so much for your help re the photos. I hope you were able to find the two books. If I don't find anything at Bancroft, I may not have expenses, but forgot to ask if there would be an advance anyway on signing the contract. Just let me know when you send it to me.

/ *the contract*

6-10-81

Call from Bruce Wilcox, U of W. Press

Good news re book. The Cttee unanimously and enthusiastically approved publication.... They all thought it would be a good book. (Not just feeling good - they did reject one book. They really liked by hook!)

Within a few weeks, he'll be sending me a contract. It takes a while.

I spoke to him about the Authors Guild recommended contract; He listened, took everything down, and said, U Press's different, but he'll see what he can do. Was very nice about it, and sounded as tho he approved.

I told him, I realized that - just wanted to ~~xxx~~ tell him what was best, and we could work down from that.

He said maybe I should retain film/tv rights. Usually they go 50/50. I said I thot that was pretty bad.

He spoke to Sally Woodbridge, re photos. There is a custom lab in Berkeley. Called Custom Process, 2831 $\frac{1}{2}$ 7th St., Berkeley. (See Howard) 548-6900.

I asked re cutting pp. of photos, to keep price down. And he said he hoped it would be in the range of \$15. Chins book was unusually high because they're publishing paperback simultaneously (for use as textbk). And ~~paperback~~ hardback for institutional use only.

I told him re using all photos instead of my ptgs. He agreed. He's going to look up Bosworth book and Nisei, and will probably ~~XX~~Xerox photos and send them to Nancy Mailand at National Archives. Also checking out Visual Communications.

He'll do what he can re photos, and I will too. I'm to check Bancroft. CHS.

~~Since~~ Since we won't be photographing my paintings, and only the newspaper headlines remains. Hexa~~skxxxxxxx~~ said I could just send the newspaper up there and they would photograph it.

When he sends the contract, he'll report on what he's done re photos.

1685 Solano Ave., #102
Berkeley, Ca. 94707
July 7, 1981

Bruce Wilcox
University of Washington Press
Seattle, Wa. 98105

Dear Bruce:

With the excitement of my Oregon trip over and the big ALA convention just past, I'm getting caught up on things and want to bring you up to date on the photo situation here.

Unfortunately, the Bancroft Library had nothing we can use. Their Topaz collection consisted mainly of photos of individuals or events not pertinent to my book and they had nothing re Tanforan. The quality, I thought, was very poor.

The Calif. Historical Society has no photos at all - only some drawings which they said were "not outstanding". And I think I've already mentioned that the Oakland Art Museum had nothing.

I've concluded that the best photos are probably at the National Archives and am hoping you had better luck with them or the Army's Pictorial Section (mentioned in Bosworth's book). I checked with a friend re Visual Communications in L.S. and he said the photos he saw there were mostly of individuals, and he didn't think they had the kind of thing we were looking for.

If everything else fails, I guess we could always go back to using my paintings.

I met many librarians and book-related people at various ALA functions and all of them expressed much interest in DESERT EXILE. In fact, I think I was promoting it more than my new children's book, and everyone said they'd be watching for it. I'll mention it at forthcoming talks this fall and winter too.

Incidentally, Gregg Press hopes to reissue JOURNEY TO TOPAZ (in hardcover) next Feb. or Mar. and in writing a new introduction for it, I've used a few thoughts and sentences here and there from DESERT EXILE. I trust this won't be a problem since the readership will be totally different. If both books appear next spring, perhaps they will help each other.

I'm looking forward to receiving the contract and hearing what luck you've had re the photographs.

Hope you're having a good summer.

All the best,

Yoshiko Uchida

P.S. A letter from the U. of Oregon took 15 days to reach me, so if you have anything urgent - please call me. I'm getting paranoid about our P.O.!

July 13, 1981

Dear Yoshiko:

Thanks for your letters of June 10 and July 7. You are far too generous in your acknowledgment of my efforts, but I appreciate the kind words. I just want to make sure that we do justice to your fine manuscript. Actually, I have talked so much about the manuscript and about the lovely visit I had with you that my colleagues here are dying to meet you. Next time you venture north, you must come to Seattle so that I can try to reciprocate your hospitality.

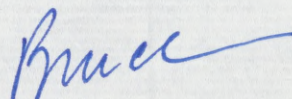
Good news on the photographs. I spoke with Nancy Malen at the National Archives and she thinks she will be able to track down the photos from Nisei and America's Concentration Camps. I have sent her xerox copies.

I also called Visual Resources, but learned that their photos are poorly catalogued and terribly expensive. I'm glad we don't have to rely on them.

You should receive a draft contract within a few weeks. I don't know why it has taken so long to prepare the contract, but I gather that a whole batch of contracts, including yours, are awaiting our director's signature. This year he is the president of the Association of American University Presses and is thus distracted by a host of new responsibilities. I did write a memo on the question of royalties and subsidiary rights, and we shall see what comes of it.

Sometime in August I hope to be able to turn to the copyediting of Desert Exile. You write so well that this will be an easy chore. In the meantime, if you want to draft some catalogue copy describing the book, that would be helpful. Normally, we ask our authors to describe their books, so that our promotion department can get a better sense of the subject from the author's point of view. The final copy used in the catalogue is adapted by the editor and/or promotion manager. My own feeling is that this initial description of a book is very important: it is the first evidence that the book is being born, the first indication of its subject and tone. Booksellers place their initial orders on the basis of what they read in the catalogue, and reviewers sometimes flag books they wish to review. Which is a long-winded way of saying I hope you will be willing to draft this copy. Many thanks.

With best wishes,



Bruce Wilcox



1685 Solano Ave., #102
Berkeley, Ca. 94707
August 2, 1981

Bruce Wilcox
University of Washington Press
Seattle, WA 98105

Dear Bruce:

It was good to receive yours of July 13, and I'm glad to hear prospects for the National Archives photos look good. I recently came across some photos in an Anthology containing one of my short stories re camp (copy enclosed), and noticed two sources we hadn't considered. I learned Wide World Photos is a sort of clearing house for newspaper photos, so wrote to see if they had copies of those two 1942 photos in the SF papers you liked. If they have them and they aren't too expensive, maybe you'd prefer to use those. The Library of Congress may have other photos too. The one used in the Anthology is good, but I've no idea where it was taken. I'll let you know what I hear from WWP.

My other enclosures are the result of having reread DESERT EXILE when writing my Intro. for "Journey to Topaz" and when thinking about the catalogue copy you asked me to write. I'm sorry to inundate you with so many more additions and changes. (What was it I said about not being able to "let go"?!) I've never added so much to any of my manuscripts, but then, of course, I've never written about myself or my family before. An old journal turned up and jogged my memory further, also.

I'm rushing these to you before you begin copyediting and think I can promise this will be the last of the additions and changes. Incidentally, will you be sending me a list of your suggested changes after you edit the mss?

Re the catalogue copy: This is always difficult, but I'll do my best to get a draft to you before too long. By the way, would it be helpful to get some quotes from a "big name"? I know Norman Mineta's sister-in-law, and because of his interest in redress, he might be willing to read the galleys and give us a quote for your catalogue or jacket copy.

I recently heard from Elizabeth Bayley Willis (after about 20 years!), saying that Don Ellegood visited for the weekend and told her how excited he is about publishing my book. Who might he be??

I'd love to come up to Seattle some day and meet all your colleagues. Maybe I can come when the book is published, and we can all celebrate together. Are you still aiming for April '92?

Now if your director would just get my contract to me, everything will be official!

All the best,

Encl: Additions to DESERT EXILE

Yoshiko Uchida

8-13-81

Call from Bruce Wilcox

DESERT EXILE is definitely on the Spring List - trying to have ready by late April. I told him about the NAAPE Conf, 4/22-24, and he'll try to push for pub. by then. We can launch book then. (Said to ~~save~~ ^{use} time for lunch (Press) and dinner).

Re CONTRACT: New standard ~~12~~ royalty is 10% of net (which is 70% of List price).

Ex: If a Book is \$15. Then the net is 70% or \$10.50.
10% of that would be 1.05, 15% \$1.57

MY CONTRACT: For cloth: 10% of net on 1st 5000
12½ " 2nd "
15% " thereafter

*I should
get in 2 wks*

For Paper: 6% on first 10,000 ~~5000~~
8% thereafter

Re subsidiary rights: I get 90% on film and TV (their usual is 50%)
They give NO ADVANCES.

Don Ellegood is Director of the Press.

Re PHOTOS: 6 photos we wanted are available from the National Archives.
UW Press will pay for them (\$28. ea)

Would be nice to have 1 more of Topaz.

I'm to send all photos I now have, (inclu new ones); they'll plan where and how to place them. Then he'll photostat all the ones they'll use. Then I'll do the captions.

Re Footnotes: He'll put the Cal Monthly and UHQ credits on the Copyright page.

p.23a - note re poems, thought it would be good as a footnote on p. 21 when I first mention Yukari poems.

He felt entire Rostow quote should be a footnote, as it digresses a little from the text.

He will copyedit the mss, then send me the entire original mss, with his comments and suggestions, so I can see everything. He'll keep a copy. Easier for me to work with original, so I can see blue pencil.

He needs catalog copy by next week. - ~~sent~~ 8/15/81: certified mail/
Also photos + old newspaper " "

Don't need bio and promo photo yet. Will get marketing query later.

He's on vacation last week of Aug.

August 14, 1981

Dear Bruce:

It was so nice to talk to you yesterday, and I appreciated your calling to give me information re the contract and other matters.

Your call galvanized me into completing the draft catalog copy (enclosed), which I'd set aside after 7 unsuccessful attempts. I hope you'll like what finally developed, though I'm sure you can improve it. I recall Prof. Miyamoto found the epilogue "moving". That would be a nice adjective to use if you felt it applies to the book. I'd appreciate seeing the final copy before it goes to press, if there's time.

I'm also enclosing the remainder of the photos we selected plus four additional photos, and the newspaper ^{2 pp} which you said could be photographed up there. The 1950 LA photo (among the 4 new ones) might be nice for the catalog since it includes my grandmother, but I suppose the family camp photo might be more appropriate. (My parents look terrible in the camp photo, however, so I hope it won't be blown up in the catalog or the book).

*I think I am
prefer this one.*

*photos
has an
interesting
map.*

I'm so pleased the National Archives can help us out. I'll ask around to see if my friends or possibly the JACL might have any photos of Topaz. It would be nice if we had one more.

The invitation to the NAAPE Conference in Seattle next April 22-24 was absolutely providential. At this point, it appears I would speak and do some workshops on the 24th, so I wouldn't have to be at the conference on the other 2 days.

probably
I'm enclosing 2 pages from their 1979 conference program to give you a little more information about the NAAPE. If you'd like a local contact, Elaine Aoki is a member of the planning cttee for the '82 conference and is the one who wrote me. She also co-chaired the Asian Children's Lit. Conf. I attended in Seattle last year. Her phone numbers are: 325-6239(home) and 587-5545(work). I imagine Tetsu Kashima will also be involved with this conference.

Everything seems to be working out so well for the book. I hope it will help the Press have a good year in '82 and I'll certainly do my best to help in its promotion.

I'm delighted it's definite for your spring list, and in the next few weeks will look forward to receiving the contract, the edited mss., and photostats of the photos you plan to use.

Have a good vacation!

All the best,

Encl: *photos*
newspaper
NAAPE mat'l

Yoshiko Uchida

August 17, 1981

Dear Bruce:

This is a quick note to try to catch you before you go on vacation.

The JACP which handles Asian American material exclusively, and carries all my books, wants to list **DESERT EXILE** in their 1981-82 catalog. The problem: It goes to the printers Sept. 11.

If there's any possibility of giving them an approximate price to quote by then, will you (or someone else in your absence) let me know, ~~as soon as possible?~~

Also, I forgot to discuss with you when you called whether we should have a sub-title and I thought I'd pass along the opinion of Florence Yoshiwara at the JACP. She felt that "The Story of One Japanese Family" might be misinterpreted as a Japan-Japanese. On the other hand, I don't think Japanese American is quite accurate since my parents were Issei. Maybe we should omit the sub-title and let the jacket art suggest the subject matter.

I'd like your opinion later when you've more time, but I think we'll just ~~list~~ the book without the sub-title in the JACP catalog, unless you think otherwise.

Hastily,

P.S. Trust the photos etc.. reached you safely.

PPS: Just heard that my article, "Topaz-City & Dust" won the Morris S. Rosenblatt Award for the best general interest article appearing in the Utah Historical Quarterly during the past year. Isn't that nice?

8/19/81

Dear Yoshiko,

Just a note to let you know your package arrived here safely. Thanks for everything. I'll be in touch again when I send on the edited manuscript.

Best regards,

Bruce

Bruce Wilcox
UW Press
Seattle, Wa. 98105



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

69

August 21, 1981

Dear Yoshiko,

Thanks for your letter of August 14 and all the enclosures. I don't know whether or not we will be able to have the book between covers in time for the 1982 NAAPE conference, but we will certainly try. It is good to have a specific target.

Your contract has finally been drafted and now awaits Don Ellegood's signature (he is on vacation this week). It will probably be mailed to you next week. Thanks for your patience!

I have reworked your catalogue copy and submitted a revised draft to our promotion department. A copy is enclosed. Our promotion manager may want to make some more changes, but she will send on the final copy to you for your approval. Thanks for sending the first draft so promptly.

Since I'll be off on vacation next week, I wanted to put the edited manuscript in the mail to you today. It is coming under separate cover, and I have made a duplicate copy for safekeeping.

Enclosed with the manuscript is a list of specific queries, but there are several general matters that I would like to take up with you now:

Subtitle. Rather than "The Story of One Japanese Family" I prefer "The Story of One Japanese American Family." The obvious reason for this is to make it clear that the story is set in America, not in Japan. In some contexts, the book will be listed by title, subtitle, and author, without any further explanation; hence the need for clarification. Is this new subtitle acceptable to you?

A related issue concerns your references to "the Japanese" in the text. In most instances it is quite clear that you are referring to the Issei and the Nisei, but occasionally the reader might mistakenly think you mean the Japanese of Japan. To prevent such misunderstandings, I have suggested that "Japanese" be changed to "Japanese Americans" in a few places.

Overview of events leading to the evacuation (pp. 57-61). In these pages you move away from your own family's experiences and look at what was happening on a national level. My feeling is that you ought to explain in somewhat greater detail how the evacuation came about--both the underlying causes and the immediate precipitating factors. I've made some specific suggestions for revision and hope you will look closely at this entire section.

Concentration camps. I agree that this is the appropriate term to use, but we must remember that some people are going to be offended by it, because they will assume a comparison is being drawn to the Nazi death camps. One solution would be for you to add a footnote on page 184 to explain why "today the 'Relocation Centers' are properly called 'concentration camps.'"



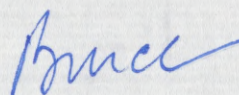
Epilogue. This is a superb way to end the book, absolutely superb. It strikes just the right note. The only slight misgiving I have about it concerns the paragraph in which you mention that "it took so many years for these words to find a home." But, on further reflection, I don't want to suggest any change. You are explaining to the reader why the story "has been so long in coming" and that deserves to be said. To say much more about it--i.e., to recount the project's history of submissions and rejections--would be to say too much. Let's leave it as it is.

When the edited manuscript arrives, please make your final corrections in black pencil.* If you disagree with any of the changes I have made, feel free to modify them further. I'll look forward to receiving the manuscript again after you have added the last finishing touches to it.

We can discuss photos and captions in September. I hope we can find one or two additional pictures of Topaz.

Now I'm off for vacation!

With best wishes,



Bruce Wilcox

* or, if an entire page is changed, please retype.

University of Washington Press Catalog

PAGE _____

COLUMN _____

MAXIMUM NUMBER OF
CHARACTERS PER LINE

BW draft
8/20/81

Title 34	1	Desert Exile	12/14 Bold Face
SUB TITLE 32	2	The Story of One Japanese American Family	10/12 LITE
Author 44	3	Yoshiko Uchida	10/12 Lite Ital
	4		
X Text 44	5	In the ^{spring?} winter of 1942, shortly after the United	10/12 Lite
	6	States entered into war with Japan, the federal	
	7	government ^{enacted} initiated a policy whereby 120,000	
	8	persons of Japanese ancestry were rounded up and	
	9	herded into camps. They were incarcerated without	
	10	indictment, trial, or counsel--not because they	
	11	had committed a crime, but simply because they	
	12	resembled the enemy. ^{But} There was never any evidence	
	13	of disloyalty or sabotage among them, and the	
	14	majority were American citizens. The government's	
	15	explanation for this massive injustice was	
X	16	military ^{necessity} expediency .	The author is the daughter of the author of the book.
	17		
	18	This book tells the story of one family who lived	
	19	through those sad years. It is a moving personal	
	20	account by a woman who grew up in Berkeley and was	
	21	attending the University of California when the	
	22	war began.	
	23		

23
24 To better understand how such a gross violation
25 of human rights could have occurred in America, *was, I guess*
26 the author takes a backward look at her parents' *the Japanese*
27 early years in this country and her own experiences
28 as a Nisei *(2nd generation)* growing up in California. She evokes
29 the strong anti-Asian climate of the years preceding
30 the war, and provides an intimate glimpse of life
31 in one Japanese American household.

32
33 With the attack on Pearl Harbor, everything changed. *Japanese life*
34 The ~~author~~ *she* tells of her father's abrupt seizure; *by the FBI*
35 of the family's frantic efforts to vacate their
36 home on ten days notice; of being forced to live
37 in a horsestall, deprived of every human privacy;
38 and of being sent on to a bleak camp in the Utah
39 desert, ringed by barbed wire and armed guards
40 and plagued by terrifying dust storms.

41
42 But this is not simply an account of the day-to-day *where I grew up*
43 life in the Tanforan and Topaz concentration camps; *and I was there*
44 it is also the story of the courage and strength
45 displayed by the incarcerated Japanese. In particular,
46 it is about the Issei (first generation immigrants)
47 who, having already endured so much in a hostile
48 society, still retained a remarkable resiliency
49 of spirit as they established a sense of community,
50 saw to the education of their children, and tried
51 to live productive lives even behind barbed wire.

Text 44

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This is a beautifully crafted book, written
with clarity, conviction, and insight. It should
be read by all Americans so they will know and
never forget what once happened in this country,
and through that knowledge will never allow such
a travesty of justice to happen ever again.

Yoshiko Uchida is the author of more than twenty
~~children's~~ ^{for} books, for which she has received
numerous awards. She lives in Berkeley, California.

many adult
articles + books
including

and
many
adult
articles

3

also wrote many articles for adults
Berkeley, adults are of interest
- many magazine

1685 Solano Ave., #102
Berkeley, Ca. 94707
August 25, 1981

Professor Frank Miyamoto
Sociology Department
University of Washington
Seattle, Wa. 98105

Dear Professor Miyamoto:

Ever since DESERT EXILE was accepted for publication by the Univ. of Washington Press, I have wanted to write to express my sincere appreciation to you for the time, care and thought you put into reading my manuscript.

When you were still known to me only as "Reader A", I was most grateful for your sensitive reading of my manuscript, your understanding of my family and the extremely helpful and specific suggestions you gave me toward improving it.

I had originally written the book in a documentary style, trying to minimize my personal feelings, but knew the manuscript wasn't quite right. It was your very constructive suggestion to make it a more personal narrative that gave me exactly the direction I needed and enabled me to produce a revision about which I felt much more confident.

I was so pleased to read your second evaluation and certainly couldn't have asked for a more enthusiastic review. I'm sure it played a large part in the final decision of the committee.

I believe Bruce passed on to you my thoughts re your suggestions for additional material and hope you understand. I did make several changes in Chapter II as per your suggestions. It was good of you to spend so much time giving further thought to my manuscript.

Bruce was here in May to help me select photographs for the book and I feel most fortunate to have such a considerate and supportive editor.

The book is now moving along toward production and if all goes well, we are hoping for an April '82 publication date. I will be participating in the NAAPE Conference in Seattle in April, so perhaps I will have the opportunity then to meet you and thank you personally for the large and important part you played in the publication of DESERT EXILE.

With best wishes,

Sincerely,

Yoshiko Uchida

1685 Solano Ave., #102
Berkeley, Ca. 94707
July 31, 1981

Wide World Photos
50 Rockefeller Plaza
New York, N. Y. 10020

(212) 621-1930

Dear Sirs:

I write to inquire whether you have copies of either of the two photos (copies enclosed) which appeared in two San Francisco papers in 1942.

If so, please indicate on each copy, the cost per print (for possible use in a book), and return the copies to me.

If not, please so indicate on the copies and return to me. I'd also appreciate knowing if you do have other photos relating to the 1942 evacuation of the Japanese from California.

I would appreciate your earliest reply.
Thank you.

Sincerely,

Encl:

Yoshiko Uchida

If no pictures purchased, service chge.

2 pictures - Japan internment

USA only up to 1/2 p. \$42 - 1/2 A full p. \$57

USA/Canada " \$52 - " \$67

English speaking " \$62 " \$77

World Right " \$100 " \$125.

Jack Simon OA-SC NO A25856

8/6/81

The Smith Alumnae Profile

in

Northern California

compiled by

The Peninsula Smith Club

Editor: Mary Burt Baldwin

Assisted by: Anne Brown
Marty Coddington
Dianne Jacobsen
Ginny Lau
Jean Parmelee
Jeanne Spaulding

IYO ???



TANFORAN EVACUATION—First of Japanese to be transferred from Tanforan to a new camp at Delta, Utah, are shown packed up and ready to leave. Five hundred were in the first contingent, which boarded train last night. Other groups are to go nightly until 4,400 have been removed inland. (Story on page 7.)

—Photo by San Francisco Examiner.

500 Tanforan Japs to Utah

Daily Contingents Going
Until Sept. 22; 8,000
Will Be Moved

(Picture on Page 8)

Bound for a new home on the "Plains of Abraham," Utah, where a Mormon pastor once prophesied, after he had failed in attempts at cultivation, that a "new people will come along and make the desert bloom some day," the first contingent of nearly 8,000 Japanese who have been confined at Tanforan, moved out last night.

Five hundred of them, carrying pillows, cans with potted flowers, and household goods, boarded the train for the two and one half day trip to the Utah permanent settlement. Daily until September 22 contingents of 500 will be moved to Utah, until 4,400 are transferred.

FURTHER TRANSFERS.

Dates for transferring the 3,500 who will be left have not been announced by the Wartime Civil Control Administration.

That the desert home to which they are going can be cultivated has been reported by 214 picked Japanese who were sent to "The Plains" previously. They have been cultivating 900 acres of alfalfa.

VARIED CROPS.

Sugar beets and alfalfa will be the crops attempted by the Japanese, and they will also work on some war materials, according to Frank G. Davis, superintendent of the Tanforan camp. Lieut. James H. Waddell of the United States Army will be in charge of the

playfields, barracks and grounds looked like hives of industry and makeshift invention. The center had been open just 13 days.

The remarkable calm, the almost clinical objectivity with which most of them regarded their position was attributed by an evacuee doctor to whom I talked to "the racial stoicism" of his people. "A Japanese," he said, "will not undermine his group dignity by breaking under pressure."

At first glance, all this seemed to be true. I arrived at the beginning

ones appeared to be laughing, showing or displaying emotion of any kind. Above the age of 25 the doctor's "stoicism" seemed to have set in universally, like a hard winter.

Aura of Expectancy

Outside in the warm sun, there was a different attitude. Trucks weighted with baggage were still arriving amid a kind of holiday excitement. About a hundred Japanese boys took the baggage as it came, heaving it down with plain English jibes and occasional profanity to be

craftsmen, students, professional men, artists, merchants, housewives, the old and the lame, the young bucks in their cowboy clothes and the girls with their Hollywood hair-do's. An assembly center policeman, wearing an arm band for a star, told me with the assurance of six days residence, that the elders almost always arrive with sober expressions and a determination to get the family unit comfortably and hygienically settled; the young men as glamorously as possible; the young women with anxious grins and fash-

ionable swish and the children with close-cropped heads and infinite wonder. The pattern, he said, rarely varies.

After a while, however, I began to catch the undertones of aimlessness and unrest that were being so generally ignored. Hundreds of evacuees, I noticed, were walking and watching instead of working or eating. They looked very little like "stoics", and very much like people in a railroad station.

Many of the older ones, who bore

signs of wear and inner strenuousness, seemed to have put aside the thousand trivial details of getting themselves safely over from one way of life to another, and to be thinking long and private thoughts.

A Lost People

They contrasted strongly with the other signs of life—the crack of a solidly hit softball on the stretch track, and the rows of grinning Japanese boys who pointed to Photographer Barney Peterson's camera and yelled "contraband" from the grandstand seats. One husky and energetic woman, in particular, a former nurse in a San Francisco hospital, and now charged with the health of 80 babies at the center, seemed to be burdened with the social and historical implications of her internment.

She was born, she said, in Denver, Col., "where there is almost none of the California racial prejudice," educated in United States school and drilled in Western ways. She said she knew little more of the Japanese than I did, having had "American" associations exclusively, but that her current misfortune, while it was interesting as a study, was going to make a great difference.

By the great difference, she inferred a permanent dislocation of herself and most of the others in the center. "All of us, the Issei (Japanese nationals) and Nisei (first generation Japanese) are a kind of lost people," she said, in carefully brittle English.

She went on to explain in terms of comparative evils, saying that although the evacuees felt they might be subject to "a lot of social and economic hardship as a result of the war," that would be pining to homeland had forgotten or

No Curfew

"We are a people of tremendous personal ambition," she continued, "and in America we have been reasonably free to let go in whatever direction we chose. We know that at home, and especially during the last 10 years, there has been a kind of regimentation we don't understand. We are afraid of that, but we are also afraid of what may happen to us here. Do you understand?"

The nurse looked as though she could use the right answer.

Haru, a former domestic, was quite cheerful, on the other hand, and concerned more with the facts

the said building divided into five or 20 apartments, and her daily routine, which she said began at 6 a. m. and ended with some kind of social fling at about 10 p. m. There was no curfew at the center, he said, and no visible signs of the "pressure" the doctor had mentioned—except for the unseen but stinging felt presence of the military. For exercise one could walk around the track, play games or work. For diversion in general, there was the great and unfamiliar atmosphere of holiday to draw from.

William R. Lawson, wartime civilian control administrator for the center, had more statistical story to tell. He said the center would probably remain in operation for three months until permanent camps inland were ready to absorb the Japanese population of all the West Coast cities.

Pattern of Life

He named six doctors and one dentist among the evacuees, and said they were manning a hospital on the grounds ministering to three cases of measles, three cases of mumps, and preparing to deliver five babies within the month. Any serious ailments, he said, will be sent to the nearby San Mateo Hospital.

Eighty per cent of his charges are U. S. born, he said, and almost all of them speak English. Many are Catholics, many Protestants, many Buddhists. A Protestant minister and Buddhist priest are interned.

The old racing grounds, where many of the present dwellers laid down their bets and yelled in the

now divided into a

chatter and dressed, for the part, in slacks, sweaters, coats and shoes.

Matters of Face

The young men, and especially Kibie (born in the U. S., but educated in Japan) seemed half-giant, half-bewildered. They were of slang and fast talk, and gave a bad time when we tried to talk to them. The gossip about them was that they preferred bull sessions, and that they had had replaced in dining room jobs by who did not lack in interest efficiency.

The older Japanese, while to approach, seemed infinitely friendly, once their reserve was breached. They were ashamed of the Pearl Harbor attack, being fettered with the elusive matter of face, but felt that, all in all, it was probably justified in her mind of lining up a greater East Asia.

A few small American children were in evidence around the various buildings, and many Japanese children wore MacArthur buttons. One robust evacuee complained bitterly of his confinement because he said he had to play with Japanese children all the time and was not to it.

Probably the most sorrowful one I met was a middle-aged professor of history, who said that war had put off his dream of internationalism for another hundred years, at the least. "We will make a fetish of our own boundaries, now," he said, "and hell with the brotherhood of man." He shook his head. "One thing



Japanese unloading their possessions at the evacuation center at Tanforan.

S.F. Chronicle 5-12-42

1685 Solano Ave., #102
Berkeley, Ca. 94707
August 28, 1981

Bruce Wilcox
University of Washington Press
Seattle, Wa. 98105

Dear Bruce:

Hope you had a marvelous vacation and have returned sufficiently refreshed to plunge ahead with DESERT EXILE.

I appreciated your letter of the 21st with the draft of your catalog copy. To date I haven't received the final copy from the promotion manager, and thought I'd better get this off to you immediately as I have some changes to suggest. I've listed them on a separate page.

I know you must have worked with care to meet the constraints of length, and since I've suggested some additions, I tried rewriting the first paragraph to try to condense it further. While I was at it, I also tried rewriting those portions of the catalog copy where I suggested changes.

I guess my letter of the 17th didn't reach you before you left. I've had further thoughts re the subtitle, as you will see, and I hope to hear about the approximate price, but it does seem a bit impossible by the 9/11 deadline.

The edited manuscript hasn't arrived as yet and I assume the P.O. may be handling it as 4th class mail. I'm trying not to worry about it!

All the best,

Encl: 2

Yoshiko Uchida

August 28, 1981

Queries re your draft Catalog Copy:

Re Sub title: The problem with "Japanese American" is that the term doesn't apply to my parents. What would you think of "The Story of One California Japanese Family"?

Page 1, Line 5: The actual removal began in March-April, so wonder if we shouldn't say "spring" instead of "winter".

Line 16: Although the gov't was motivated by "expediency", their actual explanation was military "necessity".

Also, I think it would be good to indicate in Para 1 that I was one of those incarcerated American citizens.

P.2, Line 25: Think the phrase "and how the Japanese responded to it," (or something similar) needs to be added after "occurred in America", as the backward look at my family doesn't actually help understand the violation of human rights.

Line 28: Should "Nisei" be defined here (2nd generation Jpnse), since Issei is defined in line 46?

Line 33: This sentence somehow sounds incomplete. Could "in the author's life" be added after "changed", and in line 34, "The author" changed to "She"?

Line 43: Since this is the first mention of the two camps by name, I think we need to clarify that this was where I was sent. Could we add after "concentration camps" the phrase, "where the author lived for over a year."

P.3 Line 12: In order not to "turn off" those people who consider children's books "inferior" to adult material (~~inferior to adult material~~), could we add after "author of" the phrase "many adult articles and".* Also it might be good to change "children's books" to "books for young people".

* Actually, I've written over 40 adult articles, 1 booklet on Kanjiro Kawai, and 1 short history of Sycamore Church, plus many unpublished short stories.

Note re P.1, line 7: I just this minute got clarification on the numbers. Over 120,000 Jpnse were actually uprooted from the west coast, but this includes 10,000 who moved out on their own. 110,000 Jpnse were actually incarcerated in camp. So if we use the word incarcerated, I guess we should stick to the 110,000 figure.

YU

DESERT EXILE

The Story of One California Japanese Family

Yoshiko Uchida

In the spring of 1942, shortly after the United States entered into war with Japan, the federal government uprooted and incarcerated 110,000 persons of Japanese ancestry without indictment, trial, or counsel, claiming military necessity for this massive injustice. There was never any evidence of disloyalty or sabotage among the Japanese. They had committed no crimes. They simply resembled the enemy. Furthermore, the majority of them were American citizens, and Yoshiko Uchida was one of them.

In DESERT EXILE she tells the story of what happened to her family during this tragic ordeal. It is a (continue as is)

To better understand how such a gross violation of human rights could have occurred in America, and how the Japanese responded to it, the author takes a backward look at her parents' early years in this country and her own experiences as a Nisei (second generation Japanese), growing up in California. She evokes the strong anti-Asian climate of the years preceding the war, and provides an intimate glimpse of life in one California Japan-

ese household.

The attack on Pearl Harbor changed everything
in the author's life. She tells of her father's
abrupt seizure by the FBI; (continue as is)

This is a vivid account of the day-to-day life
in the Tanforan and Topaz concentration camps
where the author lived for over a year. But it
is also the story of (continue as is)

* she ^{UHD} used the word
"compelling"
that's
if better.

This is a beautifully ... (no changes... continue as is)

Yoshiko Uchida is the author of many adult articles
and more than twenty books for young people, for
which she has received numerous awards. She lives
... etc.

UNIVERSITY OF WASHINGTON PRESS

From the Editorial Department

8-31-81

Dear Yoshiko,

Here at last is the contract
for Desert Exile. If everything
looks in order, please sign all
three copies and return two to
me for our files. Many
thanks.

Best wishes,

Bruce

Scherak

1685 Solano Ave., #102
Berkeley, Ca. 94707
September 1, 1981

Dear Emil:

Your six photos just arrived safely and I can't tell you how much I appreciate your helping me out so promptly. I know the search for them as well as the preparation for mailing them took time and effort and I do send you my warmest thanks.

I am returning two of them today, as I have one of the post card views (it was used in the article for the UHQ which I'm enclosing), and I think the one of the hospital is not quite what we want.

I'm going to make a Xerox copy of the others, ⁽⁴⁾ however, for they seem to be just the kind we were looking for - the arrival scene is especially good, also the ditch-digging one - and will send the Xerox to my editor who can then tell me which he feels might be used in my book.

When he makes a decision, I'll be in touch with you again as to whether you would prefer that I have duplicate prints made here. (I know your photos are historic and probably irreplaceable) or whether you would permit me to send your prints to the Press to be reproduced directly for the book.

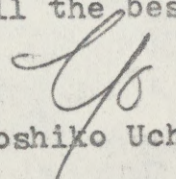
I think my editor would prefer the latter for better clarity in the print, and I entrusted several old and irreplaceable family portraits to him myself. He is a very conscientious and reliable person and has assured me no harm will come to them. However, I would certainly understand if you didn't prefer this route.

It's so nice to be in touch with you after all these years. I know my Dad thought very highly of you and Walter Honderick and would be pleased if he knew we were now renewing our old Topaz friendship.

The enclosed article was excerpted from my book DESERT EXILE, but I've since changed and improved it somewhat, so it will read a little differently in the book.

Many, many thanks again for being so helpful. My greetings to Eleanor if she remembers me.

All the best .


Yoshiko Uchida

P.S. I'm enclosing stamps to cover your postage.

*I'm horrified to discover I put the carbon in backwards!
Please forgive me for not retyping this!!*

called Emil 10/3/81

✓ Thanks) p.c.

- Arvid. Proceed more slowly

Just heard L my 3) 1 wk C n photos

• he tentatively hopes to use (3). but will let me know definitely later.

- ~~Att~~. Is it all right if I send originals to him?

He said

you bet, go right ahead.

Keep as long as you need them

- They'll need to keep for about 6 mos till bk is published. of course will return — to you.

1. aerial
2. digging ditches
3. arrival.

- from 1 collection Emil - Eleanor Siderak.
a Mr + Mrs. Emil Siderak

} - anything OK
or Emil
not funny.

September 2, 1981

Dear Bruce:

The edited mss. (postmarked 8/26) arrived safely yesterday afternoon, much to my relief, and I'm anxious to get to work on it. By now you have my letter re the new sub-title and I wonder what you think of it. Also, one question arises after a brief look at the first few pages of the mss.: Would it be possible to have the copyright in my name as it has been on all my previous books? Or would this be contrary to Press policy?

I write today to send you a Xerox of 4 photos of Topaz which I just located. They belong to Emil Sekerak who was a member of the white administrative staff and knew my father well.

- #1 is not very sharp, but it does convey some sense of the camp's bleakness.
- #2 is quite sharp, and I think is a very good shot of the evacuees arriving.
- #3 is a post card similar to the one you already have. It doesn't show the hospital (~~huts~~ ^{huts} with the tall smoke stack to the right), but does show the condition of the roads and more of the entire camp area.
- #4 has a matte and not glossy finish and is labeled "Digging the ditch for the Coop Soda Fountain Pipe." This must be after I left, because I certainly don't recall a soda fountain! Also, the men seem to be enjoying themselves, which is possible, but might convey the wrong impression of camp life.

Let me know which, if any, you would like to use and I'll check with Emil to see if he will permit me to send you the originals or whether he will want me to make duplicate prints here. I've told him you are very reliable and would handle all photos with great care. Also, please let me know how long you would keep them if we send you the originals.

By the way, did you want the photo of the billboard reading, "JAPS DON'T LEAVE (sic) THE SUN SHINE ON YOU HERE. KEEP MOVING." The quality isn't too good, but it might be interesting.

When you send me the Xerox of all the photos for the captions, would you be good enough to send me a duplicate of the early studio portrait of my sister and me? I'm not sure of our ages on that one and would like to get her opinion. Do I look about the ~~size~~ ^{age} of your 3 year old?? ^{my sister}

Look forward to hearing from you re all the questions I seem to be sending your way.

Best,

Encl:

send
it
along

Sept. 3, 1981 Call from Bruce Wilcox

Tentative price: \$14.95
Initial run: 3500

- Thanked for revised catalog copy. Passed on to Promotion Mgr. (Alice)
He felt my changes made sense. In a week or two will send back final draft for OK.

He hopes to have a full page with maybe 2 illustrations. 1 of family with mother and 2nd, either headline of paper, or photo of Topaz - to convey some sense of the story.

- Spoke to him re Emil's photos. He would need to keep them for about 6 months - till book published. He said to plead for original copies. Each time a copy is made, you lose something in the print - and the book would be a copy of a copy of a copy.
- When prints come from Nat'l Archives, he'll send me a Xerox of selection.
- Designer consulting re catalog. Jacket design now wide open. One thought he had was to convey a sense of the period, with a photo run as background - or maybe headline of paper. I suggested barbed wire and guard tower which he thought good. Send any ideas of photos. Not full color, 2 color, no original art.
- Re Sub-title: He spoke to David Ishii who runs bookstore and stocks all books about Asian Am. studies. He feels it fair and accurate to refer to Issei as Jpnse-Ams. - Anyone who went thru WWII can be called Jpnse-Ams.

Marketing felt just story of - too bland; They suggested "The Uprooting of a Jpnse American Family"
Jpnse American - as inclusive of Issei, Nisei, Sansei.

- I decided to ask Bill Hosokawa. He told me to ask around. I have a week or two to do this - until Alice sends me revised cat. copy.
- Re Edited Mss. I have a couple of weeks. No need to rush back to speed things out. We have a month during which book goes out to bid. As State U. Press, they have to accept lowest bid.
- Discussed two points on contract re copyright - he said to change to my name and initial; and add "tv" to film rights.
- I'm to send him billboard photo (no rush)
- Check with Bill H and Flo Y., etc. re Jpnse Am.
- ✓ Return contract 9/5/81

I can always call collect, if urgent.

- He's contacted publicity dept re April Conference

p. marked
9/8

Rec'd 9/10/81

9-4-81

Dear Yoshiko,

Everyone here likes the title Desert Exile:
The Uprooting of a Japanese American Family. I'll
be interested to hear what reactions to it you've
received.

On the question of Japanese versus Japanese
American, I thought you would be interested to see
the attached page from Ann Gomer Sunahara's new
book, The Politics of Racism. Note the footnote
at the bottom of the page. You might want to
make the same sort of clarification somewhere in
Desert Exile.

With best wishes,

Hastily,

Bruce



from THE POLITICS OF RACISM

by Ann Gomer Sunahara

INTRODUCTION

In February 1942 the federal cabinet ordered the expulsion of 22,000 Japanese Canadians* residing within one hundred miles of the Pacific coast. That order marked the beginning of a process that saw Canada's Japanese minority uprooted from their homes, confined in detention camps, stripped of their property, and forcibly dispersed across Canada or shipped to a starving Japan.

An ugly episode in Canadian history, the events of the eight years between 1942 and 1950 left Japanese Canadians in a state of trauma that has been compared to that of a rape victim.¹ Although conscious that they were innocent victims, Japanese Canadians felt humiliated by their degrading experiences. Their humiliation was compounded by the knowledge that the general public held them at least in part responsible for what had happened to them. Like rape victims, they responded with silence, with an aversion to discussing their experiences.

Fortunately, time heals most wounds. It has been almost forty years since that first order was issued and over thirty years since the last of their civil liberties were restored to them. In that period of time, individuals have prospered, discrimination has diminished considerably, and Japanese Canadians have earned a reputation as a model minority: as quiet, hard-working, well-educated, prosperous and assimilated Canadians. Also in that period of time, those who suffered the greatest loss, those of the pioneer generation called

* In this book the term "Japanese Canadian" refers to a person or persons of Japanese ancestry resident in Canada, including both citizens and aliens. The immigrant generation, including both Japanese nationals and naturalized Canadian citizens, is called Issei, from the Japanese for "first" (*ichi*) and "generation" (*sei*). The Canadian-born generation is called Nisei, from the Japanese for "second" (*ni*) and "generation" (*sei*).

September 4, 1981

Dear Bruce:

Many thanks for your call yesterday. It was wonderful to be able to discuss so many things with you, and I appreciated your special efforts to get a tentative price for the JACP catalog.

Enclosed herewith are all three copies of the contract which I have signed. I also initialed the two changes in Clauses 6 & 8 which we discussed by phone.

Please return one copy to me when Mr. Ellegood initials the changes.

Just a quick note for today.

Best,

*Re Clause 3 - If we use any of Emil Dopy's
photos, do I need written authorization
from him? If so, could I suggest the
kind of statement I should get?*

September 10, 1981

Dear Bruce:

I'm still deep in work on the DESERT EXILE manuscript, but your 9/4 note just arrived today and I want to tell you without further delay that I like "The Uprooting of a Japanese American Family" more and more as I live with it. I still haven't received the final catalog copy from promotions, but please tell them to go with this sub-title.

I haven't yet heard from Bill Hosokawa, but the people I've talked to all agree that it's proper to include Issei (especially permanent residents) in the term Japanese American. I guess I'm behind the times!

Thanks for the Sunahara Xerox. I may include a similar statement somewhere too. Now, back to the manuscript!

Hastily,

*Enc copy of VHQ Award
presentation note. Don't
might be interested in seeing
what VHQ said about the excerpt.*

9-14-81

Dear Yoshiko,

Here is your copy of the
final contract, signed and
initialed by Don Ellegood.

I'm delighted that we
now have an official commit-
ment.

Best wishes,

Bruce

9/30/81

Contract in A.S.
A.D. Box

10% net 5000
12½ " next 5000
15% " thereafter
60% " STM paperback
8% " thereafter

Reg.
statements
in
Nov.



UNIVERSITY OF WASHINGTON

SEATTLE, WASHINGTON 98195
Department of Sociology

September 17, 1981

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

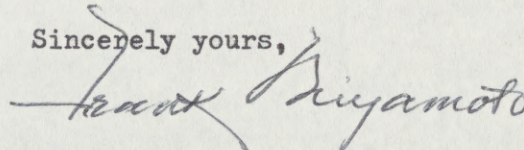
Dear Ms. Uchida:

Thank you for your very generous letter of appreciation. I do not often respond to a request of manuscript review with a lengthy critique, but when I do, I do so because the material interests me and I feel there is a potential for a first-rate publication. I liked the original, but felt as you did that "the manuscript wasn't quite right." On the other hand, there was a question of how you would take my fairly blunt comments and of what you could do with my suggestions. I am glad I touched a responsive chord in you. You already know what I think of your revision.

I haven't communicated with Bruce in the last two months or so, so, to my knowledge, I haven't seen your letter responding to my latest suggestions. However, as you may have apprehended, I threw out the additional suggestions with the idea that you should do with them as you thought was possible or appropriate. I shall be interested to see the changes you have made in Chapter II, but if you were able to use very little of my suggestions, I would consider it fully understandable.

I am glad to hear that the publication date of your book is now fairly close. I am not good at predicting what the public response will be to a book such as yours, but I shall be greatly disappointed with the public if it does not give you a strong positive reception. I am happy to hear that you expect to be in Seattle next April and that I may look forward to meeting you.

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Frank Miyamoto", written in a cursive style.

Frank Miyamoto

Sent me 9/18 → marks B 9/22/81

September 17, 1981

Dear Bruce:

This is to let you know that I hope to get the edited manuscript for DESERT EXILE in the mail in another day or so and hope it will reach you early next week. I've gone over it quite thoroughly and admit it was quite a task. Here is what I will enclose:

1. The manuscript: I've asked you many questions in the margins and also made several new changes. I tried to mark all new changes with a large X to call your attention to them.

2. Your original list of queries with my replies scribbled directly on it. I hope you can read it. If not, call me as I've kept a copy.

3. A list of queries and notes from me.

4. A list of additions and new pages for the manuscript.
After you've edited these, will you send copies back to me?

After you've had a chance to digest all the above, maybe it would be a good idea if we could have a phone conversation to save you the time of writing a detailed reply. I've kept copies of everything and can refer to them for discussion.

(except queries written in the ms.)

I'm hoping very much we can keep on schedule and get the book out in time for the NAAPE Conference. We should be able to make some sales there, as people do get caught up in the excitement of a conference and buy books if they can get the author's autograph.

I'm not sure what my next deadline will be, but I want to let you know that I will be in Eureka for an authors' festival, October 14-17.

If I need to get the photo captions back to you before then, I'd appreciate receiving the xerox of your selections at your early convenience.

And one last request: Although it may come in the mail as soon as I get this letter off, will you rescue my copy of the contract from DE's desk and return it to me? I hope there is no problem re the changes. Let me know if there is.

All the best,

Yoshiko Uchida

P.S. Bill Hosokawa called me and agreed with all the others that "Japanese American" now is used to include Issei. I've added a footnote in my ms.

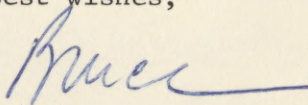
*Will u send me a p.c. when the ms. arrives?
I've given up on trying to get a rd receipt for certified mail!*

22 Sept. 1981

Dear Yoshiko,

Just a note to tell you that your manuscript arrived here safely today. After I have read through it, we can settle the last few questions by phone.

Best wishes,

A handwritten signature in blue ink, appearing to read "Bruce", followed by a long horizontal flourish.

Bruce Wilcox

B. Wilcox
U. of Washington Press
Seattle, Wa. 98105



San Ildefonso: Denver Art Museum

Pueblo Art USA 13c

San Hancock

Patriot



U.S. Postage 10¢

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

9/30 → Rec'd 10/3

September 29, 1981

Dear Yoshiko,

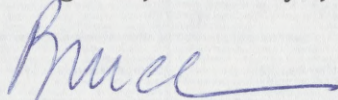
That was quite a telephone conference we had today! We certainly covered a lot of ground, and I hope the few remaining issues can be quickly resolved.

Enclosed are the duplicate pages I promised to send you.

Perhaps the best way to proceed would be for you to send me a list of final changes, and revised pages where necessary. In the case of the term "concentration camp," if you decide to insert the explanation somewhere earlier in the text, I will need to have a list of the places where you wish to use the term (unfortunately, I already went through the manuscript changing "concentration camp" to "camp," because I thought the former shouldn't be used without some clarification).

It will be nice to be able to hand the manuscript over to our production department. Then we can sit back, put our feet on the table, and await the arrival of the galleys!

Best regards, as always,



Bruce Wilcox



UNIVERSITY OF WASHINGTON
SEATTLE, WASHINGTON 98195

Asian American Studies

October 2, 1981

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

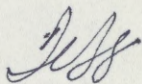
Dear Yoshiko,

I just received your A Jar of Dreams from Schribner's. Felicitations and thank you.

I already knew about the book before it came in the mail. One of my friend's daughter (Prof. Mizokawa's daughter, Stacey, whom you met during the APA Children's Literature Conference in 1980) just had her eleventh birthday a week ago. When I looked in the Children's Literature section at the UW Bookstore I noticed the Dreams book next to Journey Home. I skim-read it, liked it and bought it for her.

I'm looking forward to seeing Desert Exile in print. Looks as if this has been professionally a good year for you. Hope to see you sometime in the near future. Until then, please take care.

Sincerely yours,



Tetsuden Kashima
Director

TK:mu

October 6, 1981

Dear Bruce - my patient and long-suffering editor!

I am enclosing today what I certainly hope are the absolute FINAL changes for DESERT EXILE.

Some of the queries are simply to confirm items discussed in our marathon telephone conversation; some I think you already have on the original, but which I seem to have missed transferring to my copy; a few others are new.

I've marked with a red check the four major items on which I'd appreciate word from you.

I'm also returning your xerox copies, each of which have some minor changes.

Second thoughts dept: I asked re quotation marks in the dedication, but if not necessary, I think it would look better without them, don't you?

Re the jacket: I mentioned that the newspaper headlines might be good, but after further thought, I think a scene of the barracks in the desert (maybe the new aerial photo of Topaz which we're borrowing from Emil S.) would be more appropriate to the title, DESERT EXILE. I can't find any good shots of the guard towers and barbed wire fence which would also be good.

Incidentally, Emil is very willing to loan us the originals of his photos, so I'll send them to you when I send you the captions. (Unless you want them earlier). Am I to get a written authorization from him? If so, could you suggest wording?

Next week I'm off for some hectic, but I hope pleasant, days in Eureka and by then I hope you'll be sitting back with your feet up on your desk!

I'll look for the photo xerox copies from you when the national archive prints arrive.

Lastly, ^{my warmest} thanks for all your help in getting the manuscript in shape for the production dept. and for your skillful guidance during this final phase.

All the best,

Yoshiko Uchida

PS: Hope your review copy of A JAR OF DREAMS finally arrived. They were very late getting them out!

October 12, 1981

Dear Yoshiko,

First of all, many thanks for the review copy of A Jar of Dreams. Atheneum has done a fine job of producing the book, and the story is gracefully written. I am going to lend it to our marketing manager so that he can take it with him to our sales conference in New York in December. If any of our sales representatives are not familiar with your previous work, this book will demonstrate that you are an Established Author. Then I plan to store it in my library until my daughter is old enough to read it (she turns four this month). So you see I will be putting the book to good use!

Send
list w
pub works
relocating
man
also

OK {

I have added the final changes listed in your letter of October 6. I like your idea of moving the first footnote to page 2, and I agree with your selective use of the term "concentration camp." I can also go along with your decision to place "voluntary evacuation" in quotes, although on 129/18 it sounds as if Helen is being quoted, when really you are trying to signal that the term is a euphemism. But this is a minor cavil. The only substantial point on which we disagree concerns placing Tanforan Assembly Center, Central Utah Relocation Center, and Heart Mountain Relocation Center in quotes. It seems to me that since these are the official titles of the camps and are capitalized, they don't need to be in quotes. I am in favor of retaining the quotes for "assembly center," "relocation center," and even Topaz "relocation center," but not for the official titles. What do you think? As for "enemy alien," the quotes seem entirely appropriate.

should write
minutes? on
Jury

photo v
family in
like screen
Barbed wire

On all other matters raised in your letter, I agree with you. The only remaining issues, as far as I can see, are the photos, captions, and jacket. I am still waiting for the National Archives prints (did Reagan dissolve the Archives??). On the question of the jacket, we have gone round and round. My present feeling is that an aerial photo of Topaz would be awfully impersonal. Since the book is a very personal account of your family's experiences, it would be nice if the jacket could convey some sense of this appealing human quality. But how to do this I can't yet say. We'll be working on it.

If your friend Emil would write you a letter granting you permission to reproduce his photos in your book, that would be helpful. No special wording is necessary. We would like to have a copy of the letter for our files eventually.

I believe that takes care of everything for the moment. I hope you enjoy your trip to Eureka. It is getting downright cold in Seattle this week, and last night my wife and I unpacked our flannel sheets and wool mittens. I finally had to admit to myself that summer is over.

Best wishes,

Bruce



October 22, 1981

Dear Bruce:

It was good to find your letter waiting for me when I returned from Eureka which was pleasant but thoroughly exhausting.

Re the official titles: OK let's drop quotes. Now I think we're in complete agreement on everything. Is the ~~ms~~uscript ready to go now? Or are we still waiting for printers' quotes?

Re the jacket: I spoke to an artist-illustrator (Dan^{iel} San Souci) and another writer at Eureka, and they both thought photos of the barracks or the newspaper headlines would be pretty awful on the jacket. In fact, Dan said exactly what you wrote - that it should convey something more personal.

Dan's suggestion: that we use a photo of our family and have it silk screened or rendered into ^{watercolor} (he didn't like the idea of photos used directly on the jacket). He also thought maybe a strip of barbed wire could be drawn in over our heads and maybe across the bodies, to give the effect of incarceration.

I rather like this suggestion, and Dan said he'd be willing to do the design for us. He has done the jackets for picture books he's done with his brother, as well as for a few Harper & Row books. (His brother, Bob, is in the marketing dept. at their SF office).

When I mentioned the lack of funds, he said that would be "no problem", and I think he'd be willing to do the work just to have it in his portfolio. The only problem is, I don't know whether we'd like what he produced (I actually haven't seen much of his work. The picture books were illustrated in full color and were representational). It would be rather awkward to turn him down after he did the work. Also, he doesn't do silk screening, so he'd have a friend do that part of the work.

Now that I've written all this down, it sounds pretty unprofessional, and maybe wouldn't work at all. The idea itself is pretty good though, don't you think? And if we use it, I hope we can give him credit at least for the concept.

Re the photos: I'm concerned about the long delay at the NA. Would it help if I wrote to Rep. Norm Mineta or Sen. Dan Inouye and had their staff give them a nudge? I know friends who know both of them and think they might help. If so, send me the name of the person to contact and the photos in question.

Another thought re the photos: I was wondering if it might be good to include that early snapshot of me in a kimono, to show the Japanese side of me, which isn't indicated in any of the other photos. My early shyness seems to come through on that one also.

Lastly, I'm glad A JAR OF DREAMS finally reached you and will be useful to the marketing manager. I'm glad you'll be saving it for your daughter, as she was the one for whom it was intended - you too, of course!

Incidentally, would another copy of my "Published Works" (updated version) be useful for the marketing manager to have? I would think that might be better "ammunition" for him than my book. Let me know, and I'll send it along.

I'm having an autograph party for my new book this Saturday, and since I now consider you a friend as well as my editor, am sharing a copy of the flier which I thought came out rather well. I have one more ^{autog. party} coming up on Nov. 7th, so the next few weeks will be busy ones for me.

Let me know what you think of Dan's idea and whether you'd like him to give the jacket a try.

All the best,

Yoshiko Uchida

I'm not sure, but think this might
be a silk screened photo, the
kind of thing Dan had in mind.

October 30, 1981

Dear Yoshiko:

Thanks for your letter of October 22. I am glad that your trip to Eureka went well. We have been busy here too, as you will see from the list of topics below.

1. Photographs. The photos from the National Archives finally arrived. This made it possible for the designer, Veronica Seyd, and myself to lay all of the pictures out on a table and make a final (or nearly final) selection. Since the book is being printed on a good quality paper, we do not have to segregate all of the photos into a separate section printed on a different stock. Instead, we plan to group them in two or more batches which will appear at appropriate intervals.

Enclosed are two such batches. The first, which begins on a right-hand page, covers the first two chapters of the book. Thus this group of photos would open with the page I've marked #1, and continue with a series of two-page spreads: #2 and #3, #4 and #5, #6 and #7. You mentioned a photo of yourself in a kimono, but I don't have that one here and have not allowed room for it. If you feel it deserves to be added, just let me know. Also, we had to eliminate one of the early photos of your father in Japan, because running three such images would place too much emphasis on those early years. So we dropped the picture of your dad and his friends on the eve of their departure (even though it is a great image). If you would rather reinstate that picture and drop one of the other two on page #1, that would be fine with us.

better sl.
yes.
The second batch of photos (#8-#17) again begins on a right-hand page, followed by a series of two-page spreads, and ending with #17 as a left-hand page. Actually, it might be better to break this sequence into several batches: #8-#12, covering the evacuation and Tanforan; #13-#16, covering Topaz; and #17, as part of the Epilogue. If we did it this way, we would want to rearrange the Topaz sequence slightly, opening with #14 on a right-hand page, followed by a two-page spread of #13 and #15, and ending with #16 on a left-hand page. Please look at these two alternatives carefully and then let me know your preference. At the moment, I like the idea of breaking the photos into smaller groups (as outlined above).

Once we have settled on a final selection and arrangement of photos, we are counting on you to write the captions. In general, I like short captions better than terribly long ones, so that the photos can be reproduced as large as possible. But I am sure that you will handle this job with your usual deft touch. Please remember to send along the original photos provided by your friend Emil.



2. Jacket. It was generous of your friend Daniel San Souci to have volunteered to design the jacket, but I share your concern about what we would do if we didn't like his design. As it happens, our art director, Audrey Meyer, has come up with a couple of good ideas and I think it would be best to leave the jacket in her hands. One idea was to use photo #9 on the front cover and the snapshot of your family taken in 1948 on the back. The cover photo would then be an active, eye-catching image and the snapshot on the back would evoke the personal quality of the book. There would also be a nice contrast between the "military evacuation" shown on the front and the nice family--which is allegedly threatening national security--on the back.

The second possibility would be to run the snapshot on the front, possibly with some barbed wire motif, and photo #8 on the back. Admittedly, photo #8 with its loud, racist headlines is not a pretty image. But it does convey some of the hysteria of the time and it contrasts well with the warm, friendly group on the cover. Please let me know whether either of these jacket designs appeals to you, or if you have any further ideas. We do want to wrap up the jacket soon so that we can have it printed and put it into the hands of our sales representatives.

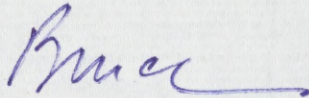
3. Price. Good news! We are boosting the print run and lowering the price. It will be \$12.95 in hardback. If it is not too late, you may wish to relay this information to the Japanese American Curriculum Project.

4. Publicity. Yes, it would be helpful to have a new list of your published works and awards. Please send it along. Also, if you can think of any prominent individuals--such as Daniel Inouye--who might want to read the galleys of the book and provide us with advance quotes, by all means let me know. One other thought: it seems to me that Desert Exile would be an excellent candidate for the Christian Family Bookclub. Have any of your other books been selected by that bookclub? Are there any other special audiences we should try to reach in advance of publication?

5. Schedule. The manuscript will go off to the compositor next week, which means that we should have galleys in December. When we have a more precise schedule in hand, I'll let you know.

I like the flyer for A Jar of Dreams. Your hand must be tired from autographing books! I'll look forward to hearing from you (by phone, if you like) once you've given some thought to the photos.

Best wishes, as always,



Bruce Wilcox

November 5, 1981

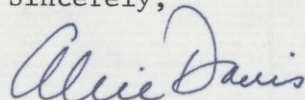
Ms. Yoshiko Uchida
1685 Solano Avenue
#102
Berkeley, California 94707

Dear Ms. Uchida:

You've waited long and patiently and here at last is the catalogue copy for Desert Exile. Bruce passed on to me the suggestions you made after reading the original draft. We talked these over, along with our Marketing Manager, and have incorporated most of them into this version. Please feel free to comment further or to suggest any changes or corrections that you feel should be made. We are faced with rather urgent deadlines so it would probably be best if you called me collect at the Press rather than wrote.

I'm very pleased that your book is on our Spring 1982 list and I look forward to working with you.

Sincerely,



Alice Davis
Promotion Manager

enclosure



mailed 11/9

November 7, 1981

To: Bruce

From: Yoshiko

New Photos.

3 snapshots of Topaz; Please credit "Courtesy Mr. & Mrs.
Emil Sekerak"

1 snapshot of YU in kimono to be added to Page 6*

1 current photo of YU taken in 1980. Credit: By George Fry
for Addison-Wesley Publishing Co.

If used, please crop from chest up. This was a
color photo, but in b/w the bulge of my jacket
looks like part of my body and makes me look
enormous!

New material:

- Updated "Published Works" list.
- Draft for new bio (still at printers in NYC). This
was written primarily for readers of my juvenile books,
so may not be too useful, but it gives an overall view
of my work.

* Hope you can squeeze this in as we have
nothing showing the "fun" side of my
life - also I like this snapshot very much.

11-10-81

Dear Bruce:

Some quick ideas to throw in the hopper, as I think the headlines behind the family photo will make the jacket too busy.

Dan's

~~The~~ idea of barbed wire across the photo just seemed awkward, but how about using barbed wire as a background design somehow.

You mentioned the designer's liking the border around JAR OF DREAMS, but that is a Japan-Japanese motif (OK for the aunt in that story).

I think we ~~have~~^{ought} to have some suggestion of camp and the incarceration somehow. Maybe #1 of the enclosed would be the cleanest.

smthg similar to

More another time.

Hastily,

Dear Yoshiko,

The new photos arrived here safely. I think we'll be able to squeeze in the kimono snapshot on p. 6. Please assume this is the case when you prepare the captions. Also, please send on the captions soon.

Good news! Both the Literary Guild and the History Book Club want to see galleys of Desert Exile. We seem to be gathering momentum.

I'll send on a Xerox of the proposed jacket design as soon as one is ready. At this point, we're still mulling it over.

All the best,

Bruce

B. Wilcox
U.W. Press
Seattle 98105



NOV 13 '81

John Hancock

Patriot



U.S. Postage 10¢

Yoshiko Uchida
1685 Solano Avenue, #102
Berkeley, Ca. 94707

November 18, 1981

Dear Bruce:

Nice talking to you this morning!

Very hastily - enclosed are the captions which were already written and just needed typing up. I've retained the page numbers as marked and altered the order of a few as discussed. I've also bracketed in pencil some sentences or phrases that could be deleted if necessary.

I'm open to any suggestions for improvement. Please check whether I've capped Race Track properly on #11. Do we need to add the year on the Tanforan and Topaz photos?

Also enclosed - the carbons of the letters to Inouye and Mineta. George added his own special touches.

Also enclosed - the copy of Robert Hemenway's letter from The New Yorker.

The packet I sent him was about 90 pp - I don't think I included the 1st section about family. They were thinking of a short piece rather than a serialized version.

2/16/67

November 11, 1981

Ken-Donald George

Dear Dan:

Ms. Yoshiko Uchida, a very dear friend, has written a book entitled: DESERT EXILE, "The Uprooting of a Japanese American Family", which gives a close and intimate look at the evacuation experiences of her family.

The University of Washington Press will be publishing her book next spring and they wonder if you would be willing to read the galleys which should be due sometime in December. Should you be so inclined, they hope that you will share their enthusiasm about DESERT EXILE and provide them with an advance quote for their use.

As you may know, Yoshiko has had published more than twenty books for young people, as well as many adult articles. In June of this year she was honored with a Distinguished Service Award from the University of Oregon for her work contributing to our society a greater understanding of Japanese American culture.

I personally would appreciate hearing from you at your earliest convenience a reply to the aforementioned query.

With warm personal regards,

Sincerely,

George
George Kondo

Please reply to me:

% Japanese American Citizens League
1765 Sutter Street
San Francisco, CA 94115

Rep. Norman Mineta

November 11, 1981

Dear Norm:

Ms. Yoshiko Uchida, a very dear friend, has written a book entitled: DESERT EXILE, "The Uprooting of a Japanese American Family", which gives a close and intimate look at the evacuation experiences of her family.

The University of Washington Press will be publishing her book next spring and they wonder if you would be willing to read the galley which should be due sometime in December. Should you be so inclined, they hope that you will share their enthusiasm about DESERT EXILE and provide them with an advance quote for their use.

As you may be aware, Yoshiko has had published more than twenty books for young people, as well as many adult articles. In June of this year she was honored with a Distinguished Service Award by the University of Oregon for her work contributing to our society a greater understanding of Japanese American culture.

I personally would appreciate hearing from you at your earliest convenience a reply to the aforementioned query.

With warmest personal regards,

Sincerely,

George
George Kondo

Please reply to me:

% Japanese American Citizens League
1765 Sutter Street
San Francisco, CA 94115

5

3660 Arcadian Dr.
Castro Valley, Ca. 94546
November 21, 1981

Mr. Bruce Wilcox
University of Washington Press
Seattle, Washington 98105

Dear Mr. Wilcox:

I am happy to authorize the use of three of my snapshots of Topaz in Yoshiko Uchida's forthcoming book, DESERT EXILE, to be published by the University of Washington Press in May 1982.

I understand you will keep the photos for about six months and will return them in good condition.

Sincerely,

Emil Sekerak

Sign copy rec'd +
fwded to Bruce W.
11/27/81

November 19, 1981

Dear Emil:

The Univ. of Washington Press has decided to use three of your snapshots in my book; the overall aerial view, the arrival of baggage shot, and the one showing the men digging the ditch. They are going to add a great deal to the pages of photographs, and I thank you again for your generosity in lending them to us.*

I am returning, herewith, the 4th snapshot which they decided not to use.

I'm also enclosing a letter of authorization which the Press would like to have in their files just to make things official. Would you be good enough to sign it and return it to me in the enclosed SASE? If you'd prefer to write your own letter, please do.

Things are moving along quite nicely and I'm very excited about the book's progress. It should be out by next May.

Hope all's well with you.

All the best,

*Your photos will be credited: "Courtesy of Mr. and Mrs. Emil Sekerak".

11-21-81

Bruce -

Enclosed are
copies of my letters
to the SF Chronicle &
Berkeley Monthly -
and 2 copies of a
nice letter from
Dan Brown -

Happy Thanksgiving!

Also cut it in seq. of letters in NYer
if not in - female.

T.O.P.



S-145 (REV. 1-77)

1685 Solano Ave., #102
Berkeley, Ca. 94707
November 19, 1981

Mr. Harold I. Silverman
California Living
S.F. Examiner & Chronicle
Box 3100, Rincon Annex
San Francisco, Ca. 94119

Dear Mr. Silverman:

I am writing to inquire whether you would be interested in excerpting a portion of my forthcoming book, DESERT EXILE: The Uprooting of a Japanese American Family (University of Washington Press, May 1982) in California Living Magazine.

The book gives a close personal account of the experiences of my family and myself during WWII when 120,000 Japanese Americans (most of them American citizens), were incarcerated by the United States government. I was living in Berkeley and attending the University of California at the time, and our family of four was among the 8000 Bay Area Japanese Americans sent to Tanforan Race Tracks where we lived for five months in a horse stall meant for one horse. From there we were sent to Topaz, a concentration camp in a bleak Utah desert.

I believe the recent Commission on Wartime Relocation and Internment of Civilians hearings held in San Francisco have renewed interest in this wartime tragedy and think those portions of my book dealing with Tanforan and my eviction from Berkeley would be of considerable interest to local residents. Also, next April will mark the 40th anniversary of the eviction orders issued for the Bay Area on April 21, 1942.

If you would be interested in seeing the galley proofs of DESERT EXILE (due in December), with an eye to possible first serial rights, my publisher would be happy to send you a set.

You may be interested to know that I have had some 40 articles published in various magazines, and Atheneum/McElderry Books published my 22nd book for young people this September. In June of this year I was awarded a Distinguished Service Award from the University of Oregon for my work.

As a long time resident of Berkeley and a reader of the SF Chronicle for over 40 years, I would be delighted if an excerpt from my book could appear in a future issue of California Living. I shall look forward to hearing from you. If you prefer to discuss this further, my phone number is 524-1152.

Sincerely,

Yoshiko Uchida

1685 Solano Ave., #102
Berkeley, Ca. 94707
November 19, 1981

Ch III PH
IV 5 min
V 2 min

Ms. Adele Framer
THE BERKELEY MONTHLY
910 Parker Street
Berkeley, Ca. 94710

Dear Ms. Framer:

I am writing to inquire whether you would be interested in excerpting a portion of my forthcoming book, *DESERT EXILE: The Uprooting of a Japanese American Family* (University of Washington Press, May 1982) in *THE BERKELEY MONTHLY*.

My book gives a close personal account of the experiences of my family and myself during WWII when 120,000 Japanese Americans (most of them American citizens), were incarcerated by the United States government. I was living in Berkeley and attending the University of California at the time, and our family of four was among the 8000 Bay Area Japanese Americans sent to Tanforan Race Track where we lived for five months in a horse stall meant for one horse. From there we were sent to Topaz, a concentration camp in a bleak Utah desert.

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You may be interested to know that I have had some 40 articles published in various magazines, and Atheneum/McElderry Books published my 22nd book for young people this September. In June of this year I was awarded a Distinguished Service Award from the University of Oregon for my writing.

As an enthusiastic reader of *THE BERKELEY MONTHLY* since its inception, I would be delighted if an excerpt from my book could appear in a future issue. I shall look forward to hearing from you. If you should prefer to discuss this further, my phone number is 524-1152.

Sincerely,

Yoshiko Uchida

12/2/81 - nice call, she'd been
trying to reach me - she
wants to see galleys.
also re doing serial - she said they'd consider -

DANIEL K. INOUE
HAWAII

PRINCE KUHIO FEDERAL BUILDING
ROOM 6104, 300 ALA MOANA BOULEVARD
HONOLULU, HAWAII 96850
(808) 546-7550

United States Senate

ROOM 105, RUSSELL SENATE BUILDING
WASHINGTON, D.C. 20510
(202) 224-3934

November 16, 1981

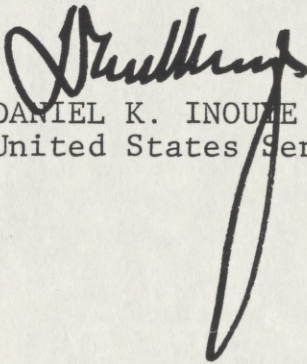
Mr. George Kondo
Japanese American Citizens League
1765 Sutter Street
San Francisco, California 94115

Dear Mr. Kondo:

I wish to acknowledge receipt of your letter concerning Ms. Yoshiko Uchida's forthcoming book entitled DESERT EXILE. I would be most pleased to review the galleys and comment on the book.

I look forward to receiving the galleys and to reading Ms. Uchida's newest work.

Aloha,



DANIEL K. INOUE
United States Senator

DKI:mcb

November 25, 1981

Dear Bruce:

I'm sending along several enclosures today:

1. Two copies of the reply from Norman Mineta. With such nice responses from both Dan and Norm, I guess we're all set re advance quotes.
2. Copy of a reply from California Living. It doesn't sound very hopeful and I'm not sure whether you'd want to send galleys or not. What do you think? If we did, we should probably indicate those chapters that might be used by them. I have a feeling they're not going to want to take time to work on an excerpt that would be short enough.

(1967!)

3. I'm also enclosing copies of two very positive letters from THE ATLANTIC and HARPER'S which I found when looking for the letter from the NEW YORKER. They saw the same 83 pp version I sent the NEW YORKER, which everyone found too long for a short article. Emily Flint & I corresponded quite a bit re my short stories I used to send her. I thought these letters might be useful when sending review copies, but I spoke yesterday to my niece who is a staff writer for The New York Times, and she told me THE ATLANTIC has been using many book excerpts lately.

If that's the case, maybe both ATLANTIC and HARPER'S should be queried for 1st serial rights as well, although we'd probably still have the same problem of length unless they're willing to do a serial or work on condensing one chapter.

I guess the important factor if we query, would be to point out the timeliness of the book with the recent hearings by the Commission on Wartime Relocation & Internment of Civilians and the fact that next year will be the 40th anniversary of the event.

My niece told me that TIMES BOOKS wants a book done on the subject and is looking for a writer, so evidently other publishers are now interested in the topic as well. I think our timing is going to be perfect!

A friend with a book due next Jan, has just sold translation rights to Japan. Is it time for us to be thinking about a Japanese edition? If so, Hyoronsha Publishers in Tokyo did a Jpnse edition of JOURNEY TO TOPAZ and might be interested. I corresponded briefly with a Mr. Harunobu Takeshita at Hyoronsha, but you probably have your own Tokyo rep who knows someone there. I think there is quite a bit of interest in the Issei and Nisei among the Japanese in Japan.

Well, this is all for today.

Best,

3 Encls.

~~4~~

(over)

November 27, 1981

Dear Bruce:

I've had some further thoughts re the photo captions:

P.4 Church group: I think we should delete those very cumbersome sentences identifying our family. I don't think it's that important for people to locate us, and probably only my friends would really be interested.

P.6 lower left: We could shorten this to read: I felt like a foreigner when I wore my kimono for special school programs.

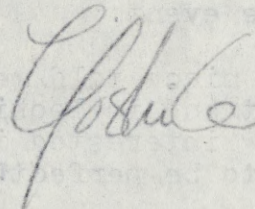
Re my April trip to Seattle: It seems very early to be thinking about next April, but Elaine Aoki has already requested dates for hotel reservations and I thought I should inform you of my tentative plans.

As of now, I'm thinking of flying up on Thurs, 4/22 and leaving Sun. 4/25. Saturday, 4/24 is my busy day at the conference from 9:00 - 4:00 (talk, panel, workshop, autographing!). Would Friday, 4/23 be a good day for me to visit the Press? Do you want me to do some promotion of DESERT EXILE that day?

I just have to be careful not to schedule too much before Saturday, to conserve my low energy reserves.

I realize you can't make any definite plans until you know whether bound books will be available then, but do let me know as soon as dates become firm. I can adjust my arrival or departure date to accommodate any plans you might care to make for promotions, but should keep Elaine informed so my room reservations can be adjusted. I think quite a crowd will be coming for the Conference.

Hastily,



One more enclosure: a letter I wrote for Social Secretary to sign. Now I think all my chores are done.

Hal Silverman

Associate Editor/The San Francisco Examiner

Ch II, IV, V ?

11/27/81
Just learned
another local
mag recently
has an article
on this -

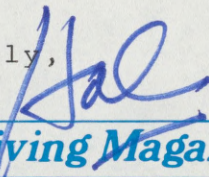
November 23, 1981

Dear Yoshiko,

Thank you for your letter. We would be pleased to consider your book for excerpting...but, frankly, it will be a long shot. As you correctly point out, the subject has received a tremendous amount of attention lately and I am a bit hesitant for that reason.

However, rest assured we will carefully consider whatever you might send us.

Sincerely,



California Living Magazine

110 Fifth Street/San Francisco, California 94103 / 777-7905

Harper's Magazine, Inc.

Editorial Rooms



2 PARK AVENUE
NEW YORK, N. Y. 10016
TELEPHONE 212 686-8710

April 13, 1967

OFFICE OF THE
MANAGING EDITOR



8 ARLINGTON STREET
BOSTON, MASS., 02116

Dear Miss Uchida:

We read the enclosed manuscript with a good deal of interest and wish there were some way to make use of it in Harper's. Unfortunately, however, this does not seem possible, mainly because of our own severe space limitations. From a journalistic point of view, it seems to us that the story needs to be told at great length and detail to be effective and, we are very sorry to say, we would not be able to devote enough space to it to do it justice. You mention that you might some day do a book on the subject; this strikes us as an excellent idea.

Thank you very much for giving us an opportunity to consider your manuscript. We greatly regret that we couldn't work something out for Harper's.

Sincerely,

Rosemary Wolfe

Enc.

(Mrs.) Rosemary Wolfe

It was gratifying news (New York Times) that the Supreme Court has upheld the right of Japanese-Americans to recover funds confiscated by the government early in the war. It is a long overdue rectification of a national disgrace.

Miss Yoshiko Uchida
c/o Mrs. S. Kakutani
32 Round Hill Road
Hamden, Connecticut 06518

The Atlantic Monthly

March 17, 1967

Dear Miss Uchida:

I have read your material with a great deal of interest and have been holding it to discuss it with our new editor, Robert Manning. I am sorry to have to report that partly because of its length and partly because of other commitments we are unable to make use of it. Thank you for giving us the chance to see your work.

Yours sincerely,

Emily Flint

Emily P. Flint
Managing Editor

Miss Yoshiko Uchida
645 63rd Street
Oakland, California
94609

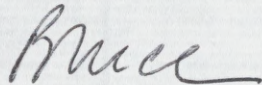
2 December 1981

Dear Yoshiko,

You haven't heard from me for a while because my son has been very sick. He came down with bacterial meningitis last week and has been in the hospital for the past six days. Fortunately, the doctors were able to diagnose his illness early enough that he probably won't suffer any long-term ill effects. But we have had an awful week, as you can imagine, and have spent most of it at the hospital. (They allow my wife and me to take turns spending the night at the hospital with the baby, which I think is a very enlightened policy.)

Now that Thor is feeling somewhat better, I've come in to the office for a few hours. I am passing on to our subsidiary rights manager copies of your excellent letters to the Berkeley Monthly and California Living. She will be writing to Harper's, the Atlantic, and the New Yorker. We will also reserve a set of galleys for Senator Daniel Inouye and Congressman Norman Mineta. It is good to know well in advance how your plans are shaping up for April; I'll pass this information on to Alice Davis. I haven't yet had a chance to go over the captions, but will do so as soon as life returns to normal (next week, I hope!).

Best wishes,



Bruce Wilcox



December 7, 1981

Dear Bruce:

I received a very nice call from Adele Frammer of the Berkeley Monthly, and she would like to see a set of the DESERT EXILE galleys, so please send one to her.

The enclosed article will give you some idea of what the Berkeley Monthly is. I have no idea whether they'll be able to afford a permissions fee if they do use an excerpt, but it would be good publicity.

I also noticed that California Living had for the first time a 5 pp excerpt from a book in yesterday's issue, so perhaps even if it's a "long shot" as Hal Silverman indicated, you might want to consider sending him a set of galleys as well. (See enclosed).

It might be good to call the attention of both the above to chapters IV, V and VI (Evacuation and Tanforan), which would probably be most pertinent for them.

Now that we're already into December, I'm getting a bit concerned about the jacket for DESERT EXILE. Would you be sure to see that the art director sends me a xerox of the jacket, including copy for the front and back flaps? Many thanks.

*before it
goes to press*

All the best,

Encl: 2

Yoshiko Uchida

December 7, 1981

Dear Bruce:

I was so very sorry to learn about your son's terrible illness. I imagine there is nothing more devastating for parents than to see their child suffering and not be able to do more than simply be with him.

I do hope by now little Thor is home from the hospital and well on the road to recovery.

I know from personal experience how physically and emotionally draining it is to have someone you love in the hospital, so I hope you and your wife are now having a chance to rest and recuperate yourselves.

I will write my business on a separate sheet so you can just pass it on to the proper person.

Take good care of yourself, Bruce, and I am sending many good and positive thoughts to all of you, but especially to your son.

All the best,

December 8, 1981

Dear Yoshiko,

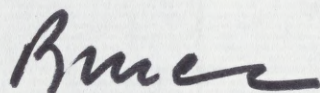
Enclosed are the captions for Desert Exile. I think they look just fine and I've suggested only a few minor changes. Please let me know if you wish to make any further modifications.

Apparently galley proofs will not be ready until January. But our production manager is still hoping to have advance copies of the book by the end of April. The printer will be Vail-Ballou Press in Binghamton, New York, a very good, efficient firm. We'll do everything we can to move the book along quickly.

Good news at my house: my son is coming home from the hospital this afternoon. Yesterday he underwent a "CAT-scan" head X-ray (a very sophisticated computerized X-ray procedure), and the doctors gave him a clean bill of health. I was enormously relieved to hear this news, needless to say. Having Thor home and healthy will be the finest Christmas present we could ever want.

I hope all is well with you, too. I'll write again when I have more news on the jacket design, galleys, schedule, book clubs, and so forth.

Very best wishes,



Bruce Wilcox



16 December 1981

Dear Yoshiko,

Thank you for that warm personal note of sympathy about Thor's illness. My wife Greta and I both appreciated your kind words. We were both very anxious and worried, and every bit of encouragement helped. Now that Thor is home and feeling better, we have to restrain ourselves from rushing over to pick him up every time he coughs or sneezes! But the doctors have assured us that he is okay.

No final decisions have been reached on the jacket for Desert Exile. The designer worked up a rough layout some time ago (copy enclosed), but hasn't taken it any further. I suggested that it might be better to use photo #11 on the back along with the Yukari poem (I believe this was your idea), but we haven't discussed it further. If you have any strong preference, please let me know. I expect we'll be meeting after Christmas to resolve the question once and for all. The director, marketing manager, and designer will all have their say, and your preference ought to be registered as well. As for the flap copy, it will be basically what appears in the catalogue, except for a couple of changes which I have noted.

Here's a piece of good news: Desert Exile will be the lead book in our Spring catalogue and will be illustrated on the cover of the catalogue. This is a way of signaling to booksellers that we think it is a fine book and ought to appeal to a broad ("trade") audience. You are in good company by the way: another book on the same list is by François Jacob, who is a Nobel laureate in medicine.

So far we have ordered 11 sets of galley proofs, which is one more positive sign of advance interest in the book. I think they should arrive early in January, but I still don't know for sure.

More anon,

Very best wishes,

Bruce

Bruce Wilcox



Dècember 22, 1981

Dear Yoshiko,

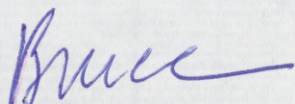
A quick note to let you know the manufacturing schedule for Desert Exile: galleys are due in Seattle on January 11 and must be returned to the printer (in Binghamton, N.Y.) by January 29; page proofs are due in Seattle on February 23 and must be returned by February 26. If we can hold to this schedule, the printer expects to have bound books off press by April 12--which means we can have advance copies in Seattle in time for your conference.

Extrapolating from this schedule, I think you should plan on receiving proofs by Friday, January 15. If you could plan on returning them by the following Tuesday or Wednesday, that would be excellent (by "returning them" I mean putting them in the mail; they should then arrive in Seattle on Friday, January 22, or Monday, January 25, at the latest). As for the page proofs, presumably there will be few corrections to be made, and you can simply relay any changes to me by phone, and we'll relay them on to the printer.

This is a very tight schedule, but the important point is that we ought to be able to deliver books here in time for your meeting. I hope so.

I'm looking forward to seeing Daniel San Souci's jacket design.

All the best,



Bruce Wilcox



1685 Solano Ave., #102
Berkeley, Ca 94707
December 26, 1981

Dear Dan:

(San Souci)

I just had an idea re the jacket. Do you think it might be effective to have a guard tower on the back cover along with the strips of extended barbed wire?

I'm enclosing a copy of a drawing of a guard tower in case this idea appeals to you. If you want to look through other books I have with sketches and photos of camp, feel free to come over for a look.

I hope the snapshot from Bruce Wilcox reached you safely. Do you think without using the snapshot concept, it's going to look odd for us to be pictured wearing hats?? I guess the hats do signal the approximate date ... but I'm wondering if it might look a little strange. I've been looking at a lot of adult book jackets and notice that the size of the type is very large on most of them. I guess this is the trend and hope your friend at Harper Row can give us some guidance on this.

I forgot to tell you that DESERT EXILE is going to be the lead book in the UWP catalogue and a photo from the book will be on the cover. My editor says this indicates their hopes that the book will do well in the trade book market. I certainly hope so.

Once again my thanks for rescuing my book from that horrible jacket! I do appreciate ^{so much} your willingness to help us.

Hope you and your family had a wonderful Christmas.

All the best,

My phone # is: 524-1152

Encl: traced drawing from Estelle Selig's "Love HAM"

Dan call 12/29 (Tue) -

- He's done rough sketch -
- liked idea - guess tower on far left
- seeing art Dir at HR Sat re type
- He'll come Sat ~ 1:30p.

Came 1/2/82 & rough sketch.

Dan likes Chinese food
(ask to - name)

Water plant
memory
in 8 hrs

from 4 -

Discussed jacket design 12/21/81
very disappointed.

Dec. 26, 1981

Dear Bruce:

It was good to talk to you and I feel much better about everything now. Dan stopped by for a brief chat on Tuesday and I thought I'd just bring you up to date on what he has in mind.

On Tuesday his thought was to dispense with the snapshot concept (I've already seen this on several books), and do a larger painting of the family not confined to the borders of a snapshot, across which he would draw barbed wire which might extend to the back of the jacket as well.

He's thinking of using burgundy, cream and black, combining burgundy and cream to produce the sepia tones for the portrait. I think it might be quite nice, and I'm excited about his concept.

(or semi-finished)
I suggested he do a rough sketch for you to see before proceeding with finished art just in case you object to his concept. Then perhaps you could call me and he could proceed with the finished art. What do you think?

He had one question: Will ^b he have gloss finish for the paper? The jacket for "Within the Barbed Wire Fence" was not glossy.

Dan is going to consult with a friend in the art dept. of the SF Harper/Row office re the type and agrees with me that we should have something more distinctive.

I'm very grateful that you're allowing me to ask Dan to redesign the jacket and ~~thih~~ hope he'll come up with something we can all be more enthusiastic about. (bad grammar!)

Thought you might be interested in the following blurb that was in the last picture book he and his brother did:
"Daniel San Souci, like his brother, was born in California and graduated from the California College of Arts and Crafts. His paintings have won numerous awards, and his work is on display in various galleries and in private collections."

"... Their first book, The Legend of Scarface" was named by the New York Times Book Review as one of the Ten Best Illustrated Children's Books of 1978."

He also mentioned having done one jacket for Harper/Row, and I think he's done some others.

Hope you had a good Christmas!

Hastily,

December 31, 1981

Dear Bruce:

Your letter of the 22nd arrived just after I mailed mine to you, and I appreciated very much having the manufacturing schedule for DESERT EXILE. I am absolutely delighted to know we'll have bound books by April 12th and advance copies in time for the conference. Does this mean we can sell copies there?

I will definitely keep January 15-19 open for proofreading galleys. The schedule for the page proofs sounds rather tight if they are due in Seattle on 2/23 and must be back by 2/26.

I recently received a letter from NYC by Federal Express and it came overnight, hand delivered to me by 10:00 a.m. the next morning! I imagine the costs are high, but if we find ourselves in a real bind, you might want to consider using them instead of the PO, especially for something that will look like 4th class mail.

Let me know when you'd like my list for review copies. I think you once mentioned that you'd send me your list and I could add to that.

Also do you plan to have anything like a flyer with publicity blurb and order form? I have many people I'd like to notify re the book (many outside of this area) and such a form would provide the means for them to order the book. If not, perhaps JACP would be willing to do something like this.

I think it would be a very good idea for me to meet your local sales rep, Phil Fayer(sp?) as I would like to discuss some things with him.

Dan is coming to show me the rough sketch ~~for~~ the jacket on Saturday and then he'll get it off to you, so it should reach you the middle of next week. If you could call me as soon as it's approved, he can proceed with the finished art.

This has been such a wonderful year for me, and working with you on DESERT EXILE has been one of its special joys. I look forward to 1982 with great anticipation and hope it will bring you and your family good health and much happiness.

All the best,

Yoshiko Uchida

*P.S. Please let me know
when we have a firm pub. date. Thanks.*

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