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WILD TREES PRESS

PROMOTION

1984-1986

2017/193  
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Names: Wild Trees Press

Early in 1984, Alice Walker and Robert Allen founded Wild Trees Press. Walker, whose latest book is Horses Make a Landscape More Beautiful, is perhaps best known for The Color Purple, for which she received both a Pulitzer Prize and an American Book Award in 1983. Allen was, for 10 years, editor of the Black Scholar magazine. The two started Wild Trees Press as a partnership. Small Press caught up with them at the recent National Writers Union Conference in New York, where Walker spoke on censorship. While Walker sat preparing for her speech, Allen told Small Press about the new publishing venture.

„We've been talking about it for several years," he recalled. „Early ~~last~~ <sup>this</sup> year, we received a manuscript from California Cooper, A Piece of Mine, which is her first <sup>book</sup> and a very fine collection of short stories. . . . She had written to us before asking for suggestions on what she might do with the stories. We thought, „Why don't we take this as the first book to launch the press?" and that's essentially what we did."

Where does the name Wild Trees come from? „That's the name of a place we share in Mendocino County, California. We've had that now for a couple of years, and we thought, well, let's just name it after that. Alice noticed that in the valley, most of the trees have been domesticated. But where we live, the trees are left alone to grow wild. So in a sense, Wild Trees symbolizes freedom."

Allen went on to explain Wild Trees's publishing plan: „We've got this one A Piece of Mine and two for the spring, and then we'll just have to see how it goes after that. We're actively working with <sup>authors</sup> and <sup>receiving</sup> <sup>materials</sup> soliciting materials. I think we'll be starting primarily with fiction and possibly poetry and essays.

„The books we publish will not necessarily be by Black writers. The second book, Escape from Billie's Bar-B-Que, is by a white woman from the South. We're looking for books that have <sup>offer</sup> some kind of <sup>insight</sup> commentary, either directly or indirectly, <sup>into</sup> the state of society and social relations. But we're not looking for <sup>limiting</sup> „political" books. . . . all writing really is political, whether it's overtly expressed or not."

Allen and Walker don't expect the press's books all to be best-sellers. „Break even is about 2,000 copies for the first couple of books because we're investing <sup>heavily</sup> a lot of money in promotion. We're hoping that we will sell out the first print run and maybe go back for a second printing."

Although Walker's name will help promote Wild Trees Press books—she has written a foreword to the first book and is quoted in the press release—Allen said, „Our feeling is that hopefully we'll be selecting manuscripts that will make it <sup>on</sup> <sup>their own merits</sup> themselves. . . . We're just going to jump in there and work at it."



The press

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New College of California

Information Resource Center

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On a REALLY GOOD DAY 2 HRS.  
notice will do.*

*Paris*

MEDIA MAILING LIST

Page 1

VISTA GRANDE	148 SKYLINE PLAZA	CABLE TV	PSA DALY CITY	CA	94015
415-991-1501		MED/GEN	83-1		
COASTSIDE	P.O. BOX 190	CABLE	PSA EL GRANADA	CA	94018
415-726-9049		MED/GEN	83-1		
CALIFORNIA	1136 FERNWOOD DRIVE	FREIE PRESSE	PSA MILLBRAE	CA	94030
415-589-7881		MED/GEN	83-1		
PERI VISION INC.	160 MILAGRA	BASSERI - PSA	PACIFICA COMMUNITY TELE PACIFICA	CA	94044
415-355-8000		MED/GEN	83-1		
PACIFICA	580 CRESPI DRIVE	CABLE TV	PSA PACIFICA	CA	94044
415-349-2484		MED/GEN	83-1		
PACIFICA COMMUNITY TELEVISION INC.	160 MILAGRA DRIVE	TELEVISION INC.	PSA PACIFICA	CA	94044
415-355-6000		MED/GEN	83-1		
PENINSULA CABLE	894 INDUSTRIAL BLVD.	TV	PSA SAN CARLOS	CA	94070
415-592-5379		MED/GEN	83-1		
WESTERN TV	146 SOUTH SPRUCE	CABLE	PSA SOUTH S. F.	CA	94080
415588-9646		MED/GEN	83-1		
PHILIPPINE	148 SOUTH SPRUCE AVENUE	NEWS	PSA SOUTH S. F.	CA	94080
415-872-3000		MED/GEN	83-1		
BEDILIA	1818 GILBRETH ROAD	JIMENEZ - PSA	KOFY BURLINGAME	CA	94101
415-692-2433		MED/GEN	83-1		
LEE	BOX 11008	MEYERZOVE - PSA	KPOO-FM SAN FRANCISCO	CA	94101
415-346-5373		MED/GEN	83-1		
PATRICIA	420 TAYLOR STREET	AGUAYO - PSA	KBHK-TV 44 SAN FRANCISCO	CA	94102
415-885-3750		MED/GEN	83-1		
MAUREEN	335 POWELL SUITE 1410	GRABILL - PSA	KKHI-AM & FM SAN FRANCISCO	CA	94102
415-986-2151		MED/GEN	83-1		
ROSE	277 GOLDEN GATE AVENUE	GUILBAULT - PSA	KGO-TV 7 SAN FRANCISCO	CA	94102
415-863-0077		MED/GEN	83-1		
THE SAN FRANCISCO	870 MARKET SUITE 954	JEWISH BULLETIN	PSA SAN FRANCISCO	CA	94102
415-391-9444		MED/GEN	83-1		
JUANA		MONTGOMERY - PSA	KGO-AM		

MEDIA MAILING LIST

415-863-0077	277 GOLDEN GATE AVENUE	MED/GEN	SAN FRANCISCO CA 94102
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JUANA	277 GOLDEN GATE AVENUE	PSA	KGO-FM
415-863-0077		MED/GEN	SAN FRANCISCO CA 94102
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HASTINGS LAW	198 MCALLISTER	NEWS - PSA	HASTINGS COLLEGE OF LAW
415-557-0448		MED/GEN	SAN FRANCISCO CA 94102
			83-1
KATHY	500 EIGHTH STREET	BREW - PSA	KQED-TV 9
415-864-2000		MED/GEN	SAN FRANCISCO CA 94103
SAN FRANCISCO	745 STEVENSON STREET	BUSINESS JOURNAL	PSA
415-552-7690		MED/GEN	SAN FRANCISCO CA 94103
			83-1
NORTHERN	1855 FOLSOM STREET	CALIFORNIA LABOR	PSA
415-863-7011		MED/GEN	SAN FRANCISCO CA 94103
			83-1
CHUCK	500 EIGHTH STREET	FINNEY - PSA	KQED-FM
415-553-2129		MED/GEN	SAN FRANCISCO CA 94103
			83-1
ROSANA	1355 MARKET SUITE 152	MADRIGAL - PSA	KBRG-FM
415-626-1053		MED/GEN	SAN FRANCISCO CA 94103
			83-1
META	1169 HOWARD STREET	NETWORK - PSA	
415-864-1169		MED/GEN	SAN FRANCISCO CA 94103
			83-1
DAILY COMMERCIAL	125 12TH STREET	NEWS	PSA
415-621-7012		MED/GEN	SAN FRANCISCO CA 94103
			83-1
SAN FRANCISCO	851 HOWARD STREET	PROGRESS	PSA
415-982-8022		MED/GEN	SAN FRANCISCO CA 94103
			83-1
THE	125 12TH STREET	RECORDER	PSA
415-621-4000		MED/GEN	SAN FRANCISCO CA 94103
			83-1
BAY AREA	1528 FIFTEENTH	REPORTER	PSA
415-861-7230		MED/GEN	SAN FRANCISCO CA 94103
			83-1
JOHN	500 EIGHTH STREET	ROZAK	K. Q. E. D. CH. 9
415 282-7865	OR 553-2261	MED/GEN	SAN FRANCISCO CA 94103
			84-2
RENE	1231 MARKET STREET	TANIGUCHI - PSA	KEST
408-626-5585		MED/GEN	SAN FRANCISCO CA 94103
			83-1
DOWNTOWN	88 FIRST STREET	WOMEN'S NEWS	PSA
415-777-1781		MED/GEN	SAN FRANCISCO CA 94105
			83-1

MEDIA MAILING LIST

LINDA	1234 MARIPOSA STREET	JENANYAN - PSA	KEAR-FM	CA	94107
415-626-3010		MED/GEN	SAN FRANCISCO 83-1		
WORLD	210 MISSISSIPPI STREET	JOURNAL	PSA	CA	94107
415-626-3628		MED/GEN	SAN FRANCISCO 83-1		
ROSE	185 BERRY STREET	SHIRINIAN - PSA	KTSF-TV 26	CA	94107
415-495-4995		MED/GEN	SAN FRANCISCO 83-1		
THE YOUNG	49 HANGAH STREET	CHINA	PSA	CA	94108
415-982-6161		MED/GEN	SAN FRANCISCO 83-1		
CHINESE	640 KEARNY STREET	COMMERCIAL NEWS	PSA	CA	94108
415-982-1671		MED/GEN	SAN FRANCISCO 83-1		
CHINESE NEWSPAPERS	766 SACRAMENTO AVENUE	CONSOLIDATED SALES INC.	PSA	CA	94108
415-421-5729		MED/GEN	SAN FRANCISCO 83-1		
JOANNE	415 BUSH STREET	GREENE - PSA	KFRC	CA	94108
415-986-6100		MED/GEN	SAN FRANCISCO 83-1		
GIL	530 BUSH STREET	HAAR - PSA	KYUU	CA	94108
415-951-7200		MED/GEN	SAN FRANCISCO 83-1		
WAYNE	77 MAIDEN LANE	JORDAN - PSA	KDIT-FM	CA	94108
415-434-0965		MED/GEN	SAN FRANCISCO 83-1		
SUN YAT-SEN	878A WASHINGTON STREET	NEWS	PSA	CA	94108
415-391-9612		MED/GEN	SAN FRANCISCO 83-1		
SING TAO	625 KEARNY STREET	NEWSPAPER	PSA	CA	94108
415-989-7111		MED/GEN	SAN FRANCISCO 83-1		
TRUTH	809 SACRAMENTO STREET	SEMI WEEKLY	PSA	CA	94108
415-989-2678		MED/GEN	SAN FRANCISCO 83-1		
CATHAY	27 HANGAH STREET	TIMES	PSA	CA	94108
415-391-1499		MED/GEN	SAN FRANCISCO 83-1		
BERNIE	950 CALIFORNIA STREET	WAGNER - PSA	KSFO	CA	94108
415-398-5600		MED/GEN	SAN FRANCISCO 83-1		
ASIAN	811 SACRAMENTO STREET	WEEK	PSA	CA	94108
415-397-0220		MED/GEN	SAN FRANCISCO 83-1		
CHINESE PACIFIC		WEEKLY	PSA		

MEDIA MAILING LIST

415-781-3194	838 GRANT AVENUE #307	MED/GEN	SAN FRANCISCO 83-1	CA	94108
415-391-9612	TEIN SHING 811 CLAY STREET WEEKLY	MED/GEN	PSA SAN FRANCISCO 83-1	CA	94108
415 781 3194	EAST 838 GRANT AVENUE WEST NEWS	MED/GEN	PSA SAN FRANCISCO 83-1	CA	94108
415-561-8680	COMMUNITY 1001 VAN NESS AVENUE CALENDAR	MED/GEN	KRON-TV 4 SAN FRANCISCO 83-1	CA	94109
415-391-7000	CARLOTTA 2300 STOCKTON STREET CAMPBELL - PSA	MED/GEN	KMEL-FM SAN FRANCISCO 83-1	CA	94109
415-673-4148	AL 1470 PINE STREET COVAIA - PSA	MED/GEN	KFAX SAN FRANCISCO 83-1	CA	94109
415-441-5332	EDWARD 900 NORTH POINT DAVIS - PSA	MED/GEN	KDFC-FM/KIBE-AM SAN FRANCISCO 83-1	CA	94109
415-673-7674	LILLIAN 2655 VAN NESS AVENUE HOLFORD -PSA	MED/GEN	BROADCAST SKILLS SAN FRANCISCO 83-1	CA	94109
415-885-1045	DAVE 900 NORTH POINT LOGAN - PSA	MED/GEN	KFOG-FM SAN FRANCISCO 83-1	CA	94109
415-474-9100	TOM 1311 SUTTER STREET WEBB - PSA	MED/GEN	KQUK SAN FRANCISCO 83-1	CA	94109
415-864-0954	HANKOOK ILBO 274 SHOTWELL STREET AND KOREA TIMES	MED/GEN	PSA SAN FRANCISCO 83-1	CA	94110
415-824-7600	THE SAN FRANCISCO 2700-19TH STREET BAY GUARDIAN	MED/GEN	PSA SAN FRANCISCO 83-1	CA	94110
415-495-8646	VIACOM CABLEVISION - 2055 FOLSOM CABLE 6	MED/GEN	PSA SAN FRANCISCO 83-1	CA	94110
415-863-7885	COMMUNITY ACCESS 1855 FOLSOM STREET 6TH FLOOR CHANNEL 25	MED/GEN	PSA SAN FRANCISCO 83-1	CA	94110
415 821-2744	BRIEFING 307 CORTLAND DR 282-5049 CINEZINE	MED/GEN	P. S. A. SAN FRANCISCO 84-1	CA	94110
415-821-3146	TIEMPO 3175-21ST STREET LATINO	MED/GEN	PSA SAN FRANCISCO 83-1	CA	94110

MEDIA MAILING LIST

RAMON	2601 MISSION STREET - LOWER LEVEL	LOPEZ - PSA	KIGI	CA	94110
415-648-800		MED/GEN	SAN FRANCISCO 83-1		
EL BOHEMIO	3313 22ND STREET	NEWS	PSA	CA	94110
415-647-1924		MED/GEN	SAN FRANCISCO 83-1		
RAQUEL	2905 - 21ST STREET	SMITH - PSA	KALW	CA	94110
415-648-1177		MED/GEN	SAN FRANCISCO 83-1		
NORTHERN CALIFORNIA	400 ALABAMA STREET SUITE 123	TEAMSTER	PSA	CA	94110
415-621-1975		MED/GEN	SAN FRANCISCO 83-1		
COMING	867 VALENCIA	UP	PSA	CA	94110
415-641-7900		MED/GEN	SAN FRANCISCO 83-1		
UNION	37-A 29TH STREET	W. A. G. E.	PSA	CA	94110
415-282-6777		MED/GEN	SAN FRANCISCO 83-1		
BROOMSTICK-S. F.	3543 18TH STREET	WOMEN'S CENTER	PSA	CA	94110
415-431-6944		MED/GEN	SAN FRANCISCO 83-1		
RUDOLPH	632 COMMERCIAL	BESERRA - PSA	KABL	CA	94111
415-788-5225		MED/GEN	SAN FRANCISCO 83-1		
VICKY	ONE EMBARCADERO CENTER	CUNNINGHAM - PSA	KRQR-FM	CA	94111
415-982-7000		MED/GEN	SAN FRANCISCO 83-1		
NOB HILL	PIER 5	GAZETTE	PSA	CA	94111
415-788-3120		MED/GEN	SAN FRANCISCO 83-1		
JOAN	ONE EMBARCADERO CENTER	MARGALITH - PSA	KCBS-AM	CA	94111
415-982-7000		MED/GEN	SAN FRANCISCO 83-1		
JANE	1700 MONTGOMERY STREET	MORRISON - PSA	KNBR	CA	94111
415-951-7000		MED/GEN	SAN FRANCISCO 83-1		
LEN	855 BATTERY	SCHLOSSER - PSA	KPIX-TV 5	CA	94111
415-362-5550		MED/GEN	SAN FRANCISCO		
ALICE	950 BATTERY STREET	THIBEAU	S. F. MAGAZINE	CA	94111
415 956-6262		MED/GEN	SAN FRANCISCO 84-1		
CHINESE	686 SACRAMENTO AVENUE	TIMES	PSA	CA	94111
415-982-6206		MED/GEN	SAN FRANCISCO 83-1		
ALAMEDA		TIMES STAR	PSA		

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415 523-1205	1516 OAK STREET	MED/GEN	ALAMEDA	CA	94111
			83-1		
WALL STREET JOURNAL-	WEST COAST EDITION		PSA		
415 986-6886	P. O. BOX 3108	MED/GEN	SAN FRANCISCO	CA	94111
			83-1		
LIANE	WONG - PSA		K101-FM		
415-956-5101	700 MONTGOMERY STREET	MED/GEN	SAN FRANCISCO	CA	94111
LIANE	WONG - PSA		K101-FM		
415-956-5101	700 MONTGOMERY STREET	MED/GEN	SAN FRANCISCO	CA	94111
			83-1		
JANA	SALMON-HEYNEMAN		CALENDER ED.	FICTION MO	
NTHLY	ATHENS STREET	MED/GEN	SAN FRANCISCO	CA	94112
415 5849983	118				
ADAIR	KAISER - PSA		KYA-AM/KLHT-FM		
415-391-1260	300 BROADWAY	MED/GEN	SAN FRANCISCO	CA	94113
			83-1		
THE CATHOLIC	MONITOR		PSA		
415-626-7200	441 CHURCH STREET	MED/GEN	SAN FRANCISCO	CA	94114
			83-1		
RUSSIAN DAILY	LIFE		PSA		
415-921-5380	2460 SUTTER STREET	MED/GEN	SAN FRANCISCO	CA	94115
			83-1		
THE SUN	REPORTER		PSA		
415-931-5778	1366 TURK STREET	MED/GEN	SAN FRANCISCO	CA	94115
			83-1		
METRO	REPORTER GROUP		PSA		
415-931-5778	1366 TURK STREET	MED/GEN	SAN FRANCISCO	CA	94115
			83-1		
KAREY	MALTZAHN - PSA		KUSF-AM		
415-387-3803	2130 FULTON STREET	MED/GEN	SAN FRANCISCO	CA	94117
			83-1		
RALPH	SCIUTTI - PSA		KUSF-FM		
415-666-6206	2130 FULTON STREET	MED/GEN	SAN FRANCISCO	CA	94117
			83-1		
TENDERLOIN	TIMES		PSA		
415-776-2102	146 LEAVENWORTH	MED/GEN	SAN FRANCISCO	CA	94117
			83-1		
JAPANESE	AMERICAN TIMES		PSA		
415-921-6820	P. O. BOX 3098	MED/GEN	SAN FRANCISCO	CA	94119
			83-1		
SAN FRANCISCO	CHRONICLE		PSA		
415 777-1111	901 MISSION STREET	MED/GEN	SAN FRANCISCO	CA	94119
			83-1		
SAN FRANCISCO	EXAMINER		PSA		
4155777-2424	P. O. BOX 3100	MED/GEN	SAN FRANCISCO	CA	94119
			83-1		

MEDIA MAILING LIST

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HOKUBEI	P. O. BOX 3321	MAINICHI	PSA SAN FRANCISCO 83-1	CA	94119
415-567-7323			MED/GEN		
MEDIA	FORT MASON -	FILE BUILDING D	PSA SAN FRANCISCO 83-1	CA	94123
415-441-2557			MED/GEN		
CITY ARTS	FORT MASON -	MONTHLY BUILDING A	PSA SAN FRANCISCO 83-1	CA	94123
415-474-3914			MED/GEN		
JORGE	2200 PALOU AVENUE	BELON	KDTV - TV 14 SAN FRANCISCO 83-1	CA	94124
415-641-1400			MED/GEN		
JEANNIE	2500 MARIN STREET	LUM - PSA	KTZO-TV 20 SAN FRANCISCO 83-1	CA	94124
415-821-2020			MED/GEN		
THE SAN FRANCISCO	2515 OCEAN AVENUE	INDEPENDENT	PSA SAN FRANCISCO 83-1	CA	94132
415-469-7274			MED/GEN		
THE UNIVERSITY	1600 HOLLOWAY-DEPT. OF	PHOENIX- PSA JOURNALISM	SAN FRANCISCO STATE UNI SAN FRANCISCO 83-1	CA	94132
415-469-2083			MED/GEN		
SWISS	548 COLUMBUS AVENUE	JOURNAL	PSA SAN FRANCISCO 83-1	CA	94133
415-362-8072			MED/GEN		
PORTOLA DISTRICT	2564 SAN BRUNO AVENUE	NEWS	PSA SAN FRANCISCO 83-1	CA	94134
415-239-5464			MED/GEN		
THE UNIVERSITY OF CALIFORNIA		SYNAPSE - PSA	MU CENTRAL DESK SAN FRANCISCO 83-1	CA	94143
415-666-2211			MED/GEN		
TRIBUNA	P. O. BOX 40113	NOTICIOSA	PSA SAN FRANCISCO 83-1	CA	94149
415-8572-6969			MED/GEN		
PENINSULA TIMES	P. O. BOX 300	TRIBUNE	PSA PALO ALTO 83-1	CA	94302
415-326-1200			MED/GEN		
SAN MATED	300 EIGHTH AVENUE ROOM 2	COUNTY LABOR	PSA SAN MATED 83-1	CA	94401
415-343-1412			MED/GEN		
BONNY	1700 W. HILLSDALE BLVD.	ATKINS - PSA	KCSM-FM SAN MATED 83-1	CA	94402
415-574-6427			MED/GEN		
ELEANOR	1730 S. AMPHLETT BLVD. SUITE 327	CURRY - PSA	KSOL-FM SAN MATED 83-1	CA	94402
415-341-8777			MED/GEN		
NEDRA J.		MOORE - PSA	KCSM - TV 60		

MEDIA MAILING LIST

1700 W. HILLSDALE BLVD 415-574-6586	MED/GEN	SAN MATEO	CA	94402
SAN MATEO P.O. BOX 5400 415-348-4321	MED/GEN	TIMES PSA SAN MATEO	83-1	CA 94402
FOSTER CITY 551 FOSTER CITY BLVD. SUITE D 415-349-2484	MED/GEN	UNITED CABLE TELEVISION PSA FOSTER CITY	83-1	CA 94404
ROBIN 1509 1/2 WEBSTER STREET 415-523-9300	MED/GEN	BOYCE- PSA KJAZ-FM ALAMEDA	83-1	CA 94501
ANTIOCH DAILY P.O. BOX 70 415 757-2525	MED/GEN	LEDGER PSA ANTIOCH	83-1	CA 94509
BRENTWOOD 654 THIRD STREET 415 4635-2100	MED/GEN	NEWS PSA BRENTWOOD	83-1	CA 94513
CONCORD CABLE 959 DETROIT AVENUE 415-687-7272	MED/GEN	TV - CHANNEL 24 PSA CONCORD	83-1	CA 94518
JULIE 1975 DIAMOND BLVD 415-682-2832	MED/GEN	DOUGLAS - PSA KKIS/KDFM CONCORD	83-1	CA 94520
CONCORD P.O. BOX 308 415 682-6440	MED/GEN	TRANSCRIPT PSA CONCORD	83-1	CA 94520
RICH MYRTLE & HOLLY DRIVES 415-685-1480	MED/GEN	GEERTSON - PSA KWUN CONCORD	83-1	CA 94521
THE DIABLO VALLEY COLLEGE 415-685-1230	MED/GEN	ENQUIRER PSA PLEASANT HILL	83-1	CA 94523
VALLEY BOX 68 415 837-4268	MED/GEN	PIONEER PSA DANVILLE	83-1	CA 94526
THE P.O. BOX 667 415 794-0111	MED/GEN	ARGUS PSA FREMONT	83-1	CA 94536
FREMONT 579 MOWRY AVENUE 415-792-7676	MED/GEN	CABLE TV PSA FREMONT	83-1	CA 94536
THE P.O. BOX 3909 415-657-2100	MED/GEN	MONITOR - PSA OHLONE COLLEGE FREMONT	83-1	CA 94538
UNITED CABLE TV P.O. BOX 5008 415-5785-4639	MED/GEN	OF THE BAY AREA PSA HAYWARD	83-1	CA 94540

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VOZ DE	370 A STREET	PORTUGAL	PSA			
415-537-9503			HAYWARD	CA	94541	
			MED/GEN	83-1		
DAILY	P. O. BOX 5050	REVIEW	PSA			
415 783--6111			HAYWARD	CA	94544	
			MED/GEN	83-1		
THE	25555 HESPERIAN BLVD.	SPECTATOR - PSA	CHABOT COLLEGE			
415-786-6919			HAYWARD	CA	94545	
			MED/GEN	83-1		
CASTRO VALLEY	19244 REDWOOD ROAD	CABLE TV	PSA - CHANNEL 24			
415-582-0234			CASTRO VALLEY	CA	94546	
			MED/GEN	83-1		
CONTRA COSTA	3678A MT DIABLO BLVD.	SUN CLARION	PSA			
415 284-4444			LAFAYETTE	CA	94549	
			MED/GEN	83-1		
TRI-VALLEY	P. O. BOX 3000	HERALD	PSA			
415 447-2111			LIVERMORE	CA	94550	
			MED/GEN	83-1		
THE	P. O. BOX 1198	INDEPENDENT	PSA			
415 447-8700			LIVERMORE	CA	94550	
			MED/GEN	83-1		
TRI-VALLEY	P. O. BOX 3000	NEWS	PSA			
415 462-9111			LIVERMORE	CA	94550	
			MED/GEN	83-1		
LARRY	1603 BARCELONA STREET	POWELL - PSA	KKIQ-FM			
415-455-4500			LIVERMORE	CA	94550	
			MED/GEN	83-1		
SAN RAMON	P. O. BOX 3000	VALLEY HERALD	PSA			
415-462-9111			LIVERMORE	CA	94550	
			MED/GEN	83-1		
MARTINEZ NEWS-	P. O. BOX 151	GAZETTE	PSA			
415-288-6400			MARTINEZ	CA	94553	
			MED/GEN	83-1		
CONTRA COSTA	P. O. BOX 2336	LABOR NEWS	PSA			
415-228-0211			MARTINEZ	CA	94553	
			MED/GEN	83-1		
CABLEVISION	P. O. BOX 186	CONTRA COSTA	PSA			
415-376-1200			MORAGA	CA	94556	
			MED/GEN	83-1		
MILT	P. O. BOX 2250	COOK - PSA	KVON-AM/KVYN-FM			
707-252-1440			NAPA	CA	94558	
			MED/GEN	83-1		
VIACOM	P. O. BOX 671		PSA			
415-724-2000			PINOLE	CA	94564	
			MED/GEN	83-1		
WEST COUNTY		TIMES	PSA			

MEDIA MAILING LIST

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415 724-7171	P. O. BOX 128		MED/GEN	PINOLE	83-1	CA	94564
THE POST-		DISPATCH		PSA			
415-432-7336	P. O. BOX 152		MED/GEN	PITTSBURG	83-1	CA	94565
VALLEY		TIMES		PSA			
415 462-4160	P. O. BOX 607		MED/GEN	PLEASANTON	83-1	CA	94566
THE		COLLEGIAN - PSA		ST. MARY'S COLLEGE			
415-376-4411	P. O. BOX V		MED/GEN	MORAGA	83-1	CA	94575
GENERAL ELECTRIC		CABLEVISION CORP.		PSA - CHANNEL 13/6			
415-933-3195	1440 CROKAERTS ROAD		MED/GEN	WALNUT CREEK	83-1	CA	94576
OBSERVER				PSA			
415 635-2100	BOX 991		MED/GEN	SAN LEANDRO	83-1	CA	94577
ROSSMOOR		CABLE TV		PSA			
415-939-2765	P. O. BOX 2308		MED/GEN	WALNUT CREEK	83-1	CA	94595
ROSSMOOR		NEWS		PSA			
415 939-0622	P. O. BOX 2190		MED/GEN	WALNUT CREEK	83-1	CA	94595
CONTRA COSTA		TIMES		PSA			
415-935-2525	P. O. BOX 5088		MED/GEN	WALNUT CREEK	83-1	CA	94596
EAST BAY		JEWISH OBSERVER		PSA			
415-533-7462	3245 SHEFFIELD AVENUE		MED/GEN	OAKLAND	83-1	CA	94602
PLEXUS				PSA			
415-451-2585	845 ATHOL AVENUE		MED/GEN	OAKLAND	83-1	CA	94606
TELEPROMPTER		CABLE TV		PSA - CHANNELS 11/12			
415-534-3350	2101 LIVINGSTON STREET		MED/GEN	OAKLAND	83-1	CA	94606
ANDY		MCGUIRE - PSA		TELEPROMPTER - CHANNEL			
11 415-534-3350	2101 LILVINGSTON STREET		MED/GEN	OAKLAND	83-1	CA	94606
STEVE		CENTANNI - PSA		KSAN-FM			
415-836-0910	66 JACK LONDON SQUARE		MED/GEN	OAKLAND	83-1	CA	94607
RITA		COHEN - PSA		KNEW			
415-836-0910	66 JACK LONDON SQUARE		MED/GEN	OAKLAND	83-1	CA	94607
LANEY		TOWER - PSA		LANEY COLLEGE			
415-845-5740	900 FALLON		MED/GEN	OAKLAND	83-1	CA	94607

MEDIA MAILING LIST

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CALIFORNIA	VOICE	PSA			
814 27TH STREET		OAKLAND		CA	94607
415-9465-8552			MED/GEN	83-1	
IAN	ZELICK - PSA	KTVU-TV 2		CA	94607
TWO JACK LONDON SQUARE		OAKLAND			
415-834-1212			MED/GEN	83-1	
CONNEXIONS		PSA		CA	94609
4216 TELEGRAPH AVENUE		OAKLAND			
415-654-6725			MED/GEN	83-1	
PIEDMONT	CITY PRESS	PSA		CA	94610
P.O. BOX 10151		OAKLAND			
415 893-8000			MED/GEN	83-1	
BERKELEY	PRESS	PSA		CA	94610
P.O. BOX 10151		OAKLAND			
415-893-8000			MED/GEN	83-1	
MONTCLAIR	PRESS	PSA		CA	94610
P.O. BOX 10151		OAKLAND			
415 893-8000			MED/GEN	83-1	
OAKLAND	PRESS	PSA		CA	94610
P.O. BOX 10151		OAKLAND			
415 893-8000			MED/GEN	83-1	
THE CATHOLIC	VOICE	PSA		CA	94610
2918 LAKE SHORE AVENUE		OAKLAND			
415-893-4711			MED/GEN	83-1	
PIEDMONT-OAKLAND	BULLETIN	PSA		CA	94611
P.O. BOX 11095		OAKLAND			
415 658-2441			MED/GEN	83-1	
THE	PIEDMONTER	PSA		CA	94611
P.O. BOX 11095		OAKLAND			
415 658-2342			MED/GEN	83-1	
KJTHE	PRESS	PSA		CA	94611
6208 LASALLE AVENUE		OAKLAND			
415 339-8777			MED/GEN	83-1	
THE	PRESS	PSA		CA	94611
6208 LASALLE AVENUE		OAKLAND			
415 339-8777			MED/GEN	83-1	
EL	MUNDO	PSA		CA	94612
630-20TH STREET		OAKLAND			
415-763-1120			MED/GEN	83-1	
OAKLAND	POST	PSA		CA	94612
630 TWENTIETH STREET		OAKLAND			
415-763-1120			MED/GEN	83-1	
THE	REPORTER - PSA	MERRITT COLLEGE		CA	94619
12500 CAMPUS DRIVE		OAKLAND			
415-531-4911			MED/GEN	83-1	
EAST BAY	LABOR JOURNAL	PSA			

MEDIA MAILING LIST

Page 12

415-632-4242	7992 CAPPWELL DRIVE	MED/GEN	OAKLAND	CA	94621
			83-1		
DAKLAND TRIBUNE/ 4155645-2000	P. O. BOX 24304 EAST BAY TODAY	MED/GEN	PSA OAKLAND	CA	94623
			83-1		
THE 415-881-3176	CALIF. STATE UNIVERSITY HAYWARD PIONEER	MED/GEN	PSA HAYWARD	CA	94642
			83-1		
ALETA 415-397-3224	P. O. BOX 8432 CARPENTER - PSA	MED/GEN	KDIA OAKLAND	CA	94662
			83-1		
CHRYSTAL 415-848-7713	601 ASHBY AVENUE RHODES - PSA	MED/GEN	KRE-FM/KBLX-FM BERKELEY	CA	94701
			83-1		
THE 415653-7332	P. O. BOX 3198 EXPRESS	MED/GEN	PSA BERKELEY	CA	94703
			83-1		
VALENCIA 2435 JEFFERSON AVENUE #J	STREET	MED/GEN	PSA BEREKLEY	CA	94703
			83-1		
THE DAILY 415-548-8300	46 SHATTUCK WAY CALIFORNIAN - PSA	MED/GEN	UC BERKELEY BERKELEY	CA	94704
			83-1		
TIMES 415 525-2644	1247 SOLANO AVENUE JOURNAL	MED/GEN	PSA ALBANY	CA	94706
			83-1		
BERKELEY 415 843-4800	2043 ALLSTON WAY GAZETTE	MED/GEN	PSA BERKELEY	CA	94707
			83-1		
BERKELEY 415-848-7900	910 PARKER STREET MONTHLY	MED/GEN	PSA BERKELEY	CA	94710
			83-1		
ANDY 415-642-1111	311 ESHELMAN HALL - UC MYLER - PSA	MED/GEN	KALX BERKELEY	CA	94720
			83-1		
CONTRA COSTA 415-234-6262	P. O. BOX 1032 INDEPENDENT	MED/GEN	PSA RICHMOND	CA	94801
			83-1		
SAN PABLO 415 234-6262	164 HARBOUR WAY-C/O NEWS INDEPENDENT	MED/GEN	PSA RICHMOND	CA	94801
			83-1		
BAY CABLEVISION 415-232-1238	3919 MCDONALD AVENUE INC.	MED/GEN	PSA RICHMOND	CA	94805
			83-1		
THE 415-235-7800	2600 MISSION BILL DRIVE ADVOCATE - PSA	MED/GEN	CONTRA COSTA SAN PABLO	COLLEGE CA	94806
			83-1		

MEDIA MAILING LIST

PORTUGUESE	1912 CHURCH LANE	JOURNAL	PSA SAN PABLO	CA	94806
415-237-0888			MED/GEN	83-1	
CENTURY CABLE OF	P.O. BOX 328	N. CALIFORNIA	PSA SAN PABLO	CA	94806
415-233-1500			MED/GEN	83-1	
DOREEN	1623 FIFTH STREET	NAGLE - PSA	KTIM-AM & FM SAN RAFAEL	CA	94901
415-456-1510			MED/GEN	83-1	
MARIN COUNTY	P.O. BOX 26	COURT REPORTER	PSA SAN RAFAEL	CA	94902
415-456-5700			MED/GEN	83-1	
COLLEGE OF		MARIN TIMES	PSA KENTFIELD	CA	94904
415-457-0600			MED/GEN	83-1	
VIACOM	P.O. BOX 3598		PSA SAN RAFAEL	CA	94912
415-457-9100			MED/GEN	83-1	
NEWS	P.O. BOX T	POINTER	PSA SAN RAFAEL	CA	94913
415-472-1200			MED/GEN	83-1	
INDEPENDENT	P.O. BOX 330	JOURNAL	PSA SAN RAFAEL	CA	94915
415-883-8600			MED/GEN	83-1	
THE	BOX 1054	ARK	PSA TIBURON	CA	94920
415 435-7652			MED/GEN	83-1	
TWIN	P.O. BOX 65	CITY TIMES	PSA CORTE MADERA	CA	94925
415-924-8552			MED/GEN	83-1	
PACIFIC	P.O. BOX 553	SUN	PSA MILL VALLEY	CA	94942
415-383-4500			MED/GEN	83-1	
MILL	P.O. BOX 32	VALLEY RECORD	PSA MILL VALLEY	CA	94942
415 388-3211			MED/GEN	83-1	
THE	1800 IGNACIO BLVD	ECHO - PSA	INDIAN VALLEY COLLEGES NOVATO	CA	94947
415-883-2211			MED/GEN	83-1	
NOVATO	P.O. BOX 8	ADVANCE	PSA NOVATO	CA	94948
415 892-1516			MED/GEN	83-1	
PUBLIC ACCESS	P.O. BOX 68	CHANNEL 3	PSA NOVATO	CA	94948
415-897-5188			MED/GEN	83-1	
LIBERTY		TV CABLE INC.	PSA		

MEDIA MAILING LIST

415-897-5188	P. O. BOX 68	MED/GEN	NOVATO	83-1	CA	94948
DON	DAVIS - PSA 58 E. WASHINGTON STREET	MED/GEN	KTOB PETALUMA	83-1	CA	94952
707-763-1505						
POINT REYES	LIGHT		PSA			
415-663-8404	BOX 210	MED/GEN	PT REYES STATION	83-1	CA	94956
ROSS	VALLEY REPORTER		PSA			
415-457-4414	ELEVEN LIBRARY PLACE	MED/GEN	SAN ANSELMO	83-1	CA	94960
MARIN	SCOPE		PSA			
415 332-3778	P. O. DRAWER S	MED/GEN	SAUSALITO	83-1	CA	94966
JANE	MCMILLAN - PSA		KARA-FM			
408-243-3200	2775 PARK AVENUE	MED/GEN	SANTA CLARA	83-1	CA	95050
JEANNE	MCMILLAN - PSA		KLIV			
408-293-8030	P. O. BOX 995	MED/GEN	SAN JOSE	83-1	CA	95108
			SAN FRANCISCO	83-1	CA	95109
ROY	AVILA		KICU-TV	36		
408-298-3636	P. O. BOX 36	MED/GEN	SAN JOSE	83-1	CA	95109
JOHN	LAWRENCE - PSA		KEZR-FM			
408-287-5775	P. O. BOX 2337	MED/GEN	SAN JOSE	83-1	CA	95109
MISSION	DISTRICT NEWS		PSA			
415-282-1334	2517 MISSION STREET	MED/GEN	SAN FRANCISCO	83-1	CA	95110
KATHY	VASSOS - PSA		KNTV-TV	11		
408-286-1111	645 PARK AVENUE	MED/GEN	SAN JOSE		CA	95110
JIM	SEAGULL - PSA		KSJO-FM/KZRZ-AM			
408-288-5400	1420 KOLL CIRCLE	MED/GEN	SAN MATEO	83-1	CA	95112
THE SAN	FRANCISCO BANNER		PSA			
415-922-2780	P. O. BOX 18245	MED/GEN	SAN FRANCISCO	83-1	CA	95115
MARK	GOLDBERG - PSA		KOME-FM			
408-246-6811	1245 S. WINCHESTER BLVD. SUITE 312	MED/GEN	SAN JOSE	83-1	CA	95128
VIDEO ENGINEERING	CABLE		PSA			
800-662-9112	20445 PROSPECT ROAD SUITE A	MED/GEN	SAN JOSE	83-1	CA	95129

MEDIA MAILING LIST

MARGO	P. O. BOX 6616	CRUZ	KEEN-AM	CA	95150
408-370-1370			SAN JOSE 83-1		
MARGO	P. O. BOX 6616	CRUZ - PSA	KBAY-FM	CA	95150
408-370-7377			SAN JOSE 83-1		
MARY	BOX 21248	ORTIZ - PSA	KLOK	CA	95151
408-274-1170			SAN JOSE 83-1		
FRED	BOX 1598	WAYNE - PSA	KSRO	CA	95404
707-545-3313			SANTA ROSA 83-1		
THE	6208 LASALLE AVENUE	MONTCLARION	PSA	CA	95611
415 339-8777			OAKLAND 83-1		
BUSTER	2207 SHATTUCK AVENUE	GONZALES - PSA	KPFA-FM	CA	95704
415-848-6767			BERKELEY 83-1		

*[Faint, illegible text from the reverse side of the page is visible through the paper.]*

## Book and Record

### A PIECE OF MINE

Short stories by J. California Cooper, with a foreword by Alice Walker, published by Wild Trees Press, P.O. Box 378, Novarro, CA 95463, copyright 1984, \$7.95, paperback, 124 pages.

"Wild Trees Press was formed in 1984 by Pulitzer Prize winning author Alice Walker and Robert Allen, former editor of The Black Scholar. Wild Trees Press is devoted to bringing out works that evidence high literary quality and social insight."

"J. California Cooper is the author of seventeen plays, many of which have been produced and performed on the stage, public television, radio and college campuses. Her plays have been anthologized, and in 1978 she was named Black Playwright of the Year for her play, "Strangers," which was performed at the San Francisco Palace of Fine Arts. Ms. Cooper lives in Oakland, California, and is the mother of a daughter, Paris Williams. This is her first collection of short stories."

I don't usually read novels or short stories for my personal reading pleasure, due to lack of time in a very busy schedule; but as I selected one story to read from "Contents", I found myself continuing this procedure, until I had read most of the entire book!

In the Foreword, Alice Walker says, "It is with pride and pleasure that I introduce the wise and exhilarating stories of Joan California Cooper's A Piece of Mine. Pleasure because I know others will now have the opportunity to enjoy Cooper's talent, humor, and insight into character, and pride because her book is the first to be published by Wild Tress Press...."

### ESCAPE FROM BILLY'S BAR-B-QUE

A novel by JoAnne Brasil, published by Wild Trees Press, P.O. Box 378, Novarro, CA 95463, copyright 1985, \$8.95, paperback, 135 pages.

A novel, written in a simple, straightforward, down-to-earth style, about a woman, her experiences of coping with life, pursuing a career, staying employed, having a roof over her head and reaching a goal. It is entertaining; giving an insight into the main characters' personal growth and development; how she copes and comes to grip with her problems, plus those which society has imposed -- directly effecting her own.

### LIFE IN THE IRON MILLS AND OTHER STORIES

By Rebecca Harding Davis, edited and with a Biographical Interpretation by Tillie Olsen, published by The Feminist Press, at the City University of New York, 311 East 94th Street, New York, NY 10128, copyright 1984, softcover, \$7.95, 242 pages.

Life In The Iron Mills is part of a reprint series of forgotten American classics, which has sold over 26,000 copies in 9 printings over 12 years. It was originally published by Scribner's in 1892, and has now been expanded with two additional stories.

These two stories "mirror Davis's own life as a nineteenth-century woman artist who felt keenly the conflict between her life and her art; they portray, as Tillie Olsen's Biographical Interpretation indicates, lives of women artists 'thwarted' not only by all that constrained women, but also by their own intense fidelity to husbands and families."

To quote Tillie Olsen: "...Without precedent or predecessor, it (the book) recorded what no one else recorded; alone in its epoch and for decades to come, saw the significance, the presage, in scorned or unseen native materials -- and wrought them into art.

"Written in secret and in isolation by a thirty-year old unmarried woman who lived far from literary circles of any kind, it won instant fame -- to sleep in ever deepening neglect to our time..."

### YOURS IN STRUGGLE, THREE FEMINIST PERSPECTIVES ON ANTI-SEMITISM AND RACISM

By Elly Bulkin, Minnie Bruce Pratt, and Barbara Smith; copyright 1984, 233 pages, softcover, \$7.95, originally published by Long Hall Press. Order from Firebrand Books, 141 The Commons, Ithaca, NY 14850.

..."Yours In Struggle grew out of the three of us having known each other for several years. We are all lesbians who have worked together politically and respect each other's work. This book happened because we were able to talk to each other in the first place, despite our very different identities and backgrounds -- white Christian-raised Southerner, Afro-American, Ashkenazi Jew. Each of us speaks only for herself, and we do not necessarily agree with each other. Yet we believe our cooperation on this book indicates concrete possibilities for coalition work.

(continued)

YOURS IN STRUGGLE (continued)

"We are writing as part of a growing dialogue among women whose backgrounds and political perspectives are far more diverse than our own. We are aware that a great deal more can be said about anti-Semitism and racism than we can possibly say here. And we are particularly aware of how much more needs to be done about these issues. As activists, we hope that our writing will support the organizing done by women in our communities. Difficult as it was to complete our essays, we know that what we each have learned in writing them will have a strong impact on our future political work."

I feel this quotation best summarizes the book. It would broaden our understanding to read this fine book; to be aware of and exposed to these ideas which effect us all.

CITY DOWN BY CASSELBERRY-DUPRÉE

Icebergg Records, 207 E. Buffalo St., Suite 501, Milwaukee, WI 53202, \$8.95 + \$1.50 for postage and handling. Available in LP

Judith Casselberry and Jaqué (pronounced Jak-kay) DuPrée have know each other since their High School days in Brooklyn, New York, when they first began to sing together for fun and enjoyment. For nearly twenty years their music has brought them pleasure as well as others. They have performed together in concert and on stage across the country and in Canada. Each artist brings a unique contribution to their renditions: it is a harmonious blending of Jazz, gospel, African-Caribbean folk, and soul influences with a unique flavor only they could give it.

City Down is the second album, produced by Linda Tillery, they have cut. It is a high-spirited, exhilarating, politically motivating, energizing, clever interpretation, musically exciting, vocally and instrumentally intriguing record. It opens with a chant to Obtala, the traditional Yoruban Creator, exuding power and strength; questioning sexism and racism with, "Did Jesus Have a Baby Sister?"; a melodic, driving ballad analyzing the injustice of apartheid, and many others.

"They have created an original musical synthesis which proudly reflects their connection with the long bloodline of serious Black women music makers. That bloodline began with the singing and drumming of tribal and slave women and continued through Ma Rainey, Mahalia Jackson, Sister Rosetta Tharpe, Odetta, Miriam Makeba, Nina Simone, .....360 degrees of time and music." Hattie Gossett

SCRAPBOOK BY MEG CHRISTIAN

Olivia Records, 4400 Market St., Oakland, CA 94608, \$8.98 +\$1.50 postage and handling, 6% tax California residents.

Meg Christian is often referred to as a founding mother of women's music; she is co-founder of Olivia Records, a veteran singer, songwriter, and guitarist.

Do not, however, be put-off by her years of performing experience, expertise, and credentials, for you will, as you listen to her on this album, be drawn into the beauty of her lyrics, and soothed, compelled, and comforted by her voice in a flexible variety of music, mood, and often quite danceable rhythms.

Scrapbook is a nostalgic rendition of many of Meg Christian's songs from previous albums. It depicts the cultural revolution which took place in women's music, in their hearts and in their lives. We hope that Meg will continue to share her musical gifts with her sisters.

VIDEO-TAPES

For ordering each of the following videos, please see full-page ad in this issue.

TIGRESS, starring Cris Cassidy and Kit Marseilles; written, produced and directed by Christen Lee Rothermund; technical director B.S. Bovine, musical director Lynn Dorgan; copyright 1985 by Tigress Productions.

This visual, exotic, and erotic revelation of sensuality and passion depicts first Chris's self-love, stimulation and satisfaction; and when Cris meets Kit, the blending of the two women in loving abandon.

The photography and background music are lovely, appropriate, well-synchronized, and in-the-mood. It is an outdoor, nature setting, but very private and relaxing with its natural sounds of the woods and stream, and soft human sounds of quiet joy, as well as high, ecstatic moments. 35 minutes of bliss.

For neophytes, who want to learn before encountering real situations, and for seasoned veterans as a preliminary warm-up, or simply for a lovely interlude, before or after sexual intimacy, we can highly recommend this video. It's all very real and not in the least exaggerated.

(continued)

88268

60068

Greyhound Food Mgmt.  
Oakland Museum Restaurant  
Box 30068  
Oakland, CA 94604-6168

**RECEIPT**Date 2/10 1985

0011

Received From

Belnie RocksAddress 1315 Renee St. S F 94124Dollars \$125.00For Alice Walker Reception / Wild Trees Pass

ACCOUNT		HOW PAID		
AMT. OF ACCOUNT		CASH		
AMT. PAID	<u>125 -</u>	CHECK	<u>X</u>	
BALANCE DUE		MONEY ORDER		

By Hal Carlenook



Snap-off

CARBONLESS  
FORM 3813

NO  
CARBON  
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INVOICE  
TRIPLICATE

INVOICE

FEMINIST BOOKSTORE NEWS  
P.O. Box 882554  
San Francisco, CA 94188-2554  
415-431-2093

NO.

DATE

YOUR  
ORDER NO.

OUR  
ORDER NO.

2/16/85

Jan 85

SOLD TO:

Wild Trees Press

SHIP TO:

Belvie Pooks  
1315 Revere St  
San Francisco CA ~~94110~~ 94124

F.O.B.

TERMS

DATE SHIPPED

SHIPPED VIA

SALESMAN

ORDERED	SHIPPED	DESCRIPTION	PRICE	PER	AMOUNT
		1 year subscription to FBN			35.00
		Hi Belvie, I included your announcement in the issue that went to the printers yesterday. (Hooray!) Will you be going to Zimbabwe Book Fair as well? Can I get a report or an interview w/ you when you get back for FBN?			

FEMINIST BOOKSTORE NEWS

INVOICE

FEMINIST BOOKSTORE NEWS  
P.O. Box 882554  
San Francisco, CA 94188-2554  
415-431-2093

NO.	_____
DATE	2/16/85
YOUR ORDER NO.	June 85
OUR ORDER NO.	_____

SOLD TO:  
Wild Trees Press

SHIP TO:  
Belvie Pooks  
1315 Revere St  
San Francisco CA 94124

F.O.B.	TERMS	DATE SHIPPED	SHIPPED VIA	SALESMAN

ORDERED	SHIPPED	DESCRIPTION	PRICE	PER	AMOUNT
		1 year subscription to FBN			35.00
		Hi Belvie			
		I included your announcement in the issue that went to the printers yesterday (Mayray)			
		Will you be going to Zimbabwe Book Fair as well?			
		Can I get a report or an interview of you when you get back for FBN?			

I'm given with entry + want to hear about it! - CAROL

DONATION RECEIPT

LITERACY ALLIANCE

OF MENDOCINO COUNTY

209 W. Standley, Ukiah, CA 95482 (707) 463-4155

Thank you very much for your contribution to the Literacy Alliance of Mendocino County. This will acknowledge the receipt of the following goods/services/cash: \_\_\_\_\_

1 book

A Piece of Mind

for a total estimated value of \$

8.00

DATE:

9/17/82

SIGNED:

Pamela Dunlop

Contributor name:

Wild Trees Press

address:

PO Box 378

Navarro, Ca 95463

Thank you very  
much -

Name \_\_\_\_\_

Date \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

P.O.# \_\_\_\_\_

Phone \_\_\_\_\_

<u>Quantity</u>	<u>Title</u>	<u>Price</u>	<u>Amount</u>
_____	A Piece of Mine Cooper	\$7.95 Pbk	_____
_____	Escape From Billy's Bar-B-Que Brasil	8.95 Pbk 14.95 Cloth	_____ _____
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WILDTREES PRESS P.O. BOX 378 NAVARRO, CA 95463

Alice Walker Publisher

Robert Allen General Manager

alice walker  
publisher

ROBERT allen  
GENERAL manager

### Ready From Within: Septima Clark and the Civil Rights Movement

A First Person Narrative  
Edited with an Introduction by  
Cynthia Stokes Brown

Septima Clark played one of the most essential, but little recognized roles in the Civil Rights Movement. Born in 1898, in Charleston, South Carolina, she was a teacher in the public schools until 1956, when she was fired for refusing to disavow her membership in the National Association for the Advancement of Colored People. Subsequently, she worked for the Highlander Folk School helping to set up Citizenship Schools, throughout the South, where Black adults could learn to read and prepare to vote. During the 1960's, she worked with the Southern Christian Leadership Conference and was a close associate of Dr. Martin Luther King, Jr. She currently lives in Charleston where from 1978 to 1983, she served as the first Black woman on the school board. This is a first person narrative of her life in the context of the Civil Rights Movement. Her story constitutes a major thread in the tapestry of that movement.

\$8.95 (paper) ISBN: 0-931125-04-9  
Illustrated with photographs  
Publication date: November 15, 1986

### Escape From Billy's Bar-B-Que

by JoAnne Brasil

A wryly humorous novel about the coming of age in the late 60's of a young, working class, southern white woman. This engaging novel chronicles her adventures from Phoebus, Virginia to Boston and finally to Brazil.

"This is a novel written the way people talk. That leads us into the way people feel, and we are rewarded with one woman's story and a valuable reminder that hearts and times do change—and for the better."  
—Gloria Steinem

"ESCAPE FROM BILLY'S BAR-B-QUE manages to touch on issues of race, class and gender without sounding like a tract—no small feat." —Mother Jones Magazine

"ESCAPE FROM BILLY'S BAR-B-QUE is a sensitive first-person novel of a young working class woman's simultaneously painful and humorous maturation."  
—Small Press Book Review

\$14.95 (cloth) ISBN: 0-931125-01-4  
\$ 8.95 (paper) ISBN: 0-931125-02-2



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### A Piece of Mine

by J. California Cooper  
with a Foreword by Alice Walker

Originally published in December, 1984, these twelve short stories depict the struggles and foibles of Black women and men in a small town community.

"... told with compassion and ebullience, even during the painful parts." —Patricia Holt, S.F. Chronicle

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—Library Journal

"Both men and women are treated with such bemused love that these tales of passion gone astray are transformed into celebrations of life." —Publishers Weekly

"Feminist Bookstore News was several hours late to the printers because once I opened it, I couldn't put it down."  
—Carol Seajay, publisher, Feminist Bookstore News

\$7.95 (paper) ISBN: 0-931125-00-6



NEW FROM  
WILD TREES  
PRESS

### Condor and Hummingbird

a novel by  
Charlotte Méndez

Set in Bogotá, Columbia, *CONDOR AND HUMMINGBIRD* is a richly textured story of growth and bonding between three women. Laura, a North American, visits Bogotá with her Columbian husband, Andrés. While there she gradually realizes how little she knows him—and she meets and comes to love his "mad" sister, Francisca. When Francisca and Laura try to save Carmen, a "lost child" who has been trapped in servitude, something new is born as the three women struggle to free themselves and build new lives. Written with a movingly lyrical, sometimes mythical, quality, *CONDOR AND HUMMINGBIRD* is a story of the human spirit made resilient by faith in the ancestors and love for one's sisters.

"A compelling and passionate novel about a woman's discovery that the most foreign country is within."  
—Alice Walker

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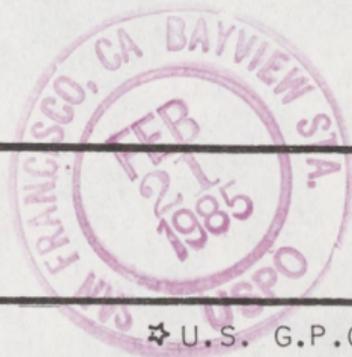
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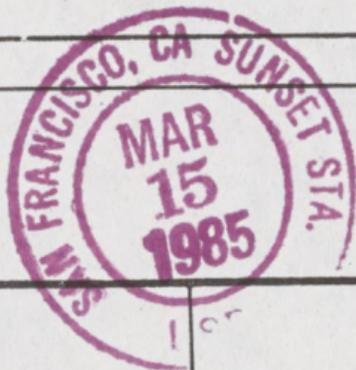
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WILD TREE PRESS

P.O. 378. NAVARRO

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- WANTED  
M T W Th F  
TIME 11:00 Date 12/7/84  
PRESSPERSON \_\_\_\_\_

QUANTITY	PRESS	UP	FINISH	DESCRIPTION	SHEETS	SIDES	%	SIZE		STOCK	UNIT	AMOUNT
								8½x11	8½x14			
1	X	=	50	POST CARDS								\$ 22.25
2	X	=										
3	X	=										
4	X	=										
5	X	=										
DRILL		PAD		FOLD		STAPLE		CUT		COLLATE		
#	Pos.	# per Pad	Pos.	Size	In/Out	#	Pos.	Size	# Cuts			
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 REC'D BY \_\_\_\_\_ DATE 12-10-84

Sub-Total \_\_\_\_\_  
 Net Sub-Total \_\_\_\_\_  
 Sales Tax/Resale \_\_\_\_\_  
 Shipping Charge \_\_\_\_\_  
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Net Sub-Total	<u>22.25</u>
Sales Tax/Resale	<u>1.45</u>
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CUSTOMER'S ORDER

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TERMS

F.O.B.

DATE

2/10/85

terms: set up portable podium for  
the Alice Walker reception  
in the museum restaurant.  
fee for event = \$ 25.00

\$25 -

payable to:

Ronald R Sculock  
3204 Ellis street  
Berkeley, calif 94703

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CITY OF OAKLAND  
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INVOICE NO. **78318**  
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TO: Wild Trees Press  
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DEPT. OF ORIGIN Museum

CALL 273-3402  
 IF YOU HAVE QUESTIONS ABOUT THIS INVOICE

DESCRIPTION	T/C	FUND	Y	ACTIV.	RVE. SCE.	COST CENTER	AMOUNT
Services for Special Event (Security Guard)							\$25.00
7 - 8 p.m.							
Event: Delta Sigma Theta Sorority							
Reception for Alice Walker held							
on Sunday, February 10, 1985							
5 - 8 p.m.							

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1. Do not send cash. Make check or money order payable to City of Oakland.
2. Indicate Invoice No. on face of check or money order.
3. Indicate your address and phone no. on face of check or money order.
4. Include **blue** copy of invoice with payment in enclosed envelope.

TOTAL | \$25.00

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	CITY STATE ZIP				PACKAGE				
2	NAME	\$			C.O.D.				
	STREET		\$		EXCESS VALUATION				
	CITY STATE ZIP				PACKAGE				
3	NAME	\$			C.O.D.				
	STREET		\$		EXCESS VALUATION				
	CITY STATE ZIP				PACKAGE				
4	NAME	\$			C.O.D.				
	STREET		\$		EXCESS VALUATION				
	CITY STATE ZIP				PACKAGE				
5	NAME	\$			C.O.D.				
	STREET		\$		EXCESS VALUATION				
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THE FRAME IT YOURSELF STORE

CUT & HOLD	DRYMOUNT
CUSTOM	SPECIAL

Systems, Inc.

		GLASS		MAT BOARD		OTHER SUPPLIES		TOTAL
Pr/Ft	@	N.G.	Req.	Color	L	BKG.		2.75 + 8
Ft/Frame		Size		Top		DRY MOUNTING		
No Frames		Pr Per Sheet		Sides				
Total Ft		# Sheets		Bott				
TOTAL		TOTAL		FLOATER				

*Handwritten: 4 3/8 x 6 3/8, 3 x 3, 7 3/8 + 9 3/8, 2.75, 8, 27.00*

		GLASS		MAT BOARD		OTHER SUPPLIES		TOTAL
Pr/Ft	@	N.G.	Req.	Color	L	BKG.		22.00
Ft/Frame		Size		Top		DRY MOUNTING		
No Frames		Pr Per Sheet		Sides				
Total Ft		# Sheets		Bott				
TOTAL		TOTAL		FLOATER				

		GLASS		MAT BOARD		OTHER SUPPLIES		TOTAL
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Ft/Frame		Size		Top		DRY MOUNTING		
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		GLASS		MAT BOARD		OTHER SUPPLIES		TOTAL
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		GLASS		MAT BOARD		OTHER SUPPLIES		TOTAL
Pr/Ft	@	N.G.	Req.	Color	L	BKG.		
Ft/Frame		Size		Top		DRY MOUNTING		
No Frames		Pr Per Sheet		Sides				
Total Ft		# Sheets		Bott				
TOTAL		TOTAL		FLOATER				

NAME *Wild & Trees Press* PHONE *822-4764*  
 ADDRESS *B. Road* CITY ZIP  
 474602

What first influenced your decision to come to The Great Frame Up?  
 Friend  Radio  
 Yellow Pages  Mailer  Newspaper  Magazine  TV  Saw the store  
 Other

SHOP EXPENSE  
 SUB TOTAL *22.00*  
 TAX *1.43*  
 TOTAL *23.43*

CERTIFICATE  
 DEPOSIT  
 CREDIT

DATE *2/8/85* STORE NO. WRITTEN BY *NL* CUT & HOLD CUSTOM DRYMOUNT SPECIAL CHECK #/TYPE PAYMENT BALANCE DUE *18.43*

AUXILIARY ITEMS NECESSARY TO COMPLETE THE FRAME ASSEMBLY ARE INCLUDED IN THE COST OF THE MATERIALS PURCHASED

## frame-a-gift ... a gift you put more than money into!

CUSTOMER



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## The Great Frame Up

Systems, Inc.

9335 Belmont Avenue  
Franklin Park, IL 60131



FOLD HERE

### PLEASE HELP US OUT

Please take a moment to answer the questions below. Your response will enable us to serve you better and know what you would like us to offer. Please drop this in the suggestion box, or mail to The Great Frame Up Systems, Inc., 9335 Belmont Ave. Franklin Park, IL 60131

Date \_\_\_\_\_

Store Location \_\_\_\_\_ Invoice No. \_\_\_\_\_

Morning  Afternoon  Evening

• Was this your first visit to The Great Frame Up? Yes  No

• How far do you live from the store? Miles: 0-3  4-6  7-10  10+

• Was your greeting: Friendly  Unfriendly  None At All

• Was the concept of the The Great Frame Up explained to you?  
Yes  No  Not Necessary

• Service: Prompt  Slow  Given when sought

• Sales Person: Friendly  Unfriendly  Who \_\_\_\_\_

• Framing Treatment Advice: Good  Poor  Comment \_\_\_\_\_

• Materials were cut: Promptly  Slowly  Comment \_\_\_\_\_

• Workspace: Clean: Yes  No  Well Equipped: Yes  No

• Instructor: Attentive  Non-Attentive  Who \_\_\_\_\_

• Is your Great Frame Up product: Above Average  Average  Poor   
What addition would you suggest? \_\_\_\_\_

• Were any materials unsatisfactory? \_\_\_\_\_

• Did you hear of us through: Magazine  Coupon/Flyer  Friends   
T.V.  Radio  Newspaper  Yellow Pages  Saw the store

• Would you recommend The Great Frame Up to others? Yes  No   
Why or why not? \_\_\_\_\_

• If you had one suggestion to make to our management what would it be?  
\_\_\_\_\_  
\_\_\_\_\_

• If you want information on owning your own Great Frame Up store,  
check this box .

NAME \_\_\_\_\_ AGE \_\_\_\_\_ SEX \_\_\_\_\_

OCCUPATION \_\_\_\_\_

ADDRESS \_\_\_\_\_ CITY \_\_\_\_\_ ZIP \_\_\_\_\_

Thank you for your time and consideration. If you would like to speak to someone personally call our customer service representative, Dr. Vicenhammer at 312-671-2530

FOLD

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2905 N. BROADWAY IN NEW TOWN CHICAGO, IL. 549-3927 / 549-3943	1696 WISE RD. SCHAUMBURG, IL. 893-7650	7055 W. HIGGINS IN HARWOOD HEIGHTS CHICAGO, IL. 763-0310	7533 S. UNIVERSITY BLVD. IN CHERRYWOOD SQUARE LITTLETON, CO. 794-3575	905 W. 55TH ST. COUNTRYSIDE, IL. 352-6130	145 E. FRONT ST. DOWN TOWN TRAVERSE CITY, MI. 946-9302	8555 BELLEVUE AVE. LITTLETON, CO. 978-9057	3721 S. BRISTOL ST. SANTA ANA, CA. 751-7354	1930 E. STOP 13 RD. INDIANAPOLIS, IN 46227 317-862-6101
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1428 EAST 53RD ST. IN HYDE PARK CHICAGO, IL. 752-2020	1847 ROSWELL RD. MARIETTA, GA. 977-9878	131 SKOKIE BLVD. NORTHBROOK, IL 835-1100	2752 N. UNIVERSITY DR. SUNRISE, FL. 742-4402	2955 N. OAKLAND AVE. MILWAUKEE, WI. 332-6800	1011 VALLEY RIVER WAY EUGENE, OR 343-0550	6420 MAYFIELD GOLDEN GATE PLAZA MAYFIELD HEIGHTS, OH 473-7794	278 HAWTHORN VILLAGE COMMONS VERNON HILLS, IL 60061 312-680-1880	WATCH FOR US! IN WICHITA

**BAKER & TAYLOR**  
a GRACE company

Midwestern Division  
501 S. Gladiolus Street  
Mokenca, IL 60954

(815) 472-2444

December 16, 1986

Wild Trees Press  
P.O. Box 378  
Navarro, California 95463

Dear Publisher:

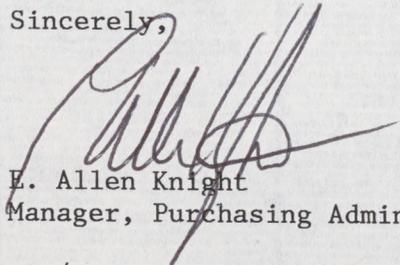
Your books and materials were well received at the recent Minority Book Expo '86 held at the Chicago Public Library. Over two hundred book selection people from public libraries and bookstores attended during the two days of sessions. Each attendee received your business name and address and a list of the titles you provided for the Expo.

Your materials will remain on display at the library through December 19. At that time the books will be distributed to an appropriate branch of the Chicago Public Library as a gift.

Due to the positive reception of the Expo by our guests, I am considering the possibility of expanding our presentations to other midwest metropolitan areas. I hope that we can work together as this program is developed.

I wish to thank you for your generosity in providing these fine materials without which the Expo would have been less than complete.

Sincerely,



E. Allen Knight  
Manager, Purchasing Administration

EAK/ta

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090 POSTAGE 10.00  
 TOTAL 10.00

11/19/84  
 THANK YOU

(50) stamps  
 Alice's correspondence

Receipts

\$15.54 - folders  
 10.00 - 50 stamps  
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\$40.98

Total \$40.98  
 57.62  
\$98.60

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\$33.67 - partial Book Store mailing (91 packets at \$.37)  
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 Publishers weekly

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## Sales Tips for Artists Considering the Greeting Card Market

### A. General

1. Portfolio: have one; include best work
2. Business Cards: spread them around
3. Do mockups of your card ideas: write "copyright by (your name)" on back of each
4. Make photocopies or other copies of card ideas: send to people you contact first
5. S.A.S.E.: self-addressed stamped envelopes; use whenever you send samples...
6. Phone work: use phone as much as possible for research and establishing contacts
7. Knowledge of legal rights: know what a copyright means; protecting your art
8. Persistence: keep plugging away--it takes lots of time
9. Imagination: anyone can do something ordinary--be different--be remembered
10. Store Research: know where products you like are sold and why and to whom
11. Market Research: learn who to target your card art at; desired responses
12. Talent: have some, either great ideas, great art or driving ambition
13. Businesslike behavior: artists make art; business people make money
14. Followup everything and with everyone; keep lots of irons in the fire
15. Contacts: meet people; keep a daily diary or list of names and who they are
16. Feedback: your friends think your stuff is great; what do others think?
17. Knowledge of printing and production: learn at least the basics
18. Common Sense: what are you really trying to accomplish? what's your product?
19. The players: who's involved in the greeting card delivery chain?
20. \$ & c.: if you sell one piece of card art/month, can you survive?(maybe)
21. Expose yourself to all facets, beyond your own emphasis
22. Optimism counts if you're that way long enough and persistently apply yourself

### B. Some Sales Techniques

1. Let the right people know you're alive and what your specific talent is so they can plug you in when a project comes up. Give them something for their files (any examples of your work) and keep following up if they are encouraging.
2. Get your foot in the door by doing anything (pasteups, office work, show sales...)
3. Have something tangible to sell: make a mockup, better yet make lots of different mockups of your card ideas (don't forget the circle c) and show them around. Keep refining them, eliminating the turkeys. Try to analyze why they are better or worse than what's being sold now and exactly who your market is (middle-aged Baptists?). If still excited, and you can honestly recite why your product is better, then go sell it to the highest bidder.
4. Come from left field: with so much competition, it pays to be different. The buzzword in greeting cards is "new." But don't be completely wacko, or count on just one strange idea. Have lots of strange ideas that are genuinely entertaining to a specific market.
5. Play entrepreneur for a month by methodically looking at every card on sale in the City and taking notes as if you were going to invest your savings in the business. Find out: what subjects are found on cards; retail price range; artistic styles that seem to sell; percentages of blank notes vs. greeted cards; sizes and shapes; why the interesting art is usually on top third of front panel; when is packaging required; production techniques and quality; who are the publishers, big and small, general and specialized; emphasis on special occasions; color vs. black and white; notecards vs. postcards vs. sheets; all the varieties of social stationery products; demographics of each store, and so on... THEN, find a need and fill it! (but don't go into business for yourself unless you are very clever and have lots of time and money you can afford to lose).

over...

6. Go to shows and showrooms to make contacts and sell your talent. At shows, you can meet publishers and sales reps who know what they can make money selling. Suggest you not approach a show booth or showroom unless the sales people are idle. State your name and mission (art to show; possibility of meeting later...) and be businesslike and courteous. Don't waste your time if their products are not in same ballpark as yours. Always followup any leads that look promising. And ask lots of questions. Locally, the best upcoming show is the West Coast Stationery & Graphics Show at the Trade Show Center (8th & Brannan, SF: April 18-21, 1982). For admission, show a business card and state boldly that you're a buyer. In August and February, there's the SF Gift Show at the Moscone Center. Best show of all is the National Stationery Show at the NY Coliseum, May 16-19, 1982. Permanent showrooms of gift and stationery reps are found at the Showplace and the Merchandise Mart, SF.
7. Meet local stationery retailers to pick their brains (most love to demonstrate their expertise during slow hours) and find out what sells. One method is to design some cards based on what several might suggest, then refining based on the best advice. Another method, one used by CARDesign, was to market test our prototypes by walking in cold to retailers and asking them if they would be interested in considering (i.e., buying) our cards for their store. With good-looking prototypes and some knowledge of the biz (cards sold by dozens, \$50 min...) this can be the real acid test if you can expose the products to a range of buyers.
8. Make limited quantities of your own cards and see how they go over. Many artists prefer to use their own cards at Christmas and for birthdays -- consider this as a great learning experience. If you don't get lots of encouraging remarks, wonder why. But you probably will have a lot of friends and family say yours are better than most they see in stores -- so ask them what could be improved. Make up some extras and try your luck: a) at flea markets; b) as a street vendor; c) selling to friends and family; d) selling to stores which carry similar products; e) sending with a cover letter and SASE to publishers and art directors. For less than \$200 you could be in business. If it costs more, think twice.
9. Gain commercial experience in any area of art and when it makes sense or a special opportunity arises, then zero in on greeting cards. Since most publishers are not interested in spending countless hours developing raw talent it helps to have some commercial work under your belt (and in your portfolio). So do anything you can commercially and the process of designing a specific graphic product for a specific purpose for a specific audience will begin to be automatic. Then do a greeting card.
10. Team up with a complementary talent. If you can paint and your friend can write amusing (but not stupid) copy, you may stand a better chance. Or if they have a head for business details...
11. If your cards are so incredible that they can't miss in the marketplace, dial 261-7474, ask for John Grimes or Leal Charonnat, and specify your preference for cash, check or Krugerrands.

Best Wishes!

samples (we prefer, for your sake, not to have you send originals) which might be slides or printed examples; the writing we prefer to review on 3 x 5 cards or 8 1/2 x 11 double-spaced typescript, and, please inform us of what you would charge per item used (at this point we have never bought just the words, so there is no company standard).

In terms of timing, we are almost fully booked for 1983, so that puts us into 1984 for publication. That may seem as if it's a long way off, but we are already planning out '84 and '85.

We need at least three months' lead time for pre-print and print production. Our current schedule calls for releases every three months throughout the year: January, April, July, and September.

We can respond to you usually within four weeks; if we are interested in your art or your words, we will open discussion by sending a copy of the contract in blank and will attempt to come to terms; if not, we'll return your submissions with our thanks.

Good luck. Hope this helps. Thanks for your interest in Carolyn Bean.

Sincerely yours,

John C. W. Carroll  
Director of Creative Services

PS: Please submit your work with a self-addressed stamped envelope in order to ease return of your materials.

#### HOLIDAYS AND SEASONAL OCCASIONS

1. Christmas/New Years
2. Valentines
3. Mother's Day
4. Father's Day
5. Easter
6. Graduation
7. Chanukah
8. St. Patrick's Day
9. Halloween
10. Thanksgiving
11. Passover

#### CARD OCCASIONS AND HOLIDAYS

##### EVERYDAY OCCASIONS

1. Birthday
2. Get Well
3. Anniversary
4. Birth
5. Congratulations
6. Thank You
7. Marriage
8. Divorce
9. Sympathy
10. Love, Sex, Dating
11. Friendship

Carolyn Bean Publishing, Ltd.  
120 Second Street  
San Francisco, California 94105  
Telephone: (415) 957-9574



MEMORANDUM

Re: Guidelines for Artists and Writers

Dear Creator:

We are responding to your recent inquiry regarding guidelines for artists or writers. We have mostly published blank notecards, up to now, and frankly, words are new to our cards; our first "greeting" cards were produced in 1982. This, however, represents where we are headed, so, artists and writers should keep in mind that image and word are inexorably bound. Artists should note that there is no "house style" at Carolyn Bean, and we will not consign you to finishing only in airbrush. This leaves us open to develop imagery in any style we deem appropriate.

While we recognize that we must provide goods that satisfy the demand for occasion-oriented greeting cards, we are still too new to this area to give you concrete guidance as to what we are seeking. So, concrete we can't give you, but a general idea we can.

In general, we are interested in art and messages that relate to the major, card-sending occasions: birthdays, get well, thank you, congratulations, anniversary, birth, marriage, divorce, and friendship (a broad category that includes love, sex, dating and relationships). A list is included herewith that is complete and indicates an approximate order of importance, too. Writers: we are interested in your suggestions as to what sort of illustrations might accompany your copy; and, Artists: we are interested in your ideas for words.

At this point, we have developed a broad base of occasion cards, and we are preparing to launch into holiday cards in 1984. We have included on the occasions list a list of holidays and seasonal occasions for which we have a need.

As to the style and tone: a large portion of our line has been humorous and we have always found humor to be an effective vehicle for card-sharing sentiments. Because card-seekers are driven by the urge to share, we hope to provide things that reflect that positive emotion; cards are after all, an expression of love. We feel this calls for art and copy (verse, phrases, or one-liners) that is friendly and sincere (even when poking fun). Warm, friendly, sincere and/or humorous is what we want from your images and words. We are not generally interested in saccharin expressions, or thin, flowery verse of the Hallmark variety.

As to media for artists: there is no particular preference for medium. We would caution against using "radiant" or "fluorescent" water colors or executing in collage; these present production problems.

In terms of size for art: our cards are vertical, 4 7/8 by 6 3/4. You should not execute larger than 150% of the finished size, and you should execute on flexible stock, so we can get it on a laser scanner for separations.

We will be happy to review your submissions. We would prefer to see your ideas (even roughs) specifically for greeting cards (as opposed to just reviewing a general portfolio). It is customary for artists to send

cardesign  
SAN FRANCISCO

## HARD FACTS AND FIGURES ON THE GREETING CARD BUSINESS

The following are generally the "hard" numbers you will find in the greeting card industry. Remember, we are operating in a "free market Place" and the final figure in any case is negotiable. Just remember, if everybody is used to doing business in a certain way, you may find it difficult or resistance to deviations from the norm. Where ranges occur, you might be able to find what is most appropriate for yourself when you further research the market place. As your scale of business increases, so too will the flexibility in the figures. They are provided here on the basis you need some "hard" numbers if you are figuring your business plan.

### Production

Printing Costs - For four color printing, the general standard used for printing greeting cards, the cost can vary from 5¢ to 25¢ per card, depending on run and stock...

Separation costs - \$80.00 and up for each 5"x7" greeting card. Most separators work from slides for economy. "Stripping" and other mechanical costs will be part of the printers work.

Number of Designs - When first starting out, you will often here that 24 different card designs are required. This is a good minimum to create a "look", let buyers select part of the line and still meet minimum order levels.

Run Length (Printing) - On first runs, for young companies, run 5000 of each card. Any less and the price per card will become so high as to be unprofitable. The money you save by running more will be more than wasted by the slower sellers of your line of cards. The economies of the next level of run, 10,000, (10M) won't be worth it because there will be no cash flow at the beginning to pay for the extra cost. On reruns, you will be able to reorganize the "form", and only print those cards you do need that extra amount. On your reorder, for the better sellers, you can then run 10M. You will now have stock, that costs less, of cards that sell more!

### Selling

Wholesale Price - The absolute norm in the greeting card industry is that wholesale is half of the retail price. In addition, greeting card manufacturers have traditionally charged the stores the net (actual) cost of freight. Accepted practice is to ship prepaid orders "freight-free". With C.O.D. orders, this is not always so, because COD's have a way of returning (and then you will find you haven't made a sale, but you have spent a lot of money with UPS).

## HARD FACTS AND FIGURES IN THE GREETING CARD INDUSTRY

### Selling (cont.)

**Retail Price** - OK, the retail price is twice the wholesale. This is considered a 100% percent mark-up. normally, the market place will determine what you can charge for your cards.. Most fashionable cards cost from 75¢ to \$1.00. (That is, the one's of standard size and four-color printing). The usually price is 85-90¢. Hallmark (and the other "biggies") charge from 50¢ and higher. Because of their large mass merchandising, their prices will be lower. You will also notice that many times their cards are not only printed, by die-cut, embossed, hot-foil-stamped and thermo-engraved, all on the same card for 60¢! Such is bigness.

Tradition has been to mark the price of a card in "code" on the back. This is becoming less popular with the rate of inflation. Leaving the price code off the card allows the retailer to set their own price, usually at greater than the normal 'keystone' amount.

**Minimum Orders** - Usually \$50.00 per order is a necessary minimum to cover the costs of freight/bookkeeping/etc. For small card lines \$25.00 or \$35.00 might also be reasonable. Many larger companies have minimums of \$100.00 plus.

Take into consideration the amount of your line of cards an account must purchase to meet your minimum order. If they must buy every one of your designs as a minimum, then your minimum could be too high.

**Order Quantities** - The universal unit for selling cards is by the dozen. Wholesale prices are quoted as "by the dozen" (i.e., \$6.00 per dozen for \$1.00 retail cards, \$5.40 per dozen for cards selling at 90¢ retail, \$4.80 per dozen for 80¢ cards, etc.)

Any less than a dozen cards sold at a time will prolong the sales of any card. Odd amounts, such as eight cards, ten cards, etc. will confuse the buyers. Everyone is used to buying cards by the dozen, and converting wholesale prices of a dozen cards into retail prices.

Mixed assortments of cards are almost (99.98%) never done. Each design is chosen independently from the others.

**Commissions** - Varies between 15 - 20%. The norm for small companies is usually 20%. Commissions are based on the net wholesale amount invoiced (not including freight/handling charges). Although the rate is negotiable, the reps policy will determine the rate of commission more than the newborn card company.

## HARD FACTS AND FIGURES IN THE GREETING CARD INDUSTRY

### Selling (cont.)

Commissions - (Continued) Reps commissions are charged on all orders they take, and the reps policy may include all orders shipped within their territory, whether or not they have sold to that account before.

Commissions are payable the month following shipment. (Commissions for March shipments are paid in April.) Commissions are paid to the reps irregardless of what terms are on the order, or whether the account has paid on time. (An order shipped March 1 would be due on April 1st (with 30 day net terms), and the rep will be paid his/her commission on that order, even if the invoice is outstanding.)

Reps may be "back-charged" after a while (90-120 days) if the invoice really becomes delinquent. Notifying the reps of these accounts ahead of time will mean the rep has a stake in having the invoice paid.

Shows - Reps will usually charge "show fees" on top of their normal commissions. The amount of fee may vary from nothing for very small lines, to several hundred dollars.

Reps will cover all the expenses incurred at a show, including "manning" the booth with salespeople. It's best to help out at local shows for general buyer feedback and "show experience".

Terms - For new accounts, C.O.D. (Cash On Delivery) if possible, (some accounts will resist this, but some insisting/pleading may get them to accept these terms.), or

Prepaid, (seldom occurs) which usually entitles account to "free freight", or

N30 (Net 30 days, from date of invoice, the amount is due.) This is the norm for the industry, or

2/10, N30 (the store may deduct 2% of the invoice amount (some confusion will arise as to whether this includes the freight costs, which normally it doesn't) if the store pays within 10 days from the date of the invoice; or the full amount within 30 days. Although this was the norm a few years ago, many companies have discontinued this "discount" type of credit because stores rarely ever paid within the ten days, but larger accounts (i.e., department stores, etc.) would take the discount even when paying as late as 60-90 days! Sometimes, stores may take "discounts" when paying, even if not part of the terms! This can be corrected upon dutifully reminding them of the proper terms.

## HARD FACTS AND FIGURES IN THE GREETING CARD INDUSTRY

### Selling (cont.)

Collection - Close to 80-90% of accounts will pay within 30 days of the terms of the invoice (i.e., N30 customers will pay within 60 days from the date of the invoice.) Expect to send "statements" or reminders to accounts as they become delinquent.

Upon reaching 45 days past due, a telephone call will be in order. By this time the store should have received several notices in the mail. The account is now two weeks past the normal pay period of most accounts. Whenever contacting a store, always ask to speak to the owner (or accountant, for larger department stores). Keep notes of who you talked with, including the person answering, etc. Let them know you are calling about a bill that is "past due". No one, particularly employees, wants to think the store can't pay its bills. Be polite. Be firm.

Be prepared to take the account to collections if necessary. If local (Bay Area), you might consider filing in small claims court.

Invoices - Up to 5 or 6 copy invoices may be needed:

- Store copy (original, top copy)
- Rep copy (sent with rep statement at end of month)
- Store file copy (kept in file with order form)
- Chron(ological) copy - kept in numerical order/back-up
- Packing Slip - sent with order
- Credit copy - kept as extra to send to account at 30 days as automatic reminder.

Its best to mail the invoice separately. Many times, in the rush to unpack, invoices sent with orders are "lost". Its better to send the invoice directly to the billing address by first class mail - marked "invoice enclosed".

A packing slip is required with any order. It can be made up separately before the invoice, but a copy of the invoice (if everything is in stock, with no back-orders) will do.

The "chron" copy is a file of all invoices by number. This is the main record of invoices. If a copy is anywhere in the office, one should be in this file!

The reps copy shows the rep what /when you shipped. They use these to service accounts, knowing when the store received the goods, how much, etc. And, most importantly, what amount was billed so they can check on the commission calculations.

## Sales Tips for Artists Considering the Greeting Card Market

### A. General

1. Portfolio: have one; include best work
2. Business Cards: spread them around
3. Do mockups of your card ideas: write "copyright by (your name)" on back of each
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6. Go to shows and showrooms to make contacts and sell your talent. At shows, you can meet publishers and sales reps who know what they can make money selling. Suggest you not approach a show booth or showroom unless the sales people are idle. State your name and mission (art to show; possibility of meeting later...) and be businesslike and courteous. Don't waste your time if their products are not in same ballpark as yours. Always followup any leads that look promising. And ask lots of questions. Locally, the best upcoming show is the West Coast Stationery & Graphics Show at the Trade Show Center (8th & Brannan, SF: April 18-21, 1982). For admission, show a business card and state boldly that you're a buyer. In August and February, there's the SF Gift Show at the Moscone Center. Best show of all is the National Stationery Show at the NY Coliseum, May 16-19, 1982. Permanent showrooms of gift and stationery reps are found at the Showplace and the Merchandise Mart, SF.
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Best Wishes!

# COLOR 2000

570 JESSIE ST. / P.O. BOX 11323  
SAN FRANCISCO, CA 94101  
(415) 861-5151

Invoice	NUMBER	DATE
	027121	11/09/84

Terms: NET 30  
Comments:

Page 1

Bill to:  
(ALL CASH SALES)

Ship to: WILD TREES PRESS  
BELVIE ROCKS  
822-4764

Order By :

Cust. P.O. No.

Cust. #	Order No.	Due Date	Due Time	Ship Date	Ship Time
99999	03931	11/09/84	12:00	11/09/84	11:38

Quantity	Product No.	DESCRIPTION	Size	Unit Price	Extension
2	004400-035-036	B/W FILM PROCESS	35 mm , 35 Exp.	4.50	9.00
1	004400-035-020	B/W FILM PROCESS	35 mm , 20 Exp.	3.75	3.75
3	004401-008-010	CONTACT PROOF - B/W	8 X 10	4.00	12.00

*P.A.W.*

*CASH*

=====

PLEASE PUT OUR INVOICE # ON YOUR PAYMENT

THANK-YOU

=====

SUBTOTAL	24.75
TAX	1.60
SHIPPING	0.00
TOTAL	26.35

## Trashing Harvard's Class of '75

by Molly Lovelock

*Women Like Us: What Is Happening to the Women of the Harvard Business School Class of '75—The Women Who Had the First Chance to Make It to the Top*, by Liz Roman Gallese. William Morrow, 1985, \$19.95.

"What holds women back? Why do they seem less committed to their careers?" Liz Gallese poses these questions in her book about women graduates of the Harvard Business School. We all might have different answers—discrimination by corporate employers, the fact that women have different values from men, institutionalized sexism. Gallese's reaction is to blame women for not being ambitious enough.

*Women Like Us* gives in-depth stories of six women from the Harvard Business School class of '75, the first class to be ten percent women. Gallese, a former *Wall Street Journal* reporter, sought out and interviewed eighty-two of the eighty-eight women in the class. She then chose six through a process she admits was subjective: "Each said something different . . . about what it is like to be a woman in business today." Her book reveals all the ways these women haven't succeeded, including intimate details of their

personal lives, and it presents—along with real concerns such as combining a career and family—a basically negative view of women.

I must admit some bias, as a member of the class of '75. I may not feel much kinship with the women from my business school class, but I do know that they deserve better than Gallese's treatment. Her book gives the usual caveat about changing names and protecting privacy, yet she reveals private fact after confidential disclosure, with minimal disguise; I recognized "Mary Pat" by the second paragraph. Rumor has it that one of the women in the book is considering suing Gallese, and I'm not surprised. Gallese, for instance, befriended "Tess," pumped her husband for details of their sex life, and revealed all, including Tess's comment that "I don't want anyone to know." "Phoebe" told Gallese to turn off the tape recorder before they began talking about her ex-husband, but Gallese had no trouble remembering and repeating the details of how he beat her. Confidential career information is also revealed.

In the prologue, Gallese tells us why she wrote this book, talking about her uncertainty over whether to move to New York for a promotion at the *Wall Street Journal*. For family and personal reasons she decided not to move—an outcome that she calls in the final chapter "one of the worst decisions I ever made." In light of this, one could simply dismiss the book as sour grapes. She seems to have wanted to show that this "elite" group hasn't

done so great, either.

Gallese slams these women with small details and broad generalizations. She portrays "Suzanne," who works for a Fortune 500 company in New York City, as "ordinary," "impersonal," and driven by her career. Gallese's prose is full of descriptions like, "As before, her ensemble appeared to be wrong in so many little ways that the sum was somehow off. She was wearing a heavy woolen dirndl that was two inches too long, and as such, made her look heavier than she really was. . . . Her hair needed a trim, and she would have looked far better had she bothered to put on some makeup." Gallese uses other women from the class to do some of the dirty work of portraying her six main characters. For instance, she presses one woman to explain how her old business school friend Phoebe "used people." Gallese views "Martha" as a weak woman who can never decide what she wants. In fact, Martha's ambivalence about her career goals versus time with her adopted child seems reasonable. Only "Holly" fares well—maybe because Holly did decide to relocate to New York.

Gallese's treatment of "Mary Pat" made me most livid, maybe because she was someone I knew and liked as a student. Gallese's descriptions of her career failing "miserably" and the soap-opera details she gives of every affair Mary Pat had as a student and after are all unkind and mostly pointless. Even readers who don't know Mary Pat would be struck by Liz Gallese's class bias. Mary Pat came

from a "different background." Her "lack of control . . . traced way back"—to "the world of the lower middle-class Roman Catholic ethnic." After detailing Mary Pat's business and personal failures, Gallese ridicules her involvement with a charismatic church, where, finally, Mary Pat "belonged" with women "overweight [who] wore their hair sculpted in beauty-parlor coils."

Gallese's descriptions of Mary Pat contrast with "upper middle-class" Holly, whose father convinced her to abandon glamorous work abroad "to come home, home to where she belonged, home to the Harvard Business School." But even Holly may not have wanted details of her personal life, including her thoughts of divorce, revealed to the world. One should not blame these women, though, for talking with such candor to Gallese, for trusting another woman to treat them with respect. Many books of the interview genre, such as Karen Lindsey's *Friends as Family*, are more than responsible and can be a source of real insight for both subject and reader.

But my greatest complaint with Liz Gallese's book isn't even with her unethical approach. It's with the conclusions she draws about women and corporations.

Scattered throughout the book are clichés about women that would have appalled us even ten years ago. Phoebe "allow[s] herself to be beaten" by her husband: she likes it. Tess has a better job than her husband. The result: they

*Continued on next page*

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# NEWS

from THE NORTHERN  
CALIFORNIA  
BOOK PUBLICISTS'  
ASSOCIATION

July-August, 1987

**Editor's Note:** In February I attended a very moving and successful book party. Put on by Wild Trees Press, it honored Mrs. Septima Clark and the publication of their book about her--Ready from Within: Septima Clark and the Civil Rights Movement. Because of the success of that party from a publicist's standpoint, and because of the person honored during this "Year of the Reader"--a woman who has devoted her life to civil rights and adult literacy--I asked Belvie Rooks, the publicist for Wild Trees Press, to write the following piece. If others of you have other experiences or lessons that you would like to share with NCBPA members, please send them in. -- Pat Anderson

## CELEBRATING A VISION by Belvie Rooks, Wild Trees Press

Saturday, February 28th was one of those magical Oakland afternoons, warm and sunny with the feel of early spring in the air. Inside the Oakland Museum Restaurant the atmosphere was one of excitement and joyful expectation, as nearly 600 people gathered to celebrate the publication of our 4th book, Ready from Within: Septima Clark and the Civil Rights Movement, and to meet and honor 89 year old Septima Poinsette Clark.

When we selected Ready from Within--a first person narrative, edited with an introduction by Cynthia Stokes Brown--as our 4th publication, we did so knowing that Mrs. Clark had played one of the most essential but little recognized roles in the civil rights movement. What was even less well known--or appreciated--was her role as an educational innovator and pioneer in the field of adult literacy and the unique manner in which she had linked the civil rights and adult literacy movements.

A field organizer for the Highlander Folk School in Tennessee during the 50's and early 60's, Mrs. Clark set up Citizenship Schools throughout the South where Black adults could learn to read and prepare to vote. In the late 60's in many rural, isolated communities, these schools became the foundation for the then-emerging Civil Rights Movement. Mrs. Clark subsequently joined SCLC (the Southern Christian Leadership Conference), as the only female board member and in that capacity traveled to Norway with Dr. Martin Luther King when he received the Nobel Peace Prize.

Wild Trees Press, formed in 1984 by Alice Walker and Robert Allen, has as one of its guiding principles publishing works that reveal the diverse richness of the American vision. Our basic approach in promoting and marketing our books has been an effort at honoring that vision. We approach each new book as a community organizing project.

In promoting and publicizing Septima's coming, we did all of the normal

things: about 100 press releases were sent to the major media (both print & electronic, national and local) three weeks prior to the event, along with follow-up phonecalls. And, in order to assure maximum community involvement, we sent organizational announcements two months prior to the event (for inclusion in newsletters and special mailings) to senior citizens', women's, and civil rights organizations; Bay Area bookstores; all of the Ethnic and Women's Studies and History departments at Bay Area colleges and universities, and others such as the Black Librarians' Caucus.

We received great radio coverage--KGO, KDIA, KPFA, but coverage by the major dailies was disappointing. Aside from a calendar listing in the Chronicle Book Review Section, there was a small, easily missed, 3-4 line mention in the Chronicle on the Entertainment Page. The Chronicle feature about Septima came four months after the fact--a condensed reprint of an L.A. Times profile. As usual, we had much better success with the weeklies. Especially the Bay Guardian and the Sun Reporter. The Sun Reporter, a principal Black community paper, featured the book party prominently for two weeks prior to the event, along with photographs. One of the media highlights was the fact that the MacNeil-Lehrer News Hour film crew flew out from New York to film the book party as part of a larger segment on Alice Walker.

The overflow audience at the Oakland Museum reception/book signing for Mrs. Clark was about as diverse as you could hope to find anywhere. There were people of every hue and gradation (Black people, White people, American Indians, Asians), Christians, Buddhists, Spiritualists; there were seniors, toddlers, educators, writers, historians, college professors, Women's Studies Directors, Black Studies teachers, artists, and even a few tourists who wandered in having found out about the event on an electronic bulletin board listing things to do while in the area. All were welcome. In short, the event was a microcosm of our community--of the world, really--and as such was a memorable success.

One of the key elements of our success is something that Wild Trees Press General Manager, Robert Allen, feels we do best--working with various educational, social and community groups who, while promoting our books, raise funds for their organizations by receiving a 40% bulk sale discount. In the case of the Oakland Museum event, we invited the two largest sororities in the Black community--Delta Sigma Theta and Alpha Kappa Alpha--to join us as co-sponsors of the event. The AKA's portion of the proceeds were used to support their Septima Clark Leadership Award.

The fact that the event was conceived and organized as a culminating Black History Month activity added greatly to its overall success. It was also timed to coincide with the PBS airing of the documentary about the Civil Rights Movement, "Eyes on the Prize."

The program itself was both outstanding and historic--a fitting tribute to Mrs. Clark. Reading excerpts from Mrs. Clark's life were writers: Cynthia Stokes Brown, Angela Davis, Luisah Teish, Joyce Carol Thomas and Alice Walker. The program provided several very special moments of highlight and humor. One that the audience found the most ironic and humorous was the point at which writer and political activist Angela Davis announced that she would be reading from that section of Mrs. Clark's book that dealt with her losing her job for her political views.

Another special moment occurred when Alice Walker explained that while  
(continued on Page 7)

## INTERVIEWS WITH THE LIBRARY BOOK REVIEW MEDIA

Having the American Library Association convention in San Francisco this year gave us the opportunity to interview a number of the editors of major library publications about their audience and the best way for publishers to approach them.

THE HORN BOOK MAGAZINE (31 St. James Ave., Boston, MA 02116, 617-482-5198; bimonthly). Anita Silvey is the Editor of one of the most prestigious review journals for children's books. Published since 1924, their motto is to "blow the horn for good books for boys and girls," to review the best in literature for children. With a circulation of 23,000, its audience is mainly public and school libraries in the U.S., but other major subscribers include Waldenbooks, B. Dalton, other large independent bookstores, individuals in their homes, and subscribers around the world. The Horn Book reviews non-fiction, fiction, picture books for children and also has a column for Young Adult readers. On occasion they will review a book of interest to the children's book field titled "Of Interest to Adults."

The number of reviews ranges from 350-500 titles per year. They "star" books that at least half the staff deems exceptional (around 30 per year). They prefer galleys, but bound books are O.K., too. Most reviews occur within 6 months of publication, but they are less concerned with prepublication than other review media. They don't use press releases, but information sheets (pub date, ISBN, etc.) are important.

BOOKLIST (50 E. Huron St., Chicago, IL 60611, 312-944-6780, twice monthly except monthly in July and August). We spoke with Bill Ott, the Editor for Adult Non-fiction. The purpose of Booklist is to provide a guide to current print and nonprint materials worthy of consideration for purchase by small and medium-sized public libraries and school library media centers--either of purely recreational interest or high literary merit. Their circulation is 32,000. They receive 30,000 books per year and review about 4000. Unlike other library review media, anything reviewed in Booklist is recommended for library purchase, although their reviews may be critical. They also may qualify the audience in a review--i.e., "recommended for libraries with an active demand for books on local history."

They have a full time staff of six editors who do almost half of the reviews, plus a freelance network of 30-50 people who are picked for their subject knowledge and writing ability. Sections of the journal include Adult Non-fiction, Young Adult (Sally Estes, Ed.), Children (Barbara Elleman, Ed.) and Nonprint Materials (Irene Wood, Ed.). Bill says that the "Reference Books Bulletin" is really a "magazine within a magazine," with its own editorial policies. Send Editor Sandy Whitely your book if you have an encyclopedia or directory-type book, which someone wouldn't just browse through.

They need to review from galleys and timeliness is important. Galleys should be sent 15 weeks before publication, then a finished copy when it is available. They understand that small publishers don't always have galleys and don't always work so far in advance of publication, but they want the review to appear either the month of publication or a month before publication. So the earlier you get your book in, the better. Re: art books, they need to see as much of the art as is possible. If they think they have enough, they will go ahead. If not, they will wait for the finished book. This is judged on a book-by-book basis. They do have to have the whole text for all books. They will take your follow-up phonecalls, but try to save them for the most important questions.

**CHOICE** (100 Riverview Center, Middletown, CT 06457, 203-347-6933, monthly except bimonthly in July and August). Patricia Sabosik is the Publisher and Editor. Choice reviews books for college libraries, although large public libraries subscribe as well. They publish more reviews than any other single review media, averaging 600 reviews per issue in 11 issues. There is little fiction. They also review non-print media (if they have some educational value): videos and films, software, on-line data bases, and other journals. Outside reviewers are teaching faculty in academic institutions across the country. Their criteria is appropriateness for undergraduates--does the book have research or reference value, and does it complement the college curriculum. They also review some pure text-books in a few disciplines, such as the sciences, where non-text books are seldom published. They publish one bibliographic essay every issue--both books and journal literature.

Reviews are published on an average of 5-6 months after the pub date. They only review from bound books. They will accept a book up to six months after the pub date. Not all books reviewed are scholarly--there is a large number of non-fiction books from major trade houses. They don't try to compete with Library Journal. As Pat sees it, they encourage a second wave of sales after the bookstores for the library community (which includes community colleges, special libraries, government libraries, army and airforce base libraries, etc.).

They keep a file of 2200 publishers and profile forms on all of them. You can send your catalog and they will request appropriate books. They won't guarantee a review after such a request, but they do try to be thorough. Of course, it is easier for them just to have the books sent, but Pat understands the cost factor for small publishers. If you don't think your company has a "publisher profile" in their files, call or write to the "Publishers Contact Representative" at Choice to request that such a form be sent and ask any other questions you might have. Send all books to Pat. They are then sorted and directed to the right subject editor.

**LIBRARY JOURNAL**, (249 W. 17th St., New York, NY 10011, 212-463-6816). Janet Fletcher is the Editor of Library Journal, whose main audience is medium-to-large public libraries and undergraduate libraries. They endeavor to cover a broad range of books and to encompass diverse points of view. They make an effort to review books from small presses, but they receive 25,000 books per year and can review only about 4000 of them. Reviewers are librarians and academics. Books received are divided into broad subject categories and each editor (Janet and 3 associate editors) is responsible for several subjects.

They want galleys, but try to be flexible with small presses. However, Janet said frankly, you have a better chance for review if the book is in galley form. They prefer to receive books 3-4 months in advance. The staff needs to know pub date, price, and # of pages in the finished book. If the book has some illustrations, they will take samples, but if it is heavily illustrated it is best to wait for page proofs. If the book is reviewed they will send advance tear sheets. They also have a commitment to their reviewers (who aren't paid) to send them a finished copy of the book, so please send in the bound book. With a very small staff, follow-up phone calls are difficult. So again, be selective. They can tell you if a book has been received and whether it is out for review, but not any content as to why a review didn't appear.

**WILSON LIBRARY BULLETIN** (950 University Ave., Bronx, NY 10452, 212-588-8400, monthly except in July and August). Milo Nelson is the Editor of this old and prestigious journal, although we spoke with Patty Campbell,

(continued on page 7)

## MEDIA UPDATE

## MEDIA UPDATE

## MEDIA UPDATE

### National

PUBLISHERS WEEKLY's offices have moved to 249 W. 17th St., New York, NY 10011. Their main number is (212) 645-0067. Contact John Mutter at Ext. 6776, Sybil Steinberg at 6780, Genevieve Stuttaford at 6781, and John Baker at 6752.

WILLIAM GOLDSTEIN has been named trade news editor at Publishers Weekly. His direct line is (212) 645-6754.

MADELINE REUTER replaces William Goldstein as "Calendar" editor at PW.

ANNE LARSON replaces Ron de Paolo as book review editor of adult titles at Kirkus Reviews, 200 Park Avenue S., New York, NY 10003.

DAN MOREAU is book review editor at Changing Times, 1729 H St., N.W., Washington, DC 20006.

BOB LEWIS is features editor at Newhouse News Service. Their new address is 2000 Pennsylvania Ave., N.W., Suite 2900, Washington, DC 20006, (202) 383-7800.

SARAH A. MEDFORD is book review editor at New Woman, 215 Lexington Avenue, New York, NY 10016, (212) 685-4790. Contact STEPHANIE VON HIRSCHBERG regarding serial rights.

SUE LEVIN is serialization contact at Woman's Sports and Fitness, 501 Second Street, Suite 400, San Francisco, CA 94107, (415) 422-0220.

GEORGIA ORCUTT is serialization contact at The Walking Magazine, 711 Boylston St., Boston, MA 02116, (617) 236-1885. Circulation is 300,000.

PATRICE HORN is serialization contact at Psychology Today, 1200 17 St. N.W., Washington, D.C. 20036, (202) 955-7800. WRAY HERBERT is book review editor.

MICHAEL BANDLER is book review editor at American Way Magazine (the inflight magazine of American Airlines, 4200 American Blvd., AA Mail Drop 2G23, Fort Worth, TX 75155, (817) 355-1787.

American Country is a new publication from the publishers of American Health, 80 Fifth Avenue, New York, NY 10011, (212) 242-2460. ALFRED MEYER is editorial director.

CONNIE KURZ is book review editor at USA Weekend, a syndicated Sunday Supplement with an overall circulation of 26.7 million. Contact Connie at Box 500W, Washington, DC 20044, (800) 368-3024 or (703) 276-3400.

### "The West"

JAY SULLIVAN and TAMISIE HONEY are the contacts at "Families on the Go," a new catalog of publications aimed at what to do and where to go with children. "Families" is at 1259 El Camino Real #147, Menlo Park, CA 94025, (415) 322-4203.

## MEDIA UPDATE

## MEDIA UPDATE

## MEDIA UPDATE

TIM APPELO replaces Susan Pelzer as both book review editor and serialization contact at Pacific Northwest Magazine, 222 Dexter Avenue N., Seattle, WA 98109. Pacific Northwest is a regional magazine with a circulation of 75,000. It is published 10 times per year.

KATHY ANDRISERIC is the serialization contact at Pacific Magazine, the Sunday magazine of the Seattle Times at Fairfield & John, Seattle, WA 98111, (206) 464-2111.

CATHERINE CHADWICK is book review editor at Texas Monthly, P.O. Box 1569, Austin, TX 78767.

ROBERT BRUCE is editor of Headwaters, the newsletter of Friends of the River. They are located at Fort Mason Center, Building C, San Francisco, CA 94123, (415) 771-0400.

TOM CHRISTIE replaces Robin Green as features editor at California Magazine, 11601 Wilshire Blvd., Los Angeles, CA 90025, (213) 479-6511.

CHRIS TUCKER is both book review editor and serialization contact at "D" Magazine, Dallas Southwest Corporation, 3988 N. Central Expressway, Dallas, TX 75204, (214) 827-5000.

MARY LOU ABBOTT is the travel editor at the Houston Post, 4747 SW Freeway, Houston, TX 77001.

PAT RAYBON is the serialization contact for "Contemporary Magazine" (the Sunday magazine of the Denver Post, P.O. Box 1709, Denver, CO 80201, (303) 820-1670.

American West has moved its offices to 7000 E. Tanque Verde Rd., Suite 30, Tucson, AZ 85715, (602) 886-9959. MAE REID-BILLS is book review editor.

LIN ROLENS is book review editor at Santa Barbara Magazine, 827 State St., #28, Santa Barbara, CA 93101.

JANET COX replaces Sheridan Warrick as managing editor of Pacific Discovery, California Academy of Sciences, Golden Gate Park, San Francisco, CA 94118, (415) 221-5100.

WINTERBOURNE PRESS, publishers of Travel Writer's Markets, maintains an active data base of hundreds of newspaper travel editors, magazines that take travel and outdoor articles, and travel writers. If you are interested in renting their lists, contact Elaine O'Gara at Winterbourne Press, POB 7548, Berkeley, CA 94707, 415-527-9885.

CORRECTION: There was some confusion from the May-June issue regarding KPIX's "People Are Talking." "The Afternoon Show" has gone off the air, but "People Are Talking" is alive and well.

\*\*\*\*\*Due to space limitations, the continuation of the NATIONAL MEDIA LIST begun in the last issue will appear in the September-October issue.

Northern California Book Publicists' Association: President: Mary Ann Gilderbloom, Chronicle Books; Newsletter staff: Pat Anderson, Bull Publishing Co. and Sam Peterson, Sierra Club Books.

(continued from Page 4)

who reviews for ages 7-12 (and also writes for the New York Times). Its audience is primarily public, but also school, libraries, with an emphasis on recreational reading, not curriculum materials. There are 20 columnists covering mysteries, picture books, mid-grade books, software, books of high literary merit and reference books. Each columnist reviews 5-10 books per issue, but the reviews are detailed and highly respected. The staff needs a two-month lead time. They prefer galleys, but it is not absolutely necessary. They review current books. Workbooks are disqualified because forms can be written in or torn out. Patty says don't make follow-up phone calls and don't send fliers without a book. As one reviewer she easily gets 1500 books per year, although only about 5% hit her age range of 7-12. You can send books to her directly, but make sure it is written for an old-enough child. Patty's address is 1437 Lucile Ave., Los Angeles, CA 90026. There can be some adult crossover --for instance a regional history book can appeal to both adults and children depending on the language. Patty's specialty is sex-education. If you send her a book on this subject you are almost guaranteed a review. They send copies of any review published.

SCHOOL LIBRARY JOURNAL (249 W. 17th St., New York, NY 10011, 212-463-6757). According to Editor Trevelyn Jones, SLJ attempts to review all new children's and young adult general trade books and original paperbacks of national interest from established publishers. They also provide coverage of small press books that seem to have import to library collections for young people. In order to be considered for review, books must be readily available from national distributors at an institutional discount. SLJ does not review books for parents or teachers, textbooks, direct submissions from authors, or books that are self-published. Two copies of the book must be received within the month of publication. Galleys may be submitted; however, they must be followed by two copies of the bound book. It takes a minimum of 12 weeks from the time a book arrives for it to be reviewed. No review is published until SLJ has received a publisher's catalog, two copies of the book and the following bibliographic information: author, title, binding(s), price(s), publication month and year, ISBN(s), Library of Congress Number (or notice that there will not be one) and whether or not Cataloging in Publication data will appear in the book. SLJ does not notify publishers in advance if a book is scheduled for review; however they do send advance copies of any review published.

(continued from Page 2)

reading Ready from Within she realized that as a young civil rights worker in the South she had worked out of the very first of the Citizenship School centers, in Liberty County, Georgia, that Mrs. Clark had established; prompting her observation that: "when we are open to receiving it the ancestors and the elders will always provide us with the guidance that we need by providing a clear trail."

Luisah Teish, author of Jambalaya, expressed the sentiments of the entire audience when she stated that in the Yoruba tradition there is a saying: "If we stand tall it is because we stand on the shoulders of our elders, and I'd like to thank you Mrs. Clark for all of us for providing a shoulder for us to stand on."

Our Fall Publication, As Wonderful As All That? Henry Crowder's Memoir of His Affair with Nancy Cunard, 1928-1935, will present us with new challenges, opportunities and new communities.

**NCBPA NEWS**  
c/o Bull Publishing Co.  
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#### **FOCUS ON THE SAN FRANCISCO CHRONICLE OUTDOORS & BUSINESS EXTRAS**

**Peter Sinton, Business Editor**, tells us that there are essentially three ways that authors and books can appear in Business Extra (every Monday in the Chronicle). Occasionally, they ask Milton Moscovitz to do a straight business book review. Also occasionally they will "ask an author to condense his/her book into an 800 word column." Far and away the best way, though, is for your author to write a piece for their weekly "Point of View" column. For this they call on business executives, academics (for example a professor from UC-Berkeley who has written a book on international trade), and other authors. They prefer a pitch letter of a few paragraphs outlining the proposed piece which they can then respond to, rather than a complete article sent in "over the transom." Such a letter can be sent to either Peter's attention or to Jane Tabor.

**Ken Castle** is responsible for the "Outdoors" section (part of Sports Extra on Mondays). They basically don't allocate space for books, but they do write stories and columns that might feature a particular book, such as in Rick Benyo's "Fitness" column. Especially if your book is for the "outdoors consumer", they will put it in their "Side-track" section where announcements of new books, products and events appear. You can submit books directly to Ken and simultaneously to the Book Review department. Your author doesn't have to have a big name to get featured, but the key is to contact Ken preferably a month in advance of your author coming to town because they plan sections far ahead of time and can't respond when given only a few days' notice.

You can reach both Peter Sinton and Ken Castle at the Chronicle at 901 Mission St., San Francisco, CA 94103, 415-777-1111.

alice walker  
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ROBERT allen  
general manager

PUBLICATION DATE: July 31, 1987

NEW



## AS WONDERFUL AS ALL THAT?

Henry Crowder's Memoir Of His Affair With  
Nancy Cunard, 1928-1935

Henry Crowder and Hugo Speck

Crowder, a black American musician, met Bohemian shipping heiress Nancy Cunard in Venice in 1928. The two began a tumultuous love affair that changed both of their lives. For Cunard the relationship introduced her to the hypocrisies of racists and implanted in her an enduring commitment to the struggle for racial equality. The famous anthology *Negro*, which she compiled and dedicated to Crowder, was one manifestation of that commitment. For Crowder the relationship opened a window onto the cosmopolitan world of European radicals and Bohemian artists, and led to his working with Cunard on her short-lived but important Hours Press.

\$9.95, Tradepaper

ISBN 0-931125-05-7, 170pp, 5½ × 8½

Wild Trees Press

wild trees press - post office box 378 - navarro, california 95463

# Alice Walker back on scene as poet and publisher

By Diana Ketcham  
The Tribune

Alice Walker is back in public view, after spending a quiet year in the country following "The Color Purple's" sweep of the literary prizes in 1983.

Walker has a new book of poems out this month, "Horses Make a Landscape More Beautiful." She will be signing copies at Berkeley's Cody's Books on Nov. 20 at 8 p.m.

Using some of her earnings from "The Color Purple," Walker has launched another career as a publisher. With her friend Robert Allen, former editor of The Black Scholar, Walker has set up Wild Trees Press in Navarro. They expect their first book in the stores by the end of November.

If "A Piece of Mine," by Oakland writer J. California Cooper, indicates what Wild Trees has to offer, Walker and Allen are off to a promising start.

Cooper's stories of small town life satisfy as moral fables as well as with their earthy humor. A former orphan girl is so successful selling vegetables that she can found a home for black orphans. The patient wife of a violent drunkard is rewarded by a second marriage to a gentle man.

"In its strong folk flavor," Walker said, "Cooper's work reminds us of Langston Hughes and Zora Neale Hurston. Like theirs, her style is deceptively simple and direct, and the vale of tears in which some of her characters reside is never so deep that a rich chuckle at a foolish person's foolishness can not be heard."

As their second book, Walker and Allen are bringing out a first novel by Virginia writer Jo Anne Brasil. Entitled "Escape from Ellie's Barbecue," it chronicles the coming of age of a white teenager in Boston in the '60s.



J. California Cooper, left, is one of the writers published by Wild Trees Press, set up by Alice Walker, right.

Calling Wild Trees a small press that will publish only a few books a year, Walker said they had their eye out for "manuscripts we love and can't bear to not have available."

"California (Cooper) has written stories a large number of people will just

plain enjoy," she said. "These are the stories that the world might lose. They are stores that could be spoken. What is unique is that she has written them down."

Wild Trees does not intend to limit

itself by ethnicity, sex, expertise or genre, Walker said. Cooper, an Oakland playwright who has had many plays produced locally, had never written stories until Walker encouraged her to try.

■ ■ ■

THE TRIBUNE CALENDAR Sunday, November 11, 1984

OAKLAND, CALIF.

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alice walker

ROBERT allen

PRESS RELEASE

Contact: Robert Allen  
415 430-2080

A PIECE OF MINE:  
New Short Story Collection  
by J. California Cooper

Wild Trees Press is pleased to announce publication of its first book, *A PIECE OF MINE*, a collection of short stories written by J. California Cooper. Narrated with zest and humor, these twelve tales, none of them previously published, depict the struggles and foibles of black women and men in a small town community.

Pulitzer Prize-winning author Alice Walker calls these stories "wise and exhilarating." In a Foreword to the collection Walker writes: "In its strong folk flavor, Cooper's work reminds us of Langston Hughes and Zora Neale Hurston. Like theirs, her style is deceptively simple and direct, and the vale of tears in which some of her characters reside is never so deep that a rich chuckle at a foolish person's foolishness can not be heard."

J. California Cooper is the author of 17 plays, many of which have been produced and performed on the stage, public television, radio and college campuses. Her plays have been anthologized, and in 1978 she was named Black Playwright of the Year for her play, "Strangers", which was performed at the San Francisco Palace of Fine Arts. Ms. Cooper lives in Oakland, California, and is the mother of a daughter, Paris Williams. This is her first collection of short stories.

Wild Trees Press was formed in 1984 by Alice Walker and Robert Allen, former editor of *THE BLACK SCHOLAR*. In the small press tradition of "publishing only what we love," Wild Trees Press is devoted to bringing out works that evidence high literary quality and social insight.

*A PIECE OF MINE* (Original Paperback Edition)  
130 pages, \$7.95, ISBN # 0-931125-00-6  
Publication date: December 15, 1984

LC# 84-051985

wild trees press - post office box 378 - navarro, california 95463

addictive form of smokable cocaine, the odds seem tragically more unfavorable. Cocaine trafficking and consumption are concentrated in these poor neighborhoods. The Reagan administration's supply-side drug war—attempting to embargo the nation's drug supply—has proved a devastating failure. High-grade inexpensive cocaine proliferates on inner city streets as never before.

We also know that crack addiction in women has become an alarming threat to infants and young children. Crack appears to be the most rapidly addicting drug ever known, and black women today are becoming addicted to crack far more rapidly than prior generations of women were hooked on heroin. And when young mothers become addicted to crack, the rising number of single-parent families headed by women quickly disintegrate. In the past three years the number of babies born testing positive for cocaine tripled. The number of children abandoned, abused and neglected because of parental cocaine abuse has skyrocketed. Historically, women have been the stabilizing force of ghetto families and communities. So the dramatic rise in crack addiction among women and its

impact upon families is now threatening to unravel the social fabric of ghetto communities that has held together since slavery days against poverty, crime, and social disorganization.

Honk Johnson is an eloquent observer of the new situation. He is Vest Monroe's brother-in-law and the toughest outlaw in the projects. As he stands sipping wine on the edge of the homecoming festivities, we are led into his thoughts. Honk is headed for the state penitentiary. An ambitious gangster, impatient for big money and reputation, he has never been able to accept what he perceived as the degradation of half-schooled black men with subsistence jobs or dependence on welfare or women. He worked hard for success in a field where a single misstep could cost him his freedom or his life.

Honk and his mob have had a little talk with the lawless young studs of the neighborhood to insure a hassle-free homecoming. Indeed, it was only Honk's presence at the barbecue that guaranteed all the rest an untroubled reunion, even permitting safe passage to Vest Monroe and the *Newsweek* journalists.

Honk surveys the old crowd, all gone straight, moved up and out of the proj-

ects, working-class men on the margins of the American economy. But his thoughts wander off beyond the brothers to the new generation of kids hungry for wealth and reputation. We recognize young gangsters fat with crack money ready to terrorize and control whole neighborhoods. Honk sees them as having grown up as children reared by children, untamed to a point that startles him. Honk is a hard man, a known killer facing ten years in prison with quiet resignation and dignity. Yet he finds the next generation frightening.

*Brothers* is animated by an inspirational view of men who "keep on keeping on." Portraying the human dimension behind the social scientists' data, the authors convincingly reject the concept of a permanent underclass. They view this label as the "surrender without a fight" of politicians and social scientists.

But the voice that lingers as strongly belongs to Honk Johnson, the outlaw prince of the ghetto streets. In telling us of the new generation of gangster hustlers, he seems to echo James Baldwin's prophecy, a quarter of a century old and still timely: "the fire next time." And Honk makes us wonder if anyone is listening. ■

## WILD TREES PRESS

P.O. Box 378 Navarro, California 95463

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# Growing Books at Wild Trees Press

*Alice Walker and Robert Allen  
cultivate new writers, slowly but wisely*

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BY PAT ROSE

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ONE HUNDRED MILES north of San Francisco, past the congestion and fumes and heat of summer campers and trucks, Route 128 turns off the highway and heads to the Mendocino coast. This small country road winds through the woods and out into Anderson Valley, past vineyards and farms, pastures of cows and roadside vegetable stands. Drivers in old pick-up trucks wave to each other up here as the road turns past small towns—Boonville, Philo, Navarro—one post office, one market, one block, and you're out of town.

Just past Navarro a "no trespassing" sign marks the turn-off onto an old dirt road and what was once a 1200-acre sheep ranch, now subdivided into twenty-acre parcels with small wood houses, a few horses, and lots of open countryside.

It is this countryside that Alice Walker came home to in the spring of 1979. Walker left Brooklyn after her divorce from civil rights lawyer Mel Leventhal and moved to San Francisco. But she wanted to write somewhere other than the city.

"I was very desperate for the country," she explains, "because I grew up in the country."

She met Robert Allen, a writer and editor of *The Black Scholar*, who began showing her California. They took weekend trips, east to Yosemite and south to Porterville, exploring the country, staying overnight, looking for a place to write and settle in.

"We drove everywhere," says Walker. "I think we even went to the desert."

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PAT ROSE is a free-lance writer and publicist from California.

One weekend they headed for Mendocino, which disappointed them. "It was just another town," says Walker. "All of the houses looked like they were recently made and it didn't have any trees."

On the way to Mendocino the couple had passed through Boonville in Anderson Valley. They decided to stop on their way home and have another look around.

"It was lovely," remembers Walker, "and one of the things that clinched it was that we saw a black child and you know that always seems such a good sign. Because you feel if a black child can exist and *be*—and he seemed fairly happy—then this is a place where people can live."

We are sitting outside in the afternoon sun next to one of Walker's gardens, filled with an array of colorful flowers: tall sunflowers, poppies, daffodils. We munch a fresh salad and sip a locally bottled grape juice, a gift from friends, as Walker and Allen continue the story of how they came to settle in Navarro.

"Well, Boonville became too congested," continues Walker. She turns to Allen. "What's the population of Boonville, about seven hundred? Well, that was about—"

"About six hundred and ninety people too many," laughs Allen.

"So we decided to look about us and see where we could steal away and not encounter so many people and their various houses and cars and schools."

Friends who run a pottery shop in Philo directed them to a plot of land for sale near Navarro. Up a direct road and past a huge mudhole and an eroded pond they found an old shack.

"We walked in and it was smelly and these dogs were in there and it was a mess, a pigsty!" recalls Allen. "And the whole time we were thinking, this is dreadful, what are we doing here? And then we walked through and saw the view."

UP THE HILL, above the garden where we sit is the shack, now a two-room studio and guest house that the couple renovated as their first house. A small wood deck in the back boasts a panoramic view of the valley and the mountains. Another garden, this one filled with corn, tomatoes, peanuts, and cucumbers also includes the only producing orange tree in this part of Mendocino County.

Behind us sits the wood cottage where Walker lives. Ivy frames the front door. Inside is a long, spacious room, a kitchen at one end and a living area with comfortable furniture and a table full of books and manuscripts at the other. Everywhere there is ceramic and wood art by local artists: a hand-carved wood goose suspended from the ceiling, ceramic ducks, a goose lamp. The house is surrounded by wooden decks that look out onto the valley. A short distance away is another small cottage where Allen lives and works.

During their first years in Boonville and Navarro, Walker and Allen split their time—writing in the country, working in the city, and traveling. Allen had already published two books, *Black Awakening in Capitalist America* and *Reluctant Reformers: The Impact of Racism on American Social Reform Movements* and was working on a third. He completed his Ph.D. in sociology at UC San Francisco and taught at Mills College where he was Chair of the Ethnic Studies Department. Walker, who taught at UC Berkeley and Brandeis University, worked on several books, including the highly acclaimed *The Color Purple*, which was released in 1982, *In Search of Our Mother's Gardens*, a book of essays, and a book of poetry, *Horses Make a Landscape Look More Beautiful*, published last year.

During their time in the country the two came to know the locals, a mix of artists and craftspeople, all refugees from the city.

"Everyone was into growing this and that. We got to thinking it would be nice to have a little cottage industry of our own. So we decided to grow books."

They talked about the idea of a press for a couple of years, but the impetus finally came from meeting the black playwright California Cooper.

Walker met Ms. Cooper through Cooper's daughter, Paris, at a party where the topic of conversation was creative mothers. Paris invited



Alice to a production of her mother's play, "The Loners."

"I really appreciated her talent and her fortitude in continuing because she had a very small audience at a very small theater in the city. She just seemed very alive and accessible. So I said 'I'd love to share your play with my students,' and she said 'I'll bring my play to your classroom.' She did, she brought her whole troupe. It was a good strong funny thing for the class. We talked about how hard it was to sell and produce plays and I suggested she write stories or novels because they are easier to sell."

*Belene Rooks,  
Robert Allen,  
and Alice  
Walker. Photo  
by Sean  
Reynolds.*

*"Everyone was into growing this and that. We got to thinking it would be nice to have a little cottage industry of our own. So we decided to grow books."*

Cooper did write stories and sent them to Walker who encouraged her to write more.

"I told her to write twelve stories and she wrote twelve! And we read them and said this is the first book, let's publish this book. She seemed exactly the right person, a black woman who had been struggling and creative and continuing her vision. She really did seem the one who should be absolutely first."

Cooper's stories of courageous as well as weak-willed women are reminiscent of Walker's own work. A wonderful story-teller, her skillful use of black folk idiom and humor gets her message across of the unacceptability of physical abuse in black women's lives.

The decision to publish *A Piece of Mine* meant planning and spending time setting up

production and distribution systems for the press. One of the goals of Wild Trees Press is to create a cottage industry similar to others in the area and farm out as much of the work as possible, rather than create a large office. From the beginning, Walker and Allen agreed this was to be a part-time venture.

"I want to keep it part-time," says Allen, who just completed a book about a disaster and mutiny at a shipping installation during World War II, called *Remember Port Chicago?*. "The whole idea of this is to have something we enjoy doing and not feel oppressed by. We want to maintain a certain distance. My attitude is, if I can get to a phone then the press is where I am, not in an office."

Allen, who knew the ropes of small press publishing from his work at *The Black Scholar*, assumed the role of general manager of Wild Trees. He set up distribution with Publishers Group West, Bookpeople, Inland Book Company, and Small Press Distribution.

Walker and Allen then decided they needed a publicist. "We decided that we could get the books and get them published," he says, "but we both felt strongly that publicity and promotion was going to be important."

They hired a mutual friend, Belvie Rooks, formerly of *Mother Jones*, as publicity director.

With a publicist aboard, Allen enlisted the help of Malcolm Margolin of Heyday Books who oversaw production and advised on the print run for *A Piece of Mine*.

"I really had no idea," says Margolin. "On the one hand you have a first novel by an unknown writer and you think, 'maybe print a thousand copies.' On the other hand, you have a great piece of work with Alice Walker standing behind it. Who knows, it may sell 10,000 copies."

They decided on 3,000 copies for the \$7.95 paperback and within three months of its December 1984 publication, *A Piece of Mine* went back to press for an additional 3,000 copies. The book now has 10,000 copies in print with more than half of the print run sold. That book was followed by the October 1985 release of JoAnne Brasil's novel *Escape from Billy's Bar-B-Que*, which also went to a second printing in its first three months. They published Charlotte Mendez's *Condor and the Hummingbird* this past May.

At first the press's sales were heavily concentrated on the West Coast, but in the last year sales have expanded nationally and internationally, to Great Britain and Australia. Wild Trees also sold the British rights to the first two books to the Women's Press in London.

Allen is fairly satisfied with library sales, but he discovered that a dual cloth and paper edition of *Escape from Billy's Bar-B-Que* did not encourage cloth-bound sales to libraries. He has now decided to stay with paperback editions, except in special cases.

While Allen is pleased with sales to independent bookstores he is not as happy with the chains.

"At first I thought it was great getting orders from the chains, but now I don't believe that," says Allen. "I don't think they really know what to do with small press books. What often happens is they order with no sense of how many copies they're going to sell, keep them for two months and then return them." He feels the independents have a better sense of what will sell and that they keep the books in the stores longer. "They'll keep it on the shelf for a year, whereas the chains, if it hasn't sold in a week, forget it."

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*"I don't think we would publish a book, no matter how beautifully written, about people who never change politically, who never become active or aware in their own liberation. That wouldn't be worth the paper. With our books, that's the real decision: they have to be worth the trees."*

—ALICE WALKER

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While publicity is a priority at Wild Trees, advertising is not. "I really don't believe in advertising; unless you have a mass-market approach, I don't think you get your money's worth," Allen says. "For us the best advertisement is a review."

All three of Wild Trees' books have received positive reviews in the major trades, including *Publishers Weekly*, *Library Journal*, and *Kirkus*. They've also received good coverage in national magazines such as *Ms.* and *Essence* as well as in regional papers in the Northwest and the Bay Area.

As an alternative to advertising, direct mail has worked well for the press. Publicist Belvie Rooks has bought and acquired several lists including women's studies, national women's groups, black publications, and Walker's own lists. Of these, the women's studies lists have had the best response, she says. Test mailings of five hundred to a thousand pieces have brought a successful return of 4.3%. Rooks has also had good response from mail-

ing a one-piece insert in the catalog to libraries and bookstores. This fall she will test a black and hispanic library list to sell *Condor and the Hummingbird*, a novel about the bonding of three women, set in Colombia. Rooks attributes the successful direct mail response to Walker's following. "These are the people who know her work and are interested in what she's doing as a publisher."

**T**HAT WILD TREES' first three books have all been fiction written by women has prompted speculation about the range of the list.

"People ask if we only do blacks or only do women because they've only seen our first book," says Rooks wearily.

"Well," laughs Walker wryly, "they've seen us!"

Rooks says she tries to point out to people that the press doesn't take a narrow view.

"But we're partial to women," adds Walker with a smile.

"I think there is a reason for that," says Allen more seriously. "I think there are more women writers who are willing to take the risk of talking about what they've learned from their lives. A lot of male writers avoid it."

Nonetheless, Walker and Allen are considering several books by male writers as well as works of nonfiction. In fact, the press's next two books are both nonfiction, one by a male writer. This fall they will publish *Ready From Within*, by Septima Clark, who played a major role in the civil rights movement. It is the story of her life and work with the NAACP and the Southern Christian Leadership Conference in the South during the 1950s and 1960s.

The following book next spring will be an autobiography by Henry Crowder, an American musician who lived in Paris as a black ex-patriot in the 1920s and 1930s. Crowder tells the story of his relationship with shipping heiress Nancy Cunard. Cunard, a bohemian radical of the twenties, published the famous anthology *Negro*, to which Zora Neale Hurston was a contributor. Allen discovered the work through a reference in one of Cunard's biographies and traced the manuscript to a professor in Texas from whom he secured the rights.

Crowder and Cunard had a tumultuous relationship, according to Allen. "It had a big impact on her life, making her conscious of the whole question of racism and black culture. Apparently Crowder's purpose in writing this book was to warn black men of the dangers of getting involved with white women. I guess brother Crowder felt he'd been burnt," laughs Allen.

"What you learn from this book is how not to get tangled up with a brother Crowder," adds Walker.

While most small press publishers complain about being inundated with unsolicited manuscripts, Wild Trees is encouraged by the quality of manuscripts they receive. In fact, all of their first three books were unsolicited.

"At first," says Walker, "we were getting a lot of inappropriate manuscripts, some weird stuff. But the quality of the material we're getting now is improving because people have read us and they're getting a sense of what interests us. And that's what we publish, the stuff we love..."

Right now Walker and Allen admit to a backlog of manuscripts they'd like to publish. "Some of the stuff is so good, we'd like to get it out as soon as possible." But their practical, cautious side prevails. "We've been debating. We want to stay small, so we'll probably do them over the next eighteen months and stick to two or three books a year."

It is this sense of modesty and caution that has elicited praise from the publishing community.

"Their sales are probably breaking even," says publisher Malcolm Margolin. "But when you compare what they're doing to other small presses with unknown first novelists, the sales are very good. There's a long-term strategy and commitment to building up good books slowly over the years. They're going after publishing soundness as opposed to the spectacular hype they could have created around Alice's success."

Randy Beek, small press buyer at Bookpeople in Berkeley, says Wild Trees' books have sold very well. Bookpeople has sold 2,000 copies of *A Piece of Mine* to date and currently averages fifty copies of all three books a month. "I think they're doing it right," he says. "These books are things *they* really like so they're not jumping all over the place like other publishers. The books are interesting and offbeat and the design and layout is good. They *look* good."

Working with the author to find the right cover art is important to Walker and Allen. "The authors really have a lot to say about the art because that's just crucial," says Walker.

The cover for *Escape from Billy's Bar-B-Que* was taken from an eight-by-six foot canvas entitled "Fat Girl Complex" by artist Carrie Scoville, which the author discovered at the San Francisco Art Institute.

Other book covers, like *Condor and the Hummingbird*, have taken more time to develop. The author's daughter had an idea for the cover, Allen says, which at first made them wary.

"She sent us one piece and we looked at it and said, this is not really it. So we wrote her back explaining why and she came up with a second piece which we're very happy with."

Searching for cover art has also had its more humorous moments. The first idea for *A Piece of Mine* was rejected by Walker and Allen who decided they would look for something themselves. Allen's approach was to look through various books.

"I told Alice, you find art everywhere around you, you just open a book and discover something that works. She said, 'we're never going to find it that way.'"

"I knew exactly what we needed, right? So to prove he was wrong. I pulled out this book on folkart and the page just fell open to the very thing." They both laugh.

All three of the authors cite the encouragement of their publisher in the forewords to their books ("We make them do that," grins Walker).

"I'm really excessively gentle with people's work," she says. "By the time they get to us they are complete, they are finished themselves. So we don't really go in for major restructuring."

"But we do work with them," Allen points out.

The authors see everything from manuscript to finished galleys and Allen does most of the line-by-line editing.

"I do more like, 'that's too long and that's too short. Tighten it up somehow over here and straighten up those margins so it looks a little neater,'" Alice says.

"Sometimes authors—particularly first authors—panic when their book is going to be published and all of a sudden they become insecure and start rewriting and destroying their work," says Allen.

One of their authors tried just that. But with the publishers' coaxing, she returned to the original.

"We thought we were going to have to strap her down," says Walker. "The very thing we loved—that it was an authentic voice—she was trying to change. But in the end she kept it."

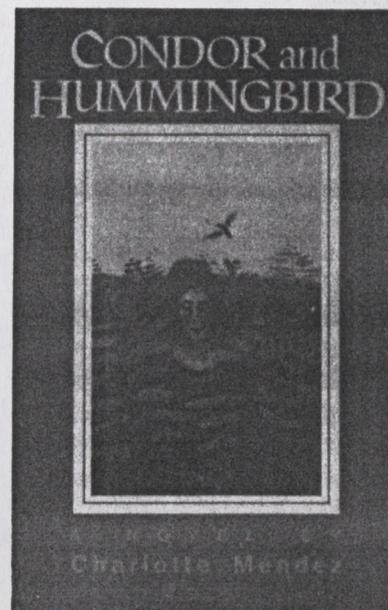
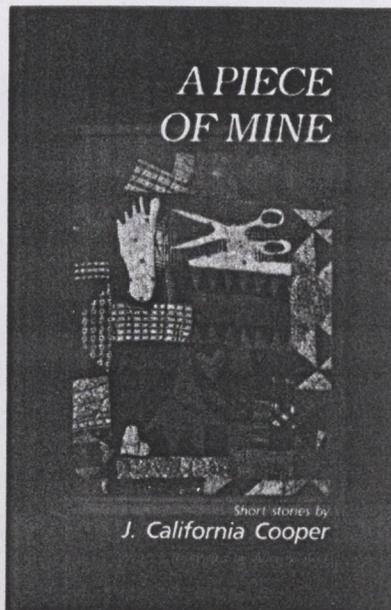
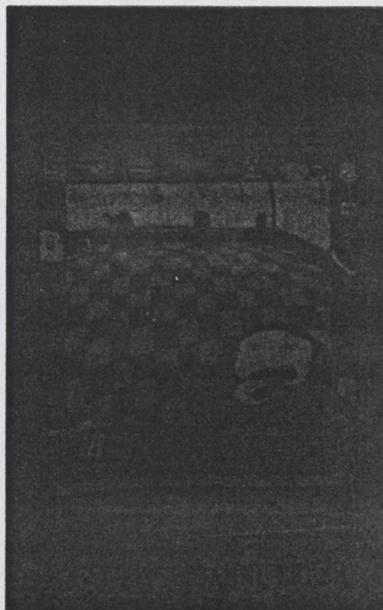
Regarding second books by the same author, Allen says, "we'd consider it. But we really don't see our function as becoming larger and holding a lot of writers to us. We want to help new writers get started and then if they want to submit something else to us, fine; or if they want to submit it somewhere else, that's fine too."

Their first author, California Cooper, has already gone on to publish a second book with St. Martin's which Walker and Allen are very happy about.

"But people's output and quality of work varies from time to time," says Allen. "We wouldn't want to just automatically say, hey, we want your next book, no matter what it is. We're really doing it on a book by book basis."

"A book that we would publish has to be interesting to me," adds Walker. "People have less and less time to read; I know I do. You want something that's going to nourish you and stimulate you and connect you."

"The kind of writing that interests us is writing in which people become conscious," says Allen, "politically conscious in terms of their personal lives



and how that connects to what's happening in the world."

"And whether they have options," adds Walker. "I don't think we would publish a book, no matter how beautifully written, about people who never change politically, who never become aware or active in their own liberation. That wouldn't be worth the paper, I wouldn't cut down a tree for that. With our books, that's a real decision: they have to be worth the trees. The stories have to be about changes and people getting conscious in that way."

**P**RESENTLY, ALLEN is working with Archetype in Berkeley, finishing production for this fall's *Ready From Within*, while Rooks coordinates publicity and promotion plans for the book.

"Belvie and Robert do most of the work," says Walker. "I read manuscripts and help make decisions. But Robert knows about all the nuts and bolts stuff that I just pray not to ever learn."

The three agree they've learned to work well together, all very independently. "We spent more time together in the beginning, when we were trying to figure things out," Allen says. "But now we have a sense of what needs to be done and we can work independently without a lot of meetings."

"Alice hates meetings," laughs Rooks. "She's the kind of person you can get a lot of work done with on a plane by just handing her something. But I found out—"

"That Alice does not meet," says Walker firmly.

Walker and Allen, while admitting to being very nomadic, are content in Navarro.

"It feels good here, there is a good community here. It's a beautiful place, partly because there are a lot of really fine people here that we've connected with. All of them are involved in struggles themselves—to save the coast or anti-nuclear and civil rights work—they're people who are very simpatico and that means a lot to us." □

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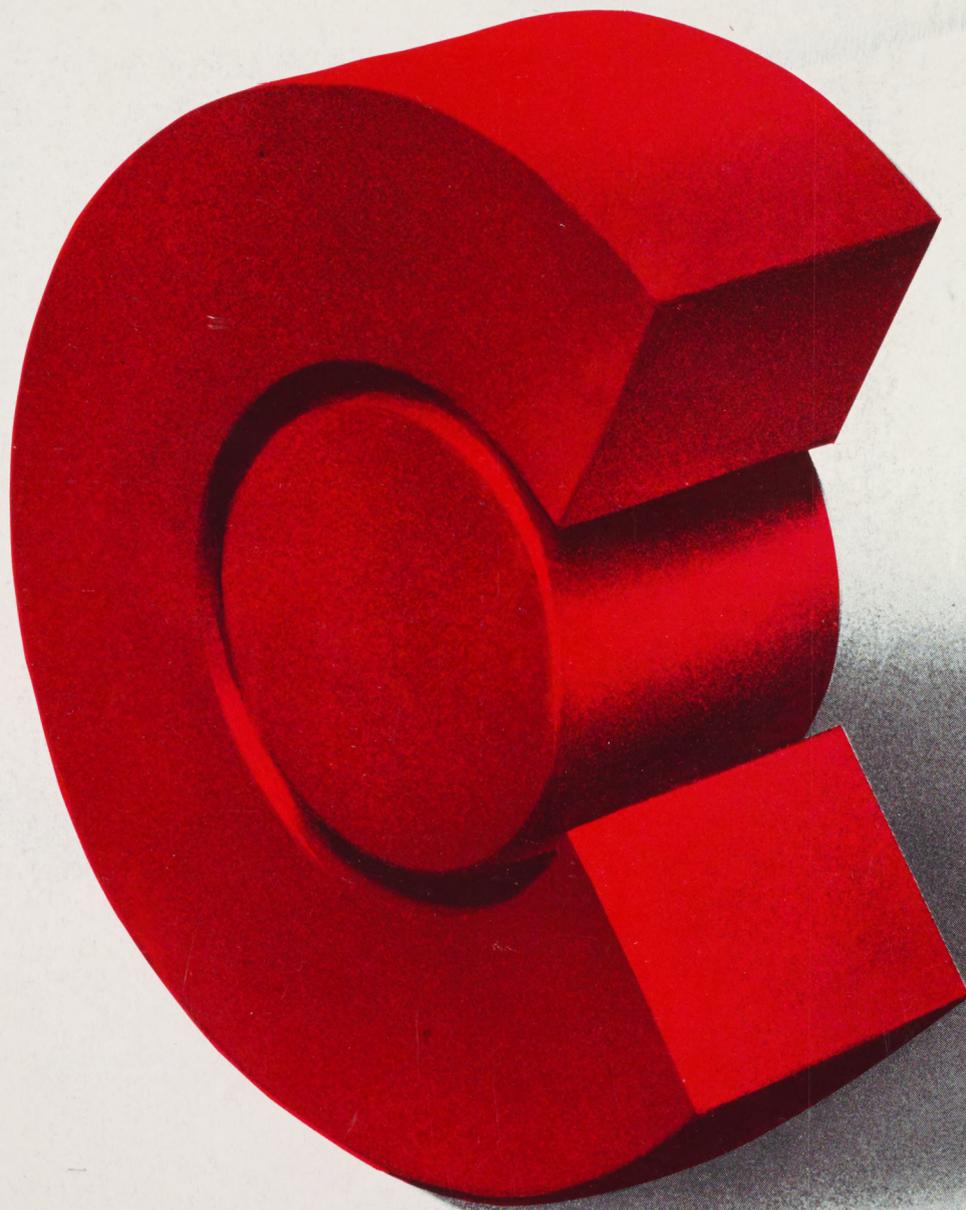
# Publishers Weekly

The Journal of the Book Industry

ABA IN NEW ORLEANS IN WORDS & PICTURES

FALL PREVIEW: WHAT SOME BESTSELLING WRITERS ARE DOING

Contents, Page 5



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**Collier Books**  
 A Shining List Grows Even Brighter

# Small Publishers: Out in Force

**F**or Pelican Publishing, the 1986 ABA was a very special event. Not only does this year mark their 60th anniversary, but the convention had at last come to their hometown. So as Louisiana's oldest and largest publisher, "We had to show what we could do!" as publisher Milburn Calhoun put it. And show they did, with an elaborate high-rise six-booth space that was the largest any of the "small" publishers had at the show. Author Mackie Shilstone (*Feelin' Good About Fitness*) pedaled away on an exercise bike at the booth, Cajun nibbles were offered, and Calhoun and wife Nancy couldn't have been more delighted with the whole occasion. They do 40-60 books a year, mostly in regional cooking, travel and nostalgia.

But, as usual at an ABA that has the room for them, there were plenty of first-timers and single-book people swelling the aisles, and not all of them on the far edges of the hall.

At the Publishers Group West stand, for instance, Beverly and Nelson Clark, a husband-and-wife team dressed as bride and groom had self-published *The Wedding Book*, a compendium of all the details of getting married, which they happily noted seemed to fit in nicely with Crown's big fall book by Martha Stewart, and which, they said, is used by Hallmark as guidance for employees.

From San Francisco, Lapis Press is the two-year-old brainchild of abstract expressionist painter Sam Francis, offering books of contemporary art and art history, Jungian psychology and poetry. The artist was away "doing stained-glass windows for a cathedral in France," but was represented by publisher Jan Butterfield and editor Beth Coffelt, who explained that the press worked through five letterpress printers. They were at the ABA for the first time "to be visible," and had already recorded a number of orders, including some from Australia.

Lance Tapley, from Maine, was another first-timer with his own two-and-a-half-year-old line that includes the very suc-



cessful *Uncensored Guide to Maine* (50,000 copies in print), *Yankee Trivia Book* and *Best Maine Stories*, stories by celebrated writers set in the state. He found the show "tremendously valuable." While in New Orleans, he had made contacts with new sales reps and seen some packagers. And, at a session on censorship, he also had a chance to push his campaign to defeat a planned state anti-obscenity ordinance in a forthcoming Maine referendum (see *The Week*, May 3).

At the other geographic extreme, the Pacific Trade Group, based in Hawaii, serves as a distribution and promotion arm for about 100 island publishers, of whom, estimated president Richard Pultz, about 40 had books on show at the collective stand at the ABA. "With a population of only a million, but four million tourists," he said, "we have to look for all kinds of outlets beyond bookstores: hotel gift shops, specialty stores, military-post exchanges." There's a catalogue, from which they also sell by mail order, and they have now begun marketing videotapes, some from Hawaiian producers. They came to the convention both to create interest in Hawaiian books and to look for suitable books for distribution from other publishers.

A surprise stroller of the aisles who caused many heads to turn was English

movie actor Michael York, attending on behalf of *Voices of Survival in the Nuclear Age*, an anthology of thoughts about nuclear disaster being published in the fall by Santa Barbara's Capra Press, with an introduction by Carl Sagan. York, who is among a number of celebrities included in the book, and who went around with Capra's president Noel Young and the book's editor, Dennis Paulson, spoke earnestly to whoever would listen about its importance, and plans to make TV appearances on its behalf.

A self-publisher with a less overwhelming scenario was a Hawaii-based, Hungarian-born artist, Balazs Szabo, who had created a dazzling three-dimensional cover for his all-color portfolio of work, *The Art of Muse*. He has been highly successful as an artist in selling to corporations, and had printed no fewer than 6000 copies of the lavish \$70 work. He was at ABA looking for a distributor and, when seen by *PW*, had received offers from three major ones and was trying to make up his mind between them.

Betty Jo McKinney of Colorado's Alpine Publications has been in business since 1975 with her line of dog books, including *How to Raise a Puppy You Can Live With*, which, she says, sells at a steady rate of 15,000 copies a year, largely through breeders who buy it in bulk and give it away to new owners of thoroughbred puppies. As another ABA first-timer, she had taken some orders and made some contracts for foreign rights, and as a result of what she had seen was thinking of entering the specialty market.

Bill Dalton of California's Moon Publications, specializing in travel and guidebooks on out-of-the-way parts of the world, was ebullient about the 3000-4000 orders he had received at the show, only his second ABA. "We thought we'd hit only Southern booksellers, but instead we've been seeing people from all over." Assistant publisher Donna Galassi noted they had done a mailing telling regular customers their booth number and offering



**Publishers of Western States Book Awards, from left: Patrick Ames (Breitenbush Books), Victor Roberge (Metamorphous Press), Ron Sukenick (Fiction Collective), Jim Hepworth (Confluence Press)**

a special ABA rate for fair orders—"and it certainly worked." Most distribution until now has been through publishers' rep groups and mail order.

The flood of regional cookbooks created by Junior Leagues across America, usually as a fund-raiser for some local cultural undertaking, shows no sign of abating, and in food-conscious New Orleans they were in their element. Carolyn McClendon of Taste of the South in Jackson, Mississippi, uses the cookbook of the same name to raise funds for that city's Symphony, and had a charming assistant, in the person of Diane Young, wandering the aisles dressed as a Southern belle in white lace. And Paige Romig of Norfolk, Virginia, whose Junior League book, *Tidewater on the Half Shell*, has been discussed on the *Today* show—and has sold, according to Romig, 20,000 copies in eight months—said she had opened 15 new accounts at ABA.

The newly christened Publishers Marketing Association (formerly Publishers Association of Southern California) was, under the enthusiastic hand of executive director Jan Nathan, its usual lively self. Membership is now up to 450 and climbing ("By the time I get back there'll be a stack of new applications in the mail," jokes Nathan), and about 60 of the publishers were represented on the PMA's collective stand. "We're getting more sophisticated publishers and fewer one-book people than we did at first," she says. "And one of the things we want to do is educate people as to the importance of having their own stand. Another kind of education is for publishers to see their books next to someone else's. You'd be surprised how many people redesign their books for second editions after they've shown here." She finds the ABA very important for making contact with other regional groups and as a shop window for the PMA's activities among what they like to call "entrepreneurial" rather than "small" or "independent" publishers. Exhibitors pay \$65 to show one book at the stand. At a nearby booth of his own, Robert Alberti of Impact Publishers, based in San Luis Obispo, California, the new president of the PMA, watched the bustle of activity proudly. As for himself, "I saw everyone I wanted to see—except enough booksellers. But I was able to show the flag, meet the reps, help the wholesalers who handle my books by being here."

That might well have been the sentiment of most of the small... independent... er, entrepreneurial publishers who showed at this year's ABA.

—J. F. B.

**Editorial consultant Beth Coffett (left) and Jan Butterfield, director of Lapis Press**

**Below, from left: Belvie Rooks of Wild Trees Press, Richard Bray of Guild Books, and Barbara Smith of Kitchen Table/Women of Color Press**



**Regina Ryan (left) of Regina Ryan Books with Stu Waldman and Peggy Flaum of Friendly Press**

**Serving up River Road Recipes, from left: Gail Gaienne, Connie Caldwell, Lana Cocreham and Anne Evans**



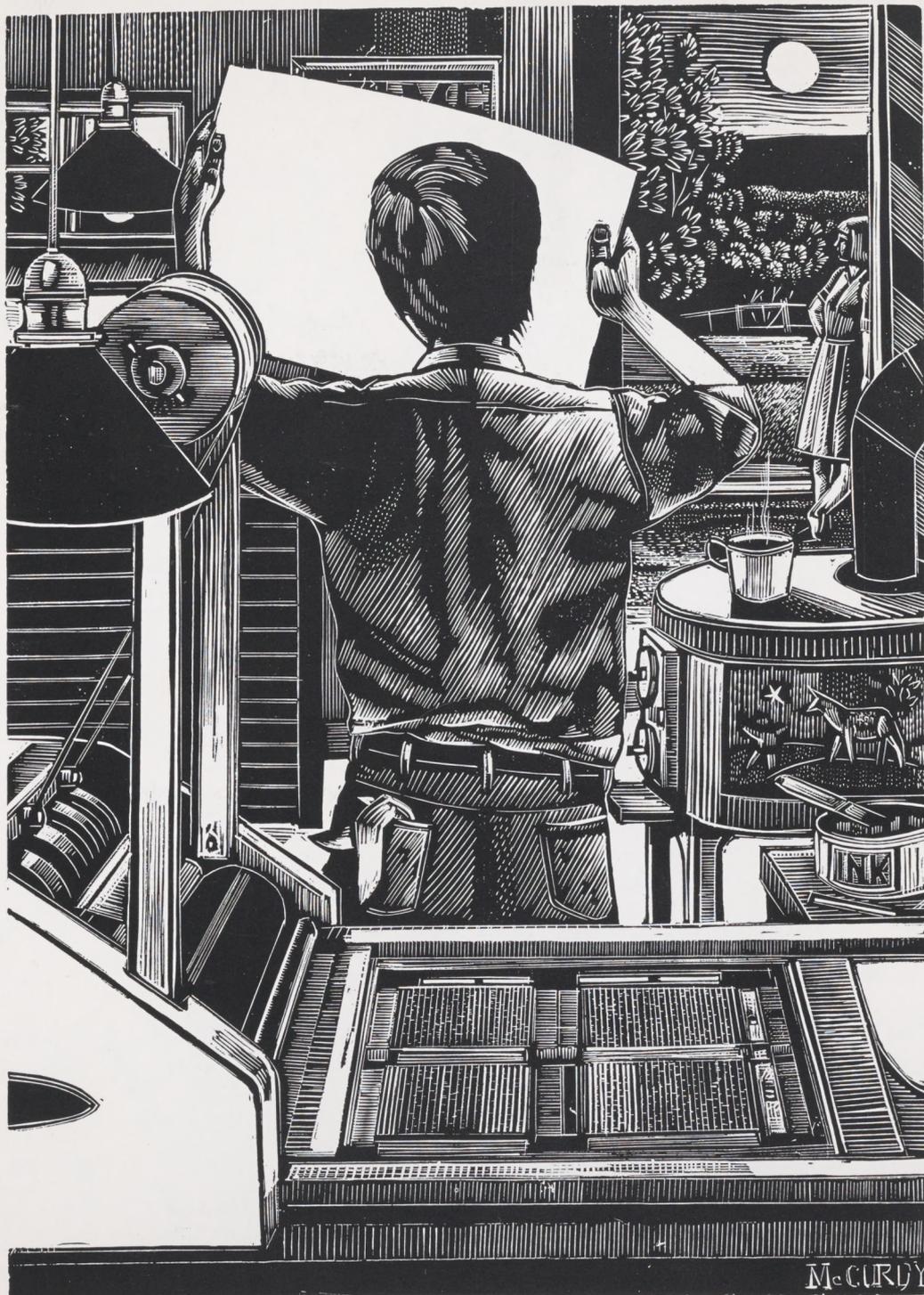
Bottom photograph © 1986 Helen Marcus; all others © Elliott Varnes Smith

VOLUME 2  
NUMBER 3  
\$3.50

# SMALL PRESS

JANUARY/  
FEBRUARY  
1985

*The Magazine of Independent Publishing*



*Making a Magazine: 'Grand Street'*  
*Printing Better Pictures*  
*Kitchen Table: For Third World Women*

## Names

### WILD TREES PRESS

Early in 1984, Alice Walker and Robert Allen founded Wild Trees Press as a partnership. Walker, whose latest book is *Horses Make a Landscape More Beautiful*, is perhaps best known for *The Color Purple*, for which she received both a Pulitzer Prize and an American Book Award in 1983. Allen was, for 10 years, editor of the *Black Scholar* magazine.

"We've been talking about it for several years," Allen recalled. "[Early last] year, we received a manuscript from California Cooper, *A Piece of Mine*, her first book and a fine collection of short stories. She had written to us before asking for suggestions on what she might do with the stories. We thought, 'Why don't we take this as the book to launch the press?'"

Where does the name Wild Trees come from? Walker explained: "Just as animals are being domesticated, the same fate is coming for trees. I think eventually there will be no wild trees left. They're grown not to be themselves but other people's chairs and tables." In a sense, Allen added, "Wild Trees symbolizes freedom."

"The books we publish will not all be by Black writers," Allen said. "The second book, *Escape from Billie's Bar-B-Que*, is by a white woman from the South. We're looking for books that offer insight, either directly or indirectly, on society and social relations. But we're not looking only for 'political' books."

Walker has "a mystical vision about how the manuscripts will come in. I feel very strongly that the books we want to publish will come from people who share

our vision. I want the books to be alive. I want the characters in them to become friends and acquaintances." Wild Trees books, Walker added, are those that "will bring us all together, will cross racial lines."

Allen and Walker don't expect the press's books all to be best-sellers. "Break even is about 2,000 copies for the first couple of books because we're investing heavily in promotion," said Allen. "We're hoping to sell out the first print run and maybe go back for a second printing."

Although Walker's name will help promote Wild Trees Press books—she has written a foreword to

the first book—Allen said, "Our hope is that we'll be selecting manuscripts that will make it on their own merits. We're just going to jump in there and work at it."

—MARIANNE YEN



## BMI Presents Free 3-day "hands-on" Book Manufacturing Seminar

Enter now and become eligible to attend a free 3-day "hands-on" BMI/Book Manufacturing Orientation Seminar for Publishers at the Rochester Institute of Technology on March 26-28. Already attended by more than 150 students representing 93 publishers, this popular seminar will cover all phases of book manufacturing. Winners will be selected by PUBLISHERS WEEKLY and SMALL PRESS and notified by March 4th. Call BMI (203/324-9670) for descriptive literature but mail your application immediately. Sorry, only 24 students will be selected. Students pay for their own meals, transportation and hotel room.

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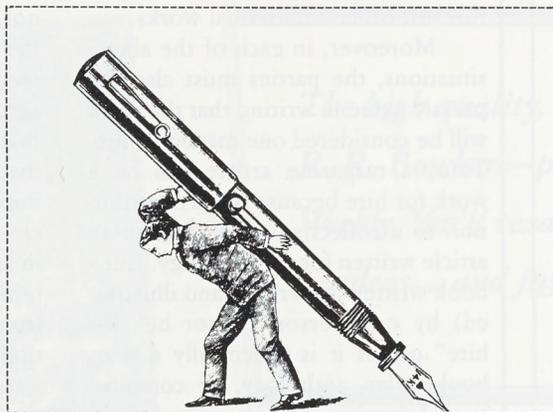
Work for Hire—Whose Copyright Is It Anyway? / Mark L. Levine

HERE ARE three important points about the concept of “work for hire” under the copyright law with which you may not be familiar. The first is that not every kind of free-lance assignment that publishers hire nonemployees to do can be done on a “work for hire” basis. (In fact, the list is a limited one.) Second, even the types of work that nonemployees can do on a “work for hire” basis—such as illustrations, forewords, indexes, translations, and magazine articles—will not be considered works “for hire” unless there is a *signed agreement* with the free-lancer that specifically says they are. Third, the question of who is considered an employee and who is considered a free-lancer under the copyright law is remarkably muddled.

Failure to remember these points can result in a free-lancer, and not the publisher, owning the copyright to the commissioned work. Unless this is the intention of both parties, the result—albeit inadvertent—can create serious problems.

Generally speaking, the person who creates a literary work owns the copyright in it. This is important because it is the copyright owner who controls the right to decide how and where the work may be used and receives the money for its use. The copyright law also provides, however, that a publisher or other person who pays for a work’s creation owns the copyright instead of the work’s creator if the work is done “for hire.” There are only two categories of work that can be works for hire:

1. Works prepared by an em-



CATHY HULL

ployee within the scope of his or her employment; or

2. Specially commissioned works, if the works are of certain specified types and if the two parties *sign an agreement* specifically stating that the work is a work for hire.

The first category appears straightforward. If the person is an employee *and* creates the work as part of his or her job, the work is considered a work for hire. There does not have to be any separate agreement between the employer and employee that says this. Nor is there any restriction on the type of work that can be considered a work for hire, as there is with persons who are considered independent contractors and not employees. In situations covered by this first category, the law is clear that the employer, and not the employee, owns the copyright in the work. (The employer and employee can, however, sign an agreement to the contrary if they want to.)

Unfortunately, the question of who is and is not an employee under the copyright law is not particularly clear. Someone who works for a publisher regularly in the publisher’s office, under the publisher’s supervision, and has income taxes withheld from his or her paycheck is certainly an employee. But merely paying someone to do work for a publisher does not make him or her the publisher’s employee. Neither does the mere fact that someone is universally recognized as a free-lancer by itself mean that the person is not an em-

ployee for purposes of the copyright law.

Recent court decisions on this subject are not very clear and, in several instances, are contradictory. The apparent legal test is the extent to which the publisher directs and supervises the work being done; if the publisher is extensively involved, a free-lancer may in certain instances be considered an employee. Other court cases merely focus on whether the publisher has the authority to supervise the manner in which the work is done. Whatever the legal test is, they are all difficult to apply and do not provide the certainty everyone needs. The significant thing for publishers to realize is that if a person is not considered an employee, then the provisions in the second category apply.

UNDER THAT category, only the following types of work can be treated as works for hire when done by nonemployees:

1. Contributions to “collective works,” where separate articles—each able to stand on its own—are combined into a larger publication. Examples of collective works are magazines, anthologies, and encyclopedias.

2. Translations.

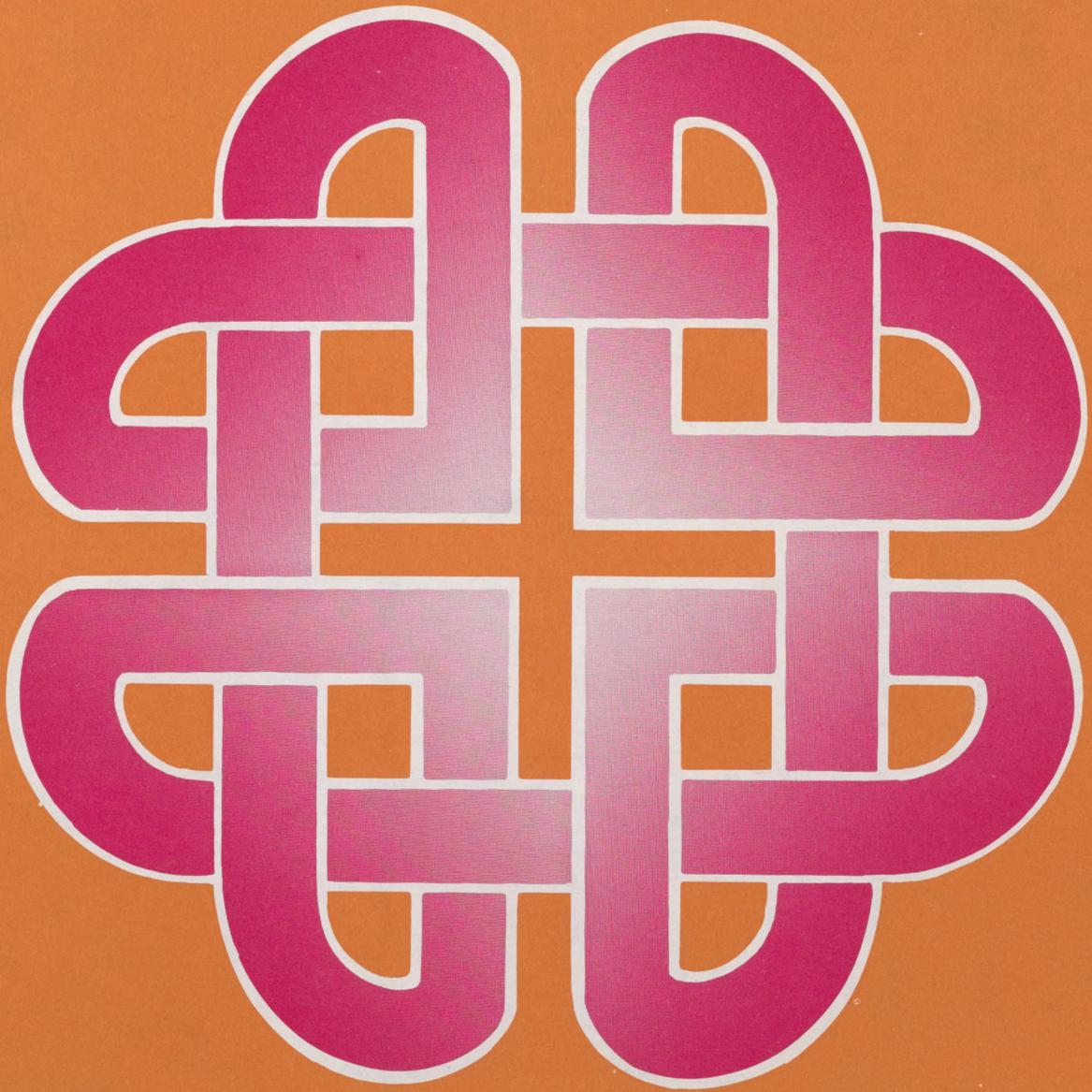
3. Supplementary works. These are defined very narrowly, as works that are secondary adjuncts to a main work by someone else. Examples of supplemental works are forewords, afterwords, indexes, charts, maps, tables, illustrations, editorial notes, bibliographies, and appendixes.

4. Compilations. These are collections of preexisting material or data, such as quotation books and books of statistics, that are selected or arranged in such a way as to create a new, original work.

5. Textbook material.

MARK L. LEVINE is a New York lawyer who specializes in negotiating book contracts for authors, illustrators, and small publishers. He is also a member of the board of directors of the American Book Producers Association.

# BOOKPAPER



From Bookpeople • February 1986

## SMALL PRESSES

**A NATION OF POETS:** *Writings from the Poetry Workshops of Nicaragua* translated by Kent Johnson  
128 pp, 5½ × 8½, perfectbound, \$5.95, ISBN 0-931122-40-6

A bilingual collection of poems that are the outcome of Ernesto Cardenal's Ministry of Culture-sponsored poetry workshops. Written by workers and peasants, many of whom recently became literate, these poems are political, and represent the interaction of culture and revolution in Nicaragua. Also included in this anthology is an interview with Ernesto Cardenal on the development of the poetry workshops and their current status.

"Poetry does not speak from the mouth of a gun. But 'under the gun' great poetry often comes from the mouths of common people, as is the case in this brave volume from Nicaragua."

—Lawrence Ferlinghetti

## WISDOM PUBLICATIONS

**INTERNATIONAL BUDDHIST DIRECTORY**

128 pp, 5¼ × 8½, perfectbound, \$8.95, ISBN 0-86171-025-8

A directory of some 1800 Buddhist centers in 66 countries, about a quarter of them with current addresses, phone numbers, affiliations, activities and type of Buddhism, and the rest listed briefly.

**OPENING THE EYE OF NEW AWARENESS**

by Tenzin Gyatso, the Fourteenth Dalai Lama translated by Donald S. Lopez, Jr. with Jeffrey Hopkins

144 pp, 5½ × 8½, Smyth sewn with folded paper cover, \$10.95, ISBN 0-86171-036-3

A succinct yet thorough presentation of the essential doctrines of Buddhism as they were studied and practiced for a thousand years in Tibet. This is the only text by the Dalai Lama outlining the entire path to be published in a Western language.

## THE WOMEN'S PRESS

**JENNIFER HAS TWO DADDIES**

by Priscilla Galloway  
illustrated by Ana Auml

32 pp, color illustrations, 8 × 8, saddle-stitched, \$7.95, ISBN 0-88961-095-9, juv.

Large, detailed color paintings accompany this story that portrays life with a father and a stepfather with honesty, humor and depth. Fear, indignation, and grown-up problems still exist for young Jennifer, but she feels lucky to have double the amount of love.

## YOSEMITE NATURAL HISTORY ASSOCIATION

**DISCOVERING SIERRA BIRDS**

by Edward C. Beedy & Stephen L. Granholm

274 pp, 44 pp color illustrations, 5½ × 8½, perfectbound, \$9.95, ISBN 0-939666-42-1

From the foothill grasslands to the alpine zone, this well-illustrated book explores the ecology of the birds that live on the western slope of the Sierra Nevada. It describes how they interact with each other, what their exact food and shelter requirements are, and the hows and whys of their seasonal movements.

"In the course of telling us about the life history and status of Sierra birds, Ted Beedy and Steve Granholm give us a broader insight into the interrelationships between all forms of life in the land that John Muir fought so hard to protect from human disturbance."

—from the Foreword by Les Line  
Editor, *Audubon Magazine*



**EASY DAY HIKES IN YOSEMITE:**

*Twenty Enjoyable Trails with Suggestions for Hiking with Children*  
by Deborah J. Durkee

40 pp, illustrations, maps, 11 × 8½, saddle-stitched, \$4.50, ISBN 0-939666-43-X

A charmingly illustrated guide to short hikes through some of the most picturesque areas of Yosemite National Park. Each hike is described in detail, giving a clear idea of what kind of terrain and what interesting things there are to see along the way. All the hikes are within the physical capabilities of families with young children.

## ZYZZYVA

**ZYZZYVA, Winter 1985**

Volume 1, Number 4  
edited by Howard Junker

144 pp, photographs & drawings, 6 × 9, perfectbound, \$5.00, ISSN 8756-5633

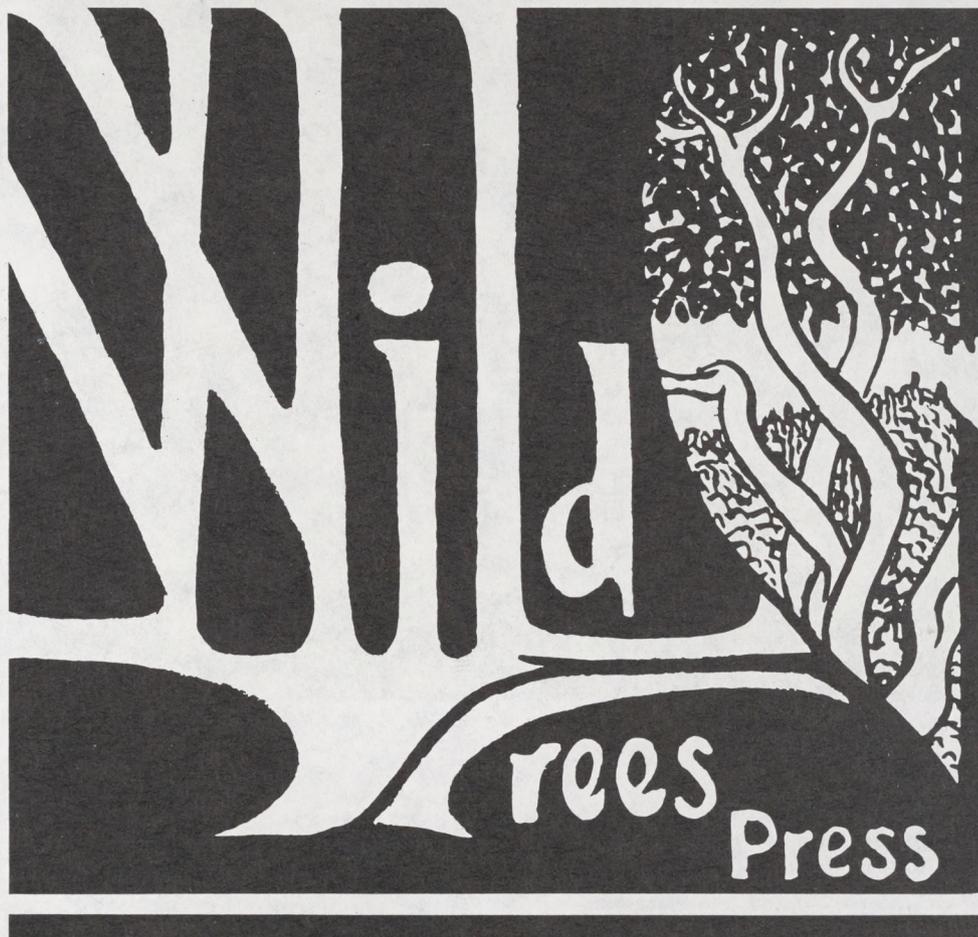
The newest issue of this journal of West Coast writers and artists is a showcase of talent. There are translations by Stephen Kessler, Olga Broumas, Stephen Mitchell, and Laura Schiff; stories by Lucia Berlin, Amy Gerstler, David Rains Wallace, Rudolfo Anaya, Blair Fuller, and Hob Broun; and poetry by Judy Grahn, Philip Lamantia, Susan Rawlins, Dick Barnes, and Michael Lassell.

# WILD TREES PRESS

One spring weekend in 1979, Robert Allen and Alice Walker set out for the Mendocino coast. Alice was looking for a place where Celie, Shug and the other characters in a novel that she was struggling to write, would like enough to want to live. Their recalcitrance and complaints had forced her to leave what they called “the noise, chaos and confusion of Manhattan.” According to Robert, “We had already driven over and rejected a good part of California—including San Francisco, Porterville and Grass Valley—when somebody suggested we take a look at the town of Mendocino.”

After seeing the town, the only message Alice got from those of her characters that bothered to appear at all, was a collective and resounding “Are you kidding?”

Driving back to San Francisco, in something of a state of despair, Alice suggested they take another look at the little valley they had passed through on their way to the coast. They did, and the rest is literary



history. Celie, Shug, Nettie, Harpo and Sofia all agreed that they could be quite happy in Anderson Valley; and Alice’s Pulitzer Prize-winning novel, *The Color Purple* was written there in, what was for her, a record nine months.

By the time the book was completed though, nobody wanted to leave.

“So we started looking for land,” Alice recalls. “We loved the valley, it reminded me a little of Georgia. We had also

made lots of friends. The valley is incredibly rich and all sorts of things are grown. We decided to grow books.

Wild Trees Press was formed as a partnership in February of 1984, and in many ways represented a kind of natural evolution and creative coming together for Alice and Robert. Both had been involved in various aspects of publishing for over 15 years prior to their decision to launch the press.

Robert is author of two books:



(Left to right): Belvie Rooks, Alice Walker, Robert Allen

the '60s primer, *Black Awakening in Capitalist America* (Doubleday, 1969), and *Reluctant Reformers: The Impact of Racism on American Social Reform Movements*, published in 1974 by Howard University Press (paperback edition, Anchor Press, 1975). During the '60s Robert also worked as a staff correspondent for the New York *Guardian*. Prior to the establishment of Wild Trees Press and his taking over full time as General Manager, he had been Editor of *The Black Scholar* and Chair of the Ethnic Studies Department at Mills College.

Before becoming Publisher of Wild Trees Press, Alice's published works included two collections of short stories; three volumes of poetry; a

biography of Langston Hughes for children; a Zora Neale Hurston reader; and three novels, including *The Color Purple*. She also worked several years as a fiction editor at *Ms.* magazine.

In December 1984, Wild Trees Press published its first book, *A Piece of Mine* by J. California Cooper. *A Piece of Mine* is a short story collection depicting the struggles and foibles of Black women and men in a small town community. With 10,000 copies in print the book has been widely reviewed.

Wild Trees Press's second publication, *Escape From Billy's Bar-B-Que*, by JoAnne Brasil, published October 15, 1985 with an initial press run of 3,000 copies, sold out three

weeks prior to its official publication date, and is now in its second printing. A wryly humorous novel about the coming of age in the late '60s of a young, working class, southern white woman, it chronicles her adventures from Phoebus, Virginia to Boston and finally to Brazil. According to *Publishers Weekly*, "Brasil has written a brilliant story about the way people talk, the way they feel..."

Wild Trees Press's motto of "publishing only what we love" has met with favorable critical response and its first two books have been serialized and reviewed in *Essence*, *Ms.*, *Mother Jones*, *Publishers Weekly*, *Bloomsbury Review*, and many other newspapers and publications.

A third publication, *Condor and Hummingbird* by Charlotte Mendez, is scheduled for publication on April 15, 1986. Set in Bogota, Colombia, it is a richly textured story of growth and bonding between three women. Written with a movingly lyrical—sometimes mythical—quality, it is a novel about the human spirit made resilient by faith in the ancestors and love for one's sisters.

According to Wild Trees Publicist Belvie Rooks, "While each of our three publications appears on the surface to be very different, what they all have in common is an authenticity of voice and vision that represents something of the richness and diversity that is the real America."

# TRADE PUBLICATIONS

## AVON

**SYLVIA PORTER'S 1986  
INCOME TAX BOOK**  
\$5.95

### TALKING HEADS

David Gans, \$12.95  
The first full-scale biography/scrap-book/artistic analysis of one of rock's most interesting and innovative groups.

## BALLANTINE

**THE CONFIDENCE QUOTIENT:  
10 Steps to Conquer Self-Doubt**  
Meryle Gellman, Ph.D. &  
Diane Gage, \$7.95

**WHAT TO DO AFTER YOU TURN  
OFF THE TV: Fresh Ideas for  
Enjoying Family Time**  
Frances Moore Lappé & family, \$7.95  
The author of *Diet for a Small Planet*  
turns her attention to enrichment of  
family life.

## BANTAM

**THE EDITOR'S CHOICE: New American  
Stories Volume II**  
George E. Murphy, Jr., ed., cloth,  
\$16.95

**TO SEE WHAT I SEE AND KNOW  
WHAT I KNOW: A Guide to  
Self-Discovery**  
Dr. Nathaniel Branden, \$8.95  
By the bestselling author of *The  
Psychology of Romantic Love*, and *If  
You Could Hear What I Cannot Say*.

## BERKLEY

**FACES OF FEAR**  
Douglas E. Winter, \$6.95  
Never-before-published interviews  
with world-famous creators of mod-  
ern horror fiction.

## UNIVERSITY OF CALIFORNIA

**ADVENTURES OF HUCKLEBERRY FINN**  
Mark Twain, \$6.95  
From the Mark Twain Library of popu-  
lar editions with all original illustra-  
tions.

**ANTONIONI: Or, the Surface  
of the World**  
Seymour Chatman, \$12.95  
The only complete account of  
Antonioni's films available in English.  
With illustrations.

### FILM QUARTERLY

Bookpeople has begun distributing  
this quarterly journal of readable and  
substantial film criticism. Standing  
orders may be placed now.  
Currently available:  
Vol. XXXIX, No. 1: Fall 1985, \$2.75  
Forthcoming:  
Spring 1986  
Summer 1986  
Fall 1986  
Winter 1986

**THE HISTORY OF GARDENS**  
Christopher Thacker, \$16.95  
An absorbing and authoritative survey  
of gardens from their origins in the  
"natural" paradises of Greek myth to  
the present day. Profusely illustrated.

## CELESTIAL ARTS

**DOUBLE VISION**  
Judith Skutch & Tamara Cohen, \$9.95  
A mother and daughter describe their  
separate memories of experiences  
they shared in the field of conscious-  
ness exploration.

**TOWARD A SCIENCE  
OF CONSCIOUSNESS**  
Kenneth R. Pelletier, \$7.95  
A survey of the leading issues and  
possibilities in consciousness research,  
by the author of *Mind as Healer*, *Mind  
as Slayer*.

## CONTEMPORARY BOOKS

**CHILDREN'S MEDICINE: A Parent's  
Guide to Prescription and Over-the-  
Counter Drugs**  
Ann & James Kepler, \$7.95

## CROWN

**NEIL'S BOOK OF THE DEAD**  
Nigel Planer & Terrence Blacker, \$7.95  
A guide to the '60s in the Monty Python  
tradition, by Neil from MTV's hit series  
"The Young Ones."

## THE ORIGINAL HITCHHIKER RADIO SCRIPTS

Douglas Adams, \$9.95  
The complete, unedited scripts of the  
great time/space adventure broadcast  
on National Public Radio.

## DELL YEARLING

**BLAIR'S NIGHTMARE**  
Zilpha Keatley Snyder, \$3.25  
"The third book about the Stanley  
family. . . . There is enough mystery to  
keep the reader turning the pages and  
enough realism to illustrate the theme."  
—New York Times Book Review

**MIDNIGHT IS A PLACE**  
Joan Aiken, \$3.50  
By the author of *The Wolves of  
Willoughby Chase*.

**MITZI'S HONEYMOON WITH  
NANA POTTS**  
Barbara Williams, \$2.50

**THE HEADLESS CUPID**  
Zilpha Keatley Snyder, \$3.25  
A Newbery Honor Book.

**THE SONG OF PENTECOST**  
W. J. Corbett, \$3.25  
"A remarkable first novel, the book  
received the 1982 Whitbread Award."  
—The Horn Book

## DOUBLEDAY

**CONSUMER REPORTS BUYING  
GUIDE 1986**  
\$5.95

## DUTTON

**ALL OUR CATS**  
Katou Fournier & Jacques Lehmann,  
\$19.95  
A lavish collection of 126 paintings  
of cats by 39 European and American  
artists that depict cats in all their moods.

**STATE OF THE ART**  
Pauline Kael, \$12.95  
A collection of reviews from June 1983  
to July 1985 on the state of the art of  
moviemaking.

**VOLTAIRE IN LOVE**  
Nancy Mitford, \$9.95

**THE WRECKAGE OF AGATHON**  
John Gardner, \$8.95  
"Think of this novel as Koestler or  
Solzhenitsyn transposed backward  
in time, and you won't be far wrong."  
—New York Times Book Review