

CARTON 7:20

STRONG IN THE STRUGGLE

ROWMAN AND LITTLEFIELD
PUBLISHERS, CONTRACT AND PERMISSIONS

1998-2000

2017/193
c

Subj: bios, etc.
Date: Monday, November 13, 2000 6:00:34 AM
From: lgemmell@rowman.com
To: RobertA648@aol.com

*called
her 11/13*

Hi Robert,
Thanks for the bios. Now I need some help with front cover photos.

The caption on the back of the large photo reads: Workers listen to men, standing on the back of a truck, speak. Photo copyright (c) by Archive Photos. ?

This is very awkward. Can you suggest a revision that would have more meaning and relevance to this particular book?

Also, could you provide photographer's name (with Lee's help) and an approximate year or age of Lee? The back of the photo has a name and an address in San Francisco: Alex Davidonis. Does this ring any bells for Lee or you?

mid 1970s

Thanks, Lynn

Lynn Gemmell, Production Editor
301-459-3366, ext. 5403; email: lgemmell@rowman.com

----- Headers -----
Return-Path: <lgemmell@rowman.com>
Received: from rly-za03.mx.aol.com (rly-za03.mail.aol.com [172.31.36.99]) by air-za01.mail.aol.com (v76_r1.23) with ESMTP; Mon, 13 Nov 2000 09:00:34 -0500
Received: from mailsite.rlpbooks.com (125.96.244.93.63.in-addr.arpa [63.93.244.125]) by rly-za03.mx.aol.com (v76_r1.19) with ESMTP; Mon, 13 Nov 2000 09:00:19 -0400
Message-Id: <0011139741.AA974124039@univpress.com>
Date: Mon, 13 Nov 2000 08:59:32 -0500
From: <lgemmell@rowman.com>
To: <RobertA648@aol.com>
Subject: bios, etc.
MIME-Version: 1.0
Content-Type: text/plain; charset=US-ASCII

Subj: That FBI document in Brown
Date: Thursday, November 2, 2000 9:27:46 AM
From: lgemmell@rowman.com
To: robertA648@aol.com
cc: cgatliffe@rowmanlittlefield.com

D. J. T. 

Hi Robert,
Christine says you want to move the FBI document. That's okay: just let me know where in the text it should be. I don't want to rearrange the photospread, mainly because I think it's more important to have the document near the text mention.

It's probably best if you let me know about such production matters, so Christine doesn't have to relay them to me. Thanks, Lynn

Lynn Gemmell, Production Editor
301-459-3366, ext. 5403; email: lgemmell@rowman.com

----- Headers -----
Return-Path: <lgemmell@rowman.com>
Received: from rly-zb04.mx.aol.com (rly-zb04.mail.aol.com [172.31.41.4]) by air-zb04.mail.aol.com (v76_r1.23) with ESMTP; Thu, 02 Nov 2000 12:27:45 -0500
Received: from mailsite.rlpbooks.com (125.96.244.93.63.in-addr.arpa [63.93.244.125]) by rly-zb04.mx.aol.com (v76_r1.19) with ESMTP; Thu, 02 Nov 2000 12:27:34 -0500
Message-Id: <0011029731.AA973186048@univpress.com>
Date: Thu, 02 Nov 2000 12:27:26 -0500
From: <lgemmell@rowman.com>
To: <robertA648@aol.com>
Cc: <cgatliffe@rowmanlittlefield.com>
Subject: That FBI document in Brown
MIME-Version: 1.0
Content-Type: text/plain; charset=US-ASCII
Content-Transfer-Encoding: 7bit
Content-Description: "cc:Mail Note Part"

Subj: Brown photospread
Date: Wednesday, November 1, 2000 9:32:01 AM
From: lgemmell@rowman.com
To: robertA648@aol.com

Hi Robert,

The photospread proofs will be delivered tomorrow to Vallejo street address. I've included a few original photos where I have queries for you and Lee. I'm enjoying this project: it's a fascinating life story! Please let me know if you have questions. I will need the proofs and the photos back as soon as possible,

return by 11/10

as in "urgent." Thanks, Lynn

Lynn Gemmell, Production Editor
301-459-3366, ext. 5403; email: lgemmell@rowman.com

----- Headers -----

Return-Path: <lgemmell@rowman.com>
Received: from rly-za02.mx.aol.com (rly-za02.mail.aol.com [172.31.36.98]) by air-za03.mail.aol.com (v76_r1.20) with ESMTP; Wed, 01 Nov 2000 12:32:01 -0500
Received: from mailsite.rlpbooks.com (125.96.244.93.63.in-addr.arpa [63.93.244.125]) by rly-za02.mx.aol.com (v76_r1.19) with ESMTP; Wed, 01 Nov 2000 12:31:41 -0500
Message-Id: <0011019730.AA973099981@univpress.com>
Date: Wed, 01 Nov 2000 12:31:23 -0500
From: <lgemmell@rowman.com>
To: <robertA648@aol.com>
Subject: Brown photospread
MIME-Version: 1.0
Content-Type: text/plain; charset=US-ASCII
Content-Transfer-Encoding: 7bit
Content-Description: "cc:Mail Note Part"

Subj: Brown copyright
Date: Wednesday, November 1, 2000 12:09:48 PM
From: lgemmell@rowman.com
To: robertA648@aol.com, cgatliffe@rowmanlittlefield.com

Dear Robert and Christine, CK
No problems with the copyright registration. We'll change the text now. The
copyright is not registered until we send in the bound book, so no change
forms
are needed. // lg

Lynn Gemmell, Production Editor
301-459-3366, ext. 5403; email: lgemmell@rowman.com

----- Headers -----
Return-Path: <lgemmell@rowman.com>
Received: from rly-yb04.mx.aol.com (rly-yb04.mail.aol.com [172.18.146.4]) by air-yb02.mail.aol.com
(v76_r1.23) with ESMTP; Wed, 01 Nov 2000 15:09:48 -0500
Received: from mailsite.rlpbooks.com (125.96.244.93.63.in-addr.arpa [63.93.244.125]) by rly-
yb04.mx.aol.com (v76_r1.19) with ESMTP; Wed, 01 Nov 2000 15:09:29 -0500
Message-Id: <0011019731.AA973109448@univpress.com>
Date: Wed, 01 Nov 2000 15:09:10 -0500
From: <lgemmell@rowman.com>
To: <robertA648@aol.com>, <cgatliffe@rowmanlittlefield.com>
Subject: Brown copyright
MIME-Version: 1.0
Content-Type: text/plain; charset=US-ASCII
Content-Transfer-Encoding: 7bit
Content-Description: "cc:Mail Note Part"

Initial copy edited/correct version
May 11, 2000

Strong in the Struggle

Note: words/phrases circled in red are to
be retained, and alternative words/phrases
should be ~~deleted~~ where necessary

P.O. Box 42-1031
San Francisco 94142-1031
October 19, 2000

The Editor
Peoples Weekly World
Long View Publishing Co.
235 West 23rd Street
New York, NY 10011

Dear Friends:

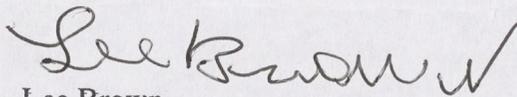
I am writing a book about my life to be entitled "Strong in the Struggle: My Life as a Black Labor Activist."

I would like permission to reprint an article I wrote that appeared in People's World newspaper on May 19, 1984, entitled "Black Seniors - Double Whammy," and another article I published entitled "Solidarity Conference" that appeared November 7, 1981.

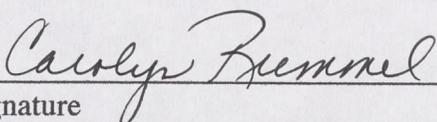
I would appreciate it if you could grant permission to include these articles in my book by signing one copy of this letter and returning it to me in the enclosed envelope.

Thank you very much.

Sincerely,


Lee Brown

Permission granted by:


Signature

10/27/00
Date

P.O. Box 42-1031
San Francisco 94142-1031
October 19, 2000

The Editor
Bay View Newspaper
4908 Third Street
San Francisco, CA 94124

Dear Friends:

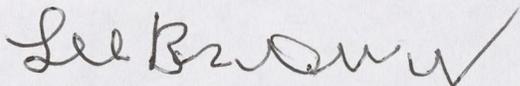
I am writing a book about my life to be entitled "Strong in the Struggle: My Life as a Black Labor Activist."

I would like permission to reprint an article I wrote that appeared in the New Bayview newspaper on May 28, 1981, entitled "Housing Crisis."

I would appreciate it if you could grant permission to include this article in my book by signing one copy of this letter and returning it to me in the enclosed envelope.

Thank you very much.

Sincerely,



Lee Brown

Permission granted by:

Mary Ratchiff, EDITOR
Signature

Oct. 23, 2000
Date

P.O. Box 42-1031
San Francisco 94142-1031
October 19, 2000

The Editor
Peoples Weekly World
Long View Publishing Co.
235 West 23rd Street
New York, NY 10011

Dear Friends:

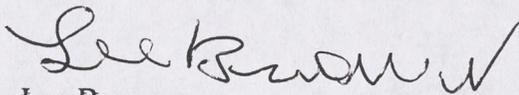
I am writing a book about my life to be entitled "Strong in the Struggle: My Life as a Black Labor Activist."

I would like permission to reprint an article I wrote that appeared in People's World newspaper on May 19, 1984, entitled "Black Seniors – Double Whammy," and another article I published entitled "Solidarity Conference" that appeared November 7, 1981.

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Thank you very much.

Sincerely,


Lee Brown

Permission granted by:

Signature

Date

P.O. Box 42-1031
San Francisco 94142-1031
October 19, 2000

The Editor
Bay View Newspaper
4908 Third Street
San Francisco, CA 94124

Dear Friends:

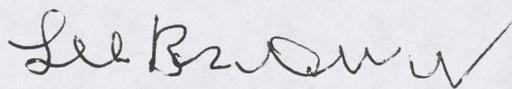
I am writing a book about my life to be entitled "Strong in the Struggle: My Life as a Black Labor Activist."

I would like permission to reprint an article I wrote that appeared in the New Bayview newspaper on May 28, 1981, entitled "Housing Crisis."

I would appreciate it if you could grant permission to include this article in my book by signing one copy of this letter and returning it to me in the enclosed envelope.

Thank you very much.

Sincerely,



Lee Brown

Permission granted by:

Signature

Date

Subj: Re: Re[2]: Cover for Lee Brown
Date: Sunday, August 6, 2000 4:47:21 PM
From: RobertA648
To: cgatliffe@nbnbooks.com

Hi Christine,

Thanks so much for forwarding that great blurb from Angela Davis. Lee was thrilled -- and so was I. I think her comment, and Herbert Aptheker's, show the high regard in which Lee Brown is held by people who know his work and struggles. The two comments together will make for strong back cover text. (Will you be using the 1994 picture of Lee on the back cover?)

I agree that the front cover photo is dynamic and should not be obscured by any image manipulation. For example, slightly shading the face of the speaker would be sufficient to suggest an interracial leadership addressing the meeting. (Since the photo is meant to be symbolic rather than realistic I don't think that would create any problem.)

Best,

Robert

7/10/00

Dear Robert -

We've got our first response
to the Lee Brown book!

Please see enclosed letter for Apotheker's
blurb.

Best,

Christine

PS. Thanks for sending the photo
captions.

July 3 2001

Dear Christine Catliffe -

I've read with pleasure the Lee Brown - Robert Allen manuscript. The MS you sent me had two missing pages - 127 and 226. There were errors on several pages - 58, 60, 79, 107, 145, 164, 174, 196, 246, 321, 322 - these pages are enclosed; errors are shown. Also iii, iv, 4

On the Willie Mc Gee case, p. 174 - "didn't know the outcome of the Willie Mc Gee case, although I heard that they didn't execute him". This is wrong. Mc Gee was executed though we fought ~~hard~~ hard to save him. I went with Mrs. Mc Gee to get his ~~body~~ body to be buried; when we got to Washington she would not let me go on to Mississippi - she said "they will kill you". So, I parted there & she went on alone for his body. I suppose the N.Y. Times video will lead you to the ~~whole~~ details.

You wanted a statement from me:

This is a very moving and honest account of a militant African-American man in the 20th century. It illuminates the defects and victories in the labor movement, North and South, with clear honesty. So far as I know it is a unique book

indispensable for anyone trying to understand
the realities of life -- especially for Black
working people -- in the United States in the
century that was now closed.

Cordially
Herbert Aptheker

Apt 104

1009 Blossom River Way
San Jose, CA 95123

Regards to Dean Birkenkamp

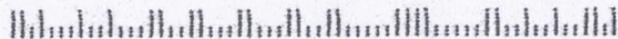
Rowman & Littlefield Publishers, Inc.

5370 Manhattan Circle #105
Boulder, Colorado 80303



Robert Allen
1034 Vallejo St.
San Francisco, CA 94133

94133+3610



This is a very moving and honest account of a militant African-American man in the 20th century. It illuminates the defeats and victories in the labor movement, North and South, with clear honesty. So far as I know it is a unique book, indispensable for anyone trying to understand the realities of life - especially for black working people - in the United States in the century that has just closed.

Herbert Aptheker

1009 Blossom River Way, Apt. 104
San Jose, CA 95123

7/3/00

Subj: Cover for Lee Brown
Date: Wednesday, July 26, 2000 3:31:56 PM
From: cgatliffe@nbnbooks.com
To: RobertA648@aol.com

Hi Robert,

I am attaching a draft of the cover for the Lee Brown book. Hope you like it. Both Dean and I think it comes across well. The only major problem I see with it, is that the subtitle is wrong. It should be 'Black Labor Activist', not 'Black Union Activist.' We can go ahead and fix that easily enough.. If you have any problems opening it, please let me know.

Best,
Christine

----- Headers -----

Return-Path: <.cgatliffe@nbnbooks.com>
Received: from rly-yc02.mx.aol.com (rly-yc02.mail.aol.com [172.18.149.34]) by air-yc03.mail.aol.com (v75_b3.9) with ESMTP; Wed, 26 Jul 2000 18:31:54 -0400
Received: from vir.nbnbooks.com (98.96.244.93.63.in-addr.arpa [63.93.244.98]) by rly-yc02.mx.aol.com (v75.18) with ESMTP; Wed, 26 Jul 2000 18:13:30 -0400
From: cgatliffe@nbnbooks.com
Message-Id: <0007269646.AA964649624@univpress.com>
Date: Wed, 26 Jul 2000 15:26:05 -0500
To: <RobertA648@aol.com>
Subject: Cover for Lee Brown
MIME-Version: 1.0
Content-Type: multipart/mixed; boundary="simple boundary"

Lee Brown's compelling story urges us to imagine a radically different history of the twentieth century United States, a history forged by a persistent and courageous defense of workers' rights and by an indefatigable advocacy of racial equality. In his powerful and unpretentious way, Brown shows us a life whose meaning resides in an unrelenting faith in the ability of working people to fight for a better world. As veteran, witness, and chronicler, he addresses new generations of activists--those who speak out today against global capitalism, racism, patriarchy, and homophobia--and offers them a firm place on his shoulders.

Angela Y. Davis

Subj: Re[2]: Cover for Lee Brown
Date: Friday, August 4, 2000 10:06:22 AM
From: cgatliffe@nbnbooks.com
To: RobertA648@aol.com

Hi Robert,

Dean and I held a conference call with our design department yesterday. They are working with the suggestions you made in regards to the cover photo, although want to be careful to avoid obscuring the scene/action, since it is such a nice dynamic photo. The image came from a stock agency, who apparently had no specific data on it (ie. which union it involved or exact date of the event, etc.) Not much news to report until we receive design revisions, but I wanted to let you know that we have been discussing the issue to try and come up with a satisfactory compromise.

Also, Angela Davis sent in her blurb for the book yesterday! Here it is:

Lee Brown's compelling story urges us to imagine a radically different history of the twentieth century United States, a history forged by a persistent and courageous defense of workers' rights and by an indefatigable advocacy of racial equality. In his powerful and unpretentious way, Brown shows us a life whose meaning resides in an unrelenting faith in the ability of working people to fight for a better world. As veteran, witness, and chronicler, he addresses new generations of activists-those who speak out today against global capitalism, racism, patriarchy, and homophobia-and offer them a firm place on his shoulders.-Angela Y. Davis

Very nice! I hope you will send that on to Lee Brown as well. Talk to you soon and have a great weekend.

Best,
Christine

----- Headers -----

Return-Path: <.cgatliffe@nbnbooks.com>
Received: from rly-zc02.mx.aol.com (rly-zc02.mail.aol.com [172.31.33.2]) by air-zc02.mail.aol.com (v75_b3.11) with ESMTP; Fri, 04 Aug 2000 13:06:22 -0400
Received: from vir.nbnbooks.com (98.96.244.93.63.in-addr.arpa [63.93.244.98]) by rly-zc02.mx.aol.com (v75_b3.9) with ESMTP; Fri, 04 Aug 2000 13:05:56 -0400
From: cgatliffe@nbnbooks.com
Message-Id: <0008049654.AA965408769@univpress.com>
Date: Fri, 04 Aug 2000 11:07:12 -0500
To: <.RobertA648@aol.com>
Subject: Re[2]: Cover for Lee Brown
MIME-Version: 1.0
Content-Type: text/plain; charset=ISO-8859-1
Content-Transfer-Encoding: 7bit
Content-Description: "cc:Mail Note Part"

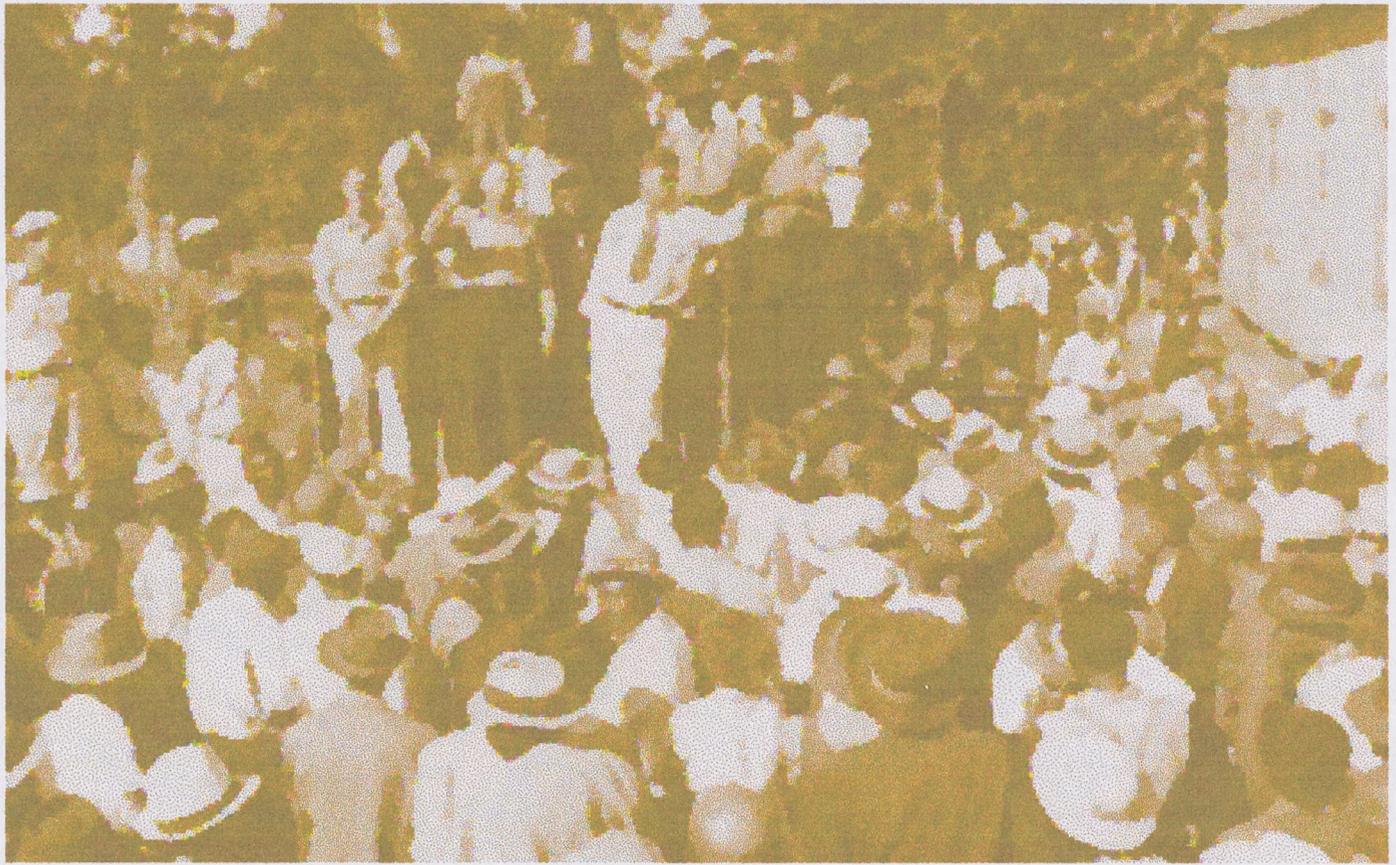


STRONG
IN THE
STRUGGLE



MY LIFE AS A
BLACK UNION ACTIVIST





Form I.D. No.

0200

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 Date 5/11/00 Sender's FedEx Account Number _____

Sender's Name Robert Allen Phone () _____

Company _____

Address 1034 Vallejo St. Dept./Floor/Suite/Room _____

City San Francisco State CA ZIP 94133

2 Your Internal Billing Reference First 24 characters will appear on invoice. OPTIONAL

3 To
 Recipient's Name Dean Birkenkamp Phone 303, 543-7835

Company Rowman and Littlefield Pub.

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4a Express Package Service

FedEx Priority Overnight Next business morning FedEx Standard Overnight Next business afternoon FedEx First Overnight Earliest next business morning delivery to select locations

FedEx 2Day* Second business day FedEx Express Saver* Third business day

* FedEx Letter Rate not available. Minimum charge: One-pound rate.

4b Express Freight Service

FedEx 1Day Freight* Next business day FedEx 2Day Freight Second business day FedEx 3Day Freight Third business day

* Call for Confirmation.

5 Packaging

FedEx Letter* FedEx Pak* Other Pkg. Includes FedEx Box, FedEx Tube, and customer pkg.

* Declared value limit \$500

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Saturday Delivery Available for FedEx Priority Overnight and FedEx 2Day to select ZIP codes Sunday Delivery Available for FedEx Priority Overnight to select ZIP codes HOLD Weekday at FedEx Location Not available with FedEx First Overnight HOLD Saturday at FedEx Location Available for FedEx Priority Overnight and FedEx 2Day to select locations

Does this shipment contain dangerous goods?
One box must be checked.

No Yes As per attached Shipper's Declaration Yes Shipper's Declaration not required Dry Ice Dry Ice, 9, UN 1845 _____ x _____ kg Cargo Aircraft Only

Dangerous Goods cannot be shipped in FedEx packaging.

7 Payment *Bill to:*

Enter FedEx Acct. No. or Credit Card No. below.

Sender Acct. No. in Section 1 will be billed. Recipient Third Party Credit Card Cash/Check

FedEx Acct. No. 1040-6508-2 Exp. Date _____
 Credit Card No. _____

Total Packages _____ Total Weight _____ Total Declared Value† \$ _____ .00

†Our liability is limited to \$100 unless you declare a higher value. See back for details.

8 Release Signature

Sign to authorize delivery without obtaining signature.

By signing you authorize us to deliver this shipment without obtaining a signature and agree to indemnify and hold us harmless from any resulting claims.

360

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& Littlefield
Publishing Group**

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Vestal Press

trade distribution

National Book Network, Inc.

offices

5370 Manhattan Circle # 105
Boulder, Colorado 80303
303.543.7835
303.543.0043 fax

April 21, 2000

Robert Allen
1034 Vallejo St.
San Francisco, CA 94133

Markus Alex Kaywell?
Alex Mitchell?
Cell check
to Jerome
malware
check to be
sent? sent

Brown & Allen/Strong in the Struggle

Dear Professor Allen:

Enclosed is your copyedited manuscript for you to review. It was edited onscreen, and this printout shows the copyeditor's suggested changes (underlined) and deletions (~~struck through~~). I've also included a note from the copyeditor as well as the style sheet she created explaining her edits. You should review the copyedited manuscript, responding to the queries and adding any additional changes directly on the manuscript in colored ink or pencil. If you do not accept a change that the copyeditor has suggested, you should write "stet" next to the change, making a dotted line underneath the text you want restored. After you return the manuscript, it will be forwarded to the copyeditor, who will incorporate the changes.

The copyeditor suggested that perhaps the title page (and book cover) would be clearer if we listed the authors as "by Lee Brown as told to Robert L. Allen." How do you feel about that? Let me know your thoughts.

Also I've enclosed a set of our indexing guidelines to give you an idea of what will be involved in creating the index. Of course this can't be done until the book is in pages, but I wanted to give you a chance to consider the option of doing it yourself versus having us hire a professional indexer and charging the index against your royalties (I'd estimate the index would cost between \$660 and \$760.) Please let me know which you prefer.

I'd like to receive the manuscript back from you by May 10. If you have any questions please feel free to call or email me.

Best regards,

Karen

Karen Johnson
kjohnson@rowmanlittlefield.com

O = keep / stet

Circled items should be kept

X109

F5dex
1040-6508-2

Down/home
#303 844-6821

Memo

To: Lee Brown and Robert Allen
From: Chrisona Schmidt, Copy Editor
Subject: *Strong in the Struggle* ms
Date: 13 April 2000

Enclosed for your review is a copyedited printout of *Strong in the Struggle: My Life as a Militant Trade Unionist*. As you know, the goal of copyediting is to make sentences grammatically correct and meanings clear. Revisions in the manuscript are suggested with these goals in mind. Since most of the chapters in this ms are presented from a first-person point of view, I was careful to avoid edits that, although technically correct, would have been out of character.

I shall note the rationale behind the more general edits: (1) In capitalization (and in most other matters) we follow the *Chicago Manual of Style* (14th ed.), which prefers a lean, down style, for example, "Governor Ann Richards" but the "governor"; "Cumberland Mountains" but the "mountains." (2) For spelling, our guide is *Merriam Webster's Collegiate Dictionary* (10th ed.).

Enclosed find a copy of the stylesheet that I compiled as I worked on the manuscript. It includes a word list to ensure consistent spelling throughout the volume and some general remarks. You may wish to keep the stylesheet handy as you review the copyedited printout.

Please indicate revisions or additions directly on the printout. Longer revisions or additions should also be included on disk.

Each sidebar has been moved to a separate file; callouts indicate the location of each one in the text. Please review the callouts to make sure the sidebars are located exactly where you want them to go.

May I congratulate you on a very interesting manuscript.

GENERAL REMARKS

Em dashes are fine when used to display strict appositives, but they should not be used when other forms of punctuation are more appropriate, e.g., parentheses.

Editorial interpolations in quotes should be enclosed in brackets, not parentheses.

Full names should be supplied at first mention.

In each chapter??

When a title translation is provided, it is enclosed in parentheses and is set in roman type and without quote marks. Only the first word of the title and subtitle are capitalized, as well as proper nouns and adjectives.

Note the formatting of a question within a sentence: The main question from my perspective is, What will be the role of liberation philosophy?

Nouns and adjectives designating philosophical literary, musical, and artistic movements, styles, and schools and their adherents are capitalized if they are derived from proper nouns. Others are usually lower-cased unless, in certain contexts, capitalization is needed to distinguish the name of a movement or group from the same word in its general sense (Cynic, cynic) (CMS 7.69).

Years ago a split infinitive was complete proscribed, but nowadays it is regarded as permissible if using it results in greater force, clarity, or smoothness.

Slogans and mottoes are enclosed in quote marks when they are attributed to someone, e.g., As a great sage once remarked, "Of the making of many books there is no end." Otherwise they are not.

Avoid overusing italics for emphasis. When numerous terms in a paragraph are italicized, the formatting loses its impact. Rely on word choice and sentence structure to carry your meaning.

Note form: The case of *Harper v. Virginia State Board of Elections*, 383 U.S. 663 (1966).

The first occurrence of every acronym should be spelled out.

Em dashes are fine when used to display strict appositives, but avoid substituting them for other more appropriate forms of punctuation.

As a rule of thumb, a final consonant is doubled before a verbal ending only if the final syllable is accented, e.g., worship, worshiped; equip, equipped.

Truly parenthetical elements should be enclosed in parens and not set off by em dashes (which are meant to set off appositives).

Slogans and mottoes are enclosed in quote marks when they are attributed to someone, e.g., As a great sage once remarked, "Of the making of many books there is no end." Otherwise they are not.

Avoid overusing italics for emphasis. When numerous terms in a paragraph are italicized, the formatting loses its impact. Rely on word choice and sentence structure to carry your meaning.

Note form: The case of *Harper v. Virginia State Board of Elections*, 383 U.S. 663 (1966).

Terminal slash marks are no longer used in web addresses. They were used back in the days of Gopher and FTP, but they are redundant now.

The use of the word "as" with verbs like "consider" is not acceptable in writing. Complements of verbs such as "consider," "deem," and "account" may follow the verb directly.

In general, quotation marks are used (1) to enclose quoted material or (2) to express reservation (he mocked the "experts," i.e., the so-called experts). Single quote marks are used within double quote marks and may be used to enclose specific philosophical concepts. But quote marks should not be used merely for emphasis. Names of theories and concepts (other than specific philosophical concepts) are not enclosed in quote marks.

Quote marks are used (1) to enclose direct quotes, (2) to tacitly indicate so-called (e.g., the "experts"; but if the word *so-called* is used, then quote marks are not used, e.g., the so-called experts), and (3) to set off a word that carries a specialized meaning the first time it is used (quote marks are omitted thereafter). They may also be used to indicate that the author intends to use the word in an ironic sense: The refugee's "Aryan" neighbor betrayed his hiding place.

Do not use quote marks after the word "so-called," e.g., the so-called experts.

Slogans and mottoes are enclosed in quote marks when they are attributed to someone, e.g., As a great sage once remarked, "Of the making of many books there is no end." Otherwise they are not.

Words used as words are enclosed in quote marks in this ms.

Periods and commas go inside quote marks.

Avoid overusing italics for emphasis. When numerous terms in a paragraph are italicized, the formatting loses its impact. Rely on word choice and sentence structure to carry your meaning.

There is no space on either side of an em dash, an en dash, or a hyphen.

Periods and colons are followed by a single space.

Truly parenthetical elements should be enclosed in parens and not set off by em dashes (which are meant to set off appositives).

There is no space between a note number and the preceding copy, e.g., It rained.³

There is a space on both sides of a solidus when it is used to indicate a line break in a poetry quote.

Include a space between initials used to begin a name.

Be sure that an appositive term is set off by two commas.

There is no comma between two parallel elements connected by a coordinating conjunction, whether those elements are nouns, compound predicates, subordinate clauses, etc.

It is important to distinguish between appositive "or" and alternate "or." The appositive or is set off by commas. The alternate or is not.

There is no comma between the subject and the predicate of a sentence, no matter how complicated the sentence may be.

There is no comma between two coordinate elements (e.g., nouns, participles, predicates, or subordinate clauses) connected by a conjunction.

There is no comma between correlative elements.

There is no comma between two elements of a compound predicate that are joined by a coordinating conjunction.

Capitalize the first word after a colon if it begins a complete sentence. If what follows the colon is a fragment, use lc.

There is no hyphen between an adverb and a following adjective or participle, e.g., "politically motivated reform."

Don't hyphenate terms consisting of two nouns unless the dictionary approves.

A true open noun is not hyphenated when it is used as an adjective.

When a true open noun is used in a compound term, the term is spelled with an en dash, e.g., Howard University-trained physician.

A noun and a following participle may be hyphenated when they function as an adjective modifying a following noun, i.e., a God-honoring service. But the term is open in the predicate position, i.e., the service was God honoring.

Dangling participles are right out; where I found them I suggested a rewording.

Attach prefixes to nouns per *CMS*.

The word "where" is an adverb and may not be used as a relative pronoun, even in casual writing, e.g., the family in which I grew up (not the family where I grew up).

The word "like" may not be used as a conjunction.

The word "while" may not be used in a nontemporal sense.

The term "rather than" is used before a bare infinitive; use "instead of" before a participle.

Distinguish restrictive/nonrestrictive function and usage.

- A restrictive clause is one that is essential to the meaning of a sentence (the meaning would be different without it). It is introduced by the relative pronoun "that" and is not set off by a comma. No restrictive element is set off by commas.

- A nonrestrictive clause basically adds some sort of information to a sentence and is not essential to the meaning of it (if it were left out, the meaning of the sentence would remain intact). It is introduced by the relative pronoun "which" and is set off by a comma, as are all nonrestrictive elements.
- A nonrestrictive appositive has one possible referent, e.g., my sister, Julia (I have only one sister, Julia). A restrictive appositive indicates one of any number of others, e.g., my sister Julia (I have five sisters; Julia is one of them).

Note that in the following sentence, "these stories are largely about Cincinnati-like activists *who either found themselves in challenging positions or created opportunities to participate*," the word "who" is used only once, since it is the subject of a compound predicate—"found ... or created."

The word "because" introduces a restrictive clause, and thus it is not preceded by a comma.

In general, "between" is used for two and "among" is used for more than two.

The word "comprise" was misused in some places. Correct use is illustrated in the following sentence: Zoos comprise animals. NOT: Animals comprise zoos. NEVER: Zoos are comprised of animals.

When an adverb is placed within a verb, it should regularly follow the first auxiliary, e.g., there have always been problems associated with this jumper setting.

Write out names of states in text.

Abbreviations such as i.e. and e.g. are used only in parens.

Names that end in the letter s form possessives in the usual way, e.g., Hopkins's.

Names of states are spelled out in text.

Obscenities are formatted with the first letter followed by a two-em dash, e.g., s—, f—.

The titles of the following are italicized: books, albums, radio programs, stage productions.

Commonly used foreign language terms that are listed in the main section of Webster's tenth edition are roman.

Isolated foreign proper nouns are not italicized.

Em dashes are mainly used to display appositives; truly parenthetical material should be enclosed in parens.

Isolated, unfamiliar foreign terms may be italicized if they are likely to be unfamiliar to the reader. Foreign names are always set roman, even when they are treated as foreign words. This ms includes many German words, some of which are rather long and unwieldy looking. But the author went overboard, italicizing each and every German word. As a result, some pages are peppered with italicized terms, most of them repetitions of a significant but limited fund of foreign terms. Therefore I suggested italicizing these terms at first mention in each chapter and formatting them roman thereafter. Names are not italicized. (See CMS 6.65B66, 72; cf. 6.71.)

Common nouns are not capitalized in English; this also applies to words translated from a different language. For example, *das Boot* is translated "the boat," not "the Boat."

The words "army" and "navy" are capitalized when they are part of an official title; otherwise, they are lc.

Numerals of one hundred or less designating military subdivisions are spelled out in ordinal form, e.g., Fifth Army, Seventy-seventh Regiment.

Events of particular significance may be capitalized.

When a quote is run in to a sentence, it begins lc, e.g., Steele concluded that "in ego defense, people are concerned with the big picture" (p. 207).

Quotes that include fewer than six lines are run in, not indented as extracts.

Three ellipsis dots (###) are used to indicate an omission within a quotation. If the omission occurs after a grammatically complete sentence, four dots are used (####). Three dots are used to indicate hesitation or a voice trailing off in speech.

The omission of lines of poetry is indicated by a line of em-spaced dots that is roughly equal in length to the longest line in the quote.

Omitted lines of poetry are indicated by a line of em-spaced dots that is roughly equal in length to the line above it.

Use a singular noun with a plural possessive when only one of the objects can belong to an individual, e.g., we must take good care of our body. [Each of us has only one body.] Use a plural noun with a plural possessive when more than one of the objects can belong to an individual, e.g., we will all be responsible for moving our own books. [Each of us has more than one book.]

Line fractions should be replaced with piece fractions.

Inclusive numbers are always expressed with an en-dash.

Avoid both the (1) royal "we" and the (2) ponderous "we." (1) The author should refer to himself or herself as "I." (2) It is okay to use "we" in referring to something that the author and the reader do together, for example, "in this chapter we shall consider," but don't use it to refer to something that the author alone has done, for example, "as I demonstrated in chapter 7."

A number of paragraphs began with a "preliminary restatement" of the point that the ensuing paragraph itself made. This may facilitate comprehension when material is delivered orally, but in writing such preliminary summarizing statements add a quality of repetitiousness and are thus redundant. I suggested deleting them and letting the paragraphs speak for themselves.

In a declarative sentence simple futurity or mere expectation is expressed by "shall" in the first person and by "will" in the second and third persons. Determination, threat, command, willingness, and promise on the part of the subject are expressed by "will" in the first person and by "shall" in the second and third persons.

Avoid throwaway phrases such as "it must be obvious that," "it will be thought," "as we shall see," etc.

It isn't really necessary to add "emphasis in original," since that is assumed in a quote; it is necessary to indicate emphasis that has been added.

Level subheads may not exist as singletons. You may resolve a single by adding another subhead of the same level or by deleting it.

When the word "Western" refers to any phenomenon that stems from the Greco-Roman cultural tradition (and, later, is associated with the noncommunist countries of Europe and America), it is capitalized.

The Senate defeated the measure by a 2 to 1 margin. The committee voted 6 to 3 to approve the resolution. The inexperienced team triumphed over 100 to 1 odds.

Use conventional state abbreviations in text, e.g., Senator Ted Kennedy (D-Mass.) voted against the proposed amendment.

NUMBERS

1940s, 1950s, or '40s, '50s

February 1986

43 percent

Thousands are expressed as numbers in this ms.

CITES

Author-date citations are convenient for both author and reader. But every in-text cite must be backed up by a corresponding entry in the reference section. There were some inaccurate cites and some lacking a bibliographic reference. I noted these problems as they occurred. There are blocks of references in the bib that are entered by publication, e.g., *Washington Post*, and do not include a title. The titles should be added to these references, and they should be entered into the reference list alphabetically. The notes that refer to these references of course will need to be updated.

Hard Notes

¹. Charles K. Wilber and Steven Francis, "The Methodological Basis of Hirschman's Development Economics: Pattern Modeling vs. General Laws," *World Development* 14, no. 2, special issue (February 1986): 181-191.

29. Chet Lunner, "Senate OKs Bill Requiring Campus Crime Reports," Gannet News Service (LEXIS-NEXIS database), September 14, 1990.

Brown and Allen, *Strong in the Struggle*
Copyediting stylesheet

WORD LIST

cross-examination
dockworker
grass roots (n.)
Hotel Employees and Restaurant Employees Union but culinary
workers union
screwman
slowdown (n.)
stower
Taft-Hartley law
vice president

ACRONYMS

AFL American Federation of Labor
ADNIP African Descendant Nationalist Independence
Partition Party
CIO Congress of Industrial Organizations
ILA International Longshoremen's Association
ILWU International Longshore and Warehouse Union
IWW Industrial Workers of the World
NLRB National Labor Relations Board
UPWA United Packinghouse Workers of America

NUMBERS

March 26

TYPECODES

<a> a-head
<break> text break
<byline> byline
<ca> chapter author
<cn> chapter number
<ct> chapter title
<di> dialogue
<nl> numbered list
<pa> part author
<pn> part number
<pt> part title
<st> sidebar title
 unordered list

GENERAL REMARKS

Periods and commas go inside quote marks.

Names that end in s form the possessive in the usual way,
e.g., Hopkins's.

Attach prefixes to nouns and adjectives per *CMS*.

There is no comma between two elements of a compound
predicate that are joined by a coordinating conjunction.

Include a space between initials used to begin a name.

Dangling participles are right out; where I found them I
suggested a rewording.

Indexing Guide: Typeset Books

The purpose of an index is to help the reader find every meaningful statement made in a book. A good indexer keeps in mind the two parts of this definition: only entries germane to the book's topic should be included in the index, and these entries must be arranged in a way that readers will find helpful.

This guide is intended to provide a brief outline of the indexing process. For more information, especially on specific questions of arranging and alphabetizing entries, please consult chapter 17 of the *Chicago Manual of Style*, 14th ed. (pp. 701-61).

When indexing a book:

To begin. If you are not the author of the work, begin by skimming through the text to familiarize yourself with the author's style, the arrangement of topics in the text, and any special terminology. This will save you the delay and frustration of false starts and help you to index more clearly.

Assembling your entries. Gather the index entries, using whatever system is most effective for you. The most common methods are marking entries on the proof pages, writing entries on index cards, or using a computer to organize your entries. (Authors often think that indexing can be done *by* the computer when their manuscript is on disk. This is not true; computers can only search for keywords, not concepts, and are a poor replacement for a human indexer.) Whatever you do, make certain your page references are accurate! An index entry that does not match the text will be impossible to fix later and will have to be deleted.

- Choose your entries carefully, with an eye for the depth appropriate to the work. Do not index the first dozen pages to death, exhaust yourself, and run only a cursory eye over the rest of the text. Describe each entry with a word or two to help you categorize your topics under subheadings later. Think: how would a reader look for a subject?
- Remember that some parts of the text should not be indexed. For example, the only sections of front matter that need to be indexed are the preface or foreword (if it has substantive material about the book's topic) and the introduction. Notes may be indexed if they contain additional information, but simple source citations are not usually indexed for either subject or author.

- When you have finished your list of index entries, go through the text one more time to catch accidental omissions and to index those things that turned out to be more important than you had originally thought.

Compiling the index. Now compile your list of entries. This task involves grouping entries by topic, determining subentries, supplying appropriate cross references, choosing terminology, and alphabetizing your entries.

- You should create subheadings for any entry that has so many page references that a reader might have trouble finding a particular topic in the text (some style manuals advise using subentries if there are more than six page references). But do not use so many overspecific subentries that each has only one page reference; this can be just as inconvenient as having to search through an overly long list of page references. And remember, subentries must relate logically to their heading.
- Cross-references (*See* and *See also*) guide readers through your organizational decisions. Use them to avoid placing the same information under many different headings. Make certain that your cross references are meaningful. *See* should always take the reader to a substantive entry, not to another cross reference. *See also* must lead to additional information, not just the same page references under a different heading.
- Alphabetize your index carefully. Each main entry should be alphabetized under the most important word (for example, “Jefferson, Thomas,” and “irrigation, ancient use of” are in correct order). Subentries should be alphabetized under the main entry by their first main word (for instance, under the main entry “United States” the following subentries would appear in this order: “foreign policy of,” “and Russia,” and “unemployment in”).

Compile your index on a computer and submit it as both hard copy (printout) and on a disk. It should be double spaced, in a single column, with subentries on separate lines (do not type it in two columns; our typesetter will do that.) Proofread it very carefully; if possible, have a colleague proof it too—a fresh set of eyes always helps.

Please note:

- Capitalize only proper names.
- Do not put a period or any other punctuation at the end of an entry.
- Put commas after the entry before listing page references.
- Page ranges should be truncated as follows: 1–5, 43–44, 100–102, 106–7, 131–38.
- When indexing a note, type the page number, the abbreviation “n”, and the note number—without spaces or punctuation: 175n5. *This is our house style.*
- Set semicolons after page ranges of the main entry or a subentry when another subentry follows.
- Set a colon when a subentry follows a main entry that has no page ranges.

- *See* directs the reader from alternate headings to the entry you have chosen to index. *See also* takes a reader from one substantive entry to another with additional related material.

Following is a sample index to show you how your finished index should look.

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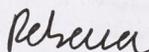
July 20, 1998

Robert Allen
1034 Vallejo St.
San Francisco, CA 94133

Dear Prof. Allen:

I am very pleased to send to you your series honorariums for *Strong in the Struggle* and *War Stories*. I sincerely apologize for the delay in getting this to you and I thank you for your patience.

Sincerely,



Rebecca Hoogs
Editorial Assistant to Jill Rothenberg
RHoogs@RowmanLittlefield.com

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TO THE
ORDER
OF

Robert Allen

R. B. Allen

AUTHORIZED SIGNATURE

⑈031955⑈ ⑆054001517⑆ 1013604212⑈

Subj: Re[2]: Re[2]: Re[2]: idea
Date: Mon, Jul 13, 1998 11:41 AM EDT
From: jrothenberg@rowmanlittlefield.com
To: RobertA648@aol.com

File: RFC822.TXT (868 bytes)

Robert:

August 30 should be OK. I'll make the change in our system.

Jill

-----Reply Separator-----

Subject: Re: Re[2]: Re[2]: idea
Author: <RobertA648@aol.com>
Date: 7/11/98 6:29 PM

Jill --

The Spring semester at Berkeley doesn't end until near the end of May so
a
deadline of June 30th is still tight. Would August 30th work?

Robert

----- Headers -----

Return-Path: <jrothenberg@rowmanlittlefield.com>
Received: from rly-za05.mx.aol.com (rly-za05.mail.aol.com
[172.31.36.101]) by air-za04.mail.aol.com (v45.18) with SMTP; Mon, 13 Jul
1998 11:41:26 -0400
Received: from zathras.nbnbooks.com ([206.181.93.215])
by rly-za05.mx.aol.com (8.8.8/8.8.5/AOL-4.0.0)

To: jrothenberg@rowmanlittlefield.com
Subj: Re: Re[2]: Re[2]: idea
Jill --

The Spring semester at Berkeley doesn't end until near the end of May so a deadline of June 30th is still tight. Would August 30th work?

Robert

Subj: Re[2]: Re[2]: idea
Date: Fri, Jul 10, 1998 4:47 PM EDT
From: jrothenberg@rowmanlittlefield.com
To: RobertA648@aol.com

File: RFC822.TXT (860 bytes)

Robert:

If you need additional time, that would be fine (considering you have so many commitments). Would June 30, 1999 be ok? Let me know and we can change it in our system.

Look forward to seeing you too.

Jill

_____Reply Separator_____

Subject: Re: Re[2]: idea
Author: <RobertA648@aol.com>
Date: 7/10/98 1:51 PM

Jill --

I think the deadline on the Lee Brown book was next March, but I'm thinking I'll need until the end of summer simply because that's the next block of time I'll have to work on it. Will that work for you? We can discuss it when you're here if you like.

Lee and I are looking forward to seeing you. I expect to be away the weekend of Aug. 22-23, otherwise will be available to get together.

To: jrothenberg@rowmanlittlefield.com

Subj: Re: Re[2]: idea

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Lee and I are looking forward to seeing you. I expect to be away the weekend of Aug. 22-23, otherwise will be available to get together.

Subj: Re[2]: idea
Date: Thu, Jul 9, 1998 2:02 PM EDT
From: jrothenberg@rowmanlittlefield.com
To: RobertA648@aol.com

File: RFC822.TXT (850 bytes)

Hi Robert:

Sounds like you're tremendously busy! I think we could extend the date on the contract. I think we were aiming for Dec. 31. Shall I push it back a few months, say end of March? Let me know if you will need more time and we can adjust accordingly.

Glad you got the first installment of Lee's FBI files. I'm sure it made interesting reading for Lee as well. I'm still planning to be in SF from Aug.

20-26, so I'll look forward to getting together with you, Lee, and Maggi then.

Hope all's well,

Jill

Reply Separator_____

Subject: Re: idea
Author: <RobertA648@aol.com>
Date: 7/9/98 1:29 PM

Jill --

Thanks for your note. We had a quiet but enjoyable holiday. Hope you did, too. No, I'm not familiar with the Pauli Murray book. Let me know what you

find out.

Lee and I are working away, although it's going somewhat more slowly than I

anticipated. I decided to transcribe the tapes myself because I can correct

and edit them as I go along. I've used professional transcribers in the past

but I ended up going over the whole tape anyway to catch words they didn't

understand and other errors. I'm teaching a summer school class soon so that

will also affect the work, and the fall semester begins in late August. I'll

be able to do some work during the school year, but I think we will need an

extension of the deadline.

We got the first 200 pages of Lee's FBI file. Interesting material, but nothing earth shaking. These first documents go up to about 1956 and document

the FBI's efforts to get informants who would testify that LB was a member of

the CP after he signed the non-Communist affidavit required by Taft-Harley.

Contradictory reports from various informers (names blotted out) -- some say

he was, others say they couldn't testify that he was, some refusing to testify. I can use this material for footnotes or sidebar commentary on Lee's

narrative. Hope to receive the remaining 700 pages in next few weeks.

Robert

Date: Thu, Jul 9, 1998 1:29 PM EDT
From: RobertA648
Subj: Re: idea
To: jrothenberg@rowmanlittlefield.com

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Robert

Subj: idea
Date: Mon, Jul 6, 1998 3:52 PM EDT
From: jrothenberg@rowmanlittlefield.com
To: RobertA648@aol.com

Hi Robert:

Hope you had a good holiday weekend.

I was just looking through the "Voices and Visions" file and came across something I meant to ask you about a while back. The "Book Currents" column in

The New Yorker mentioned an out-of-print book by Pauli Murray entitled "Proud

Shoes," a family history written by on the early figures in the fight for school

desegregation. Do you know anything about it? I might try and investigate.

Talk soon,

Jill

----- Headers -----
Return-Path: <jrothenberg@rowmanlittlefield.com>
Received: from relay15.mx.aol.com (relay15.mail.aol.com [172.31.106.74])
by air11.mail.aol.com (v45.13) with SMTP; Mon, 06 Jul 1998 15:52:32
-0400
Received: from zathras.nbnbooks.com ([206.181.93.215])
by relay15.mx.aol.com (8.8.8/8.8.5/AOL-4.0.0)
with ESMTP id PAA07765 for <RobertA648@aol.com>;
Mon, 6 Jul 1998 15:52:31 -0400 (EDT)

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6/3/98

Dear Robert:

Here is the first half of the advance for Strong in the Struggle. I'm sorry for the delay on this.

I'll also be sending your signing bonuses for the series (for this book and Maggi's).

I hope you had a good vacation house-boating in England.

Best wishes,
Jill

P.S. A check went to Lee as well.

LANHAM, MARYLAND 20706

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TO THE
 ORDER
 OF

Robert L Allen

A. Bam

 AUTHORIZED SIGNATURE

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X 105

May 1, 1998

Professor Robert Allen
1034 Vallejo St.
San Francisco, CA 94133

Mr. Lee Brown
P.O. Box 42-1031
San Francisco, CA 94142-1031

Dear Robert and Lee:

I'm happy to send you each a copy of the fully signed contract for *Strong in the Struggle*. I've also included a copy of the series contract for Robert.

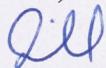
You will also find our marketing questionnaire and disk preparation guide.

As I told Robert on the phone, we will want to have a description for the book and for the series ready by mid-June. This will serve as the basis for catalog and promotional copy. The book description should be 150 words or so. I will pull out the series description and try and expand on what you came up with, Robert. I will then pass it along to you for your suggestions and feedback.

I hope to be in San Francisco in early August. I would love to spend a day with you going through Lee's files and photos.

Again, I'm really looking forward to working with you both. This book and the Voices and Visions series are quite exciting!

Best,



Jill Rothenberg
Rowman and Littlefield Publishers

CLASSIC CREST

MEMORANDUM OF AGREEMENT

In order to establish a book series tentatively titled "Voices and Visions: People and Events that Made a Difference in American Life," Robert L. Allen and Rowman & Littlefield Publishers agree to collaborate in the preparation and publication of the Series and to carry out their respective responsibilities as outlined in this agreement.

The Editor agrees:

- A) To assist the publisher in the soliciting and procuring of quality manuscripts suitable for the Series. Final decisions about manuscripts to be published will be made jointly by the Editors and the Publisher. The Editor and Publisher agree to publish not more than four books per year.
- B) To evaluate or to recommend appropriate reviewers to evaluate proposals and completed manuscripts for the Series in order to guarantee quality and suitability for publication in the Series.
- C) To allow the Publisher to use the editor's name in the course of acquiring manuscripts for the Series and in publicizing the Series. The Publisher will consult with the Editor prior to using his name for these purposes.

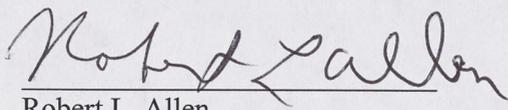
The Publisher agrees:

- A) To pursue projects recommended by the Editor and to be responsible for contract negotiations with authors.
- B) To pay peer reviewers the Publisher's standard honorarium when the Editor and Publisher agree an external review is appropriate.
- C) To provide quality production of the titles selected for the Series and to ensure that the Series and the individual books within it are energetically marketed and publicized.
- D) To compensate the Editor as follows:
 - 1. A bonus fee of \$500 paid for each book signed for the series; one-half to be paid upon signature of contract; the other half to be paid upon delivery of final, acceptable manuscript.
 - 2. A royalty override of 1 percent of the Publisher's net receipts for every copy sold of each book published in the Series. The schedule applies to both hardcover and paperback editions. We shall send to you no later than 30 June of each year annual statements of account for each book in the Series as of the preceding 31 December. Each statement shall be accompanied by payment of all sums due to you.

3. An expense fee up to \$300 annually for any incidental expenses incurred by the Editor.

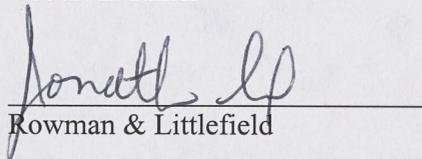
4. Four copies of every book published in the Series.

This Agreement becomes effective upon its signing by all parties and will be in effect for three years. This Agreement and its terms will be renewed automatically on this same date each year thereafter unless one of the parties gives written notice of intention to terminate the Agreement at least 60 days before the effective date of renewal, in which case this Agreement shall not be renewed but shall be terminated on that same date. The Editors shall continue to receive royalties and fees for books signed during their term as editor.



Robert L. Allen

3/30/98
Date


Rowman & Littlefield

4/14/98
Date

ROWMAN AND LITTLEFIELD PUBLISHERS, INC.

4720 Boston Way • Lanham, Maryland 20706

PUBLISHING AGREEMENT

The undersigned ("Author") hereby agrees with Rowman & Littlefield (the "Publisher") to the following terms and conditions in connection with its publishing the below scholarly work:

Strong in the Struggle: The Story of Lee Brown and Black Labor Militancy in the South and West, by Lee Brown and Robert L. Allen

1. AUTHOR SHALL GRANT TO THE PUBLISHER during the term of the United States copyright, and during any renewal or extension thereof, the exclusive right to publish and sell, including the right to permit others to publish and sell, your work in book form throughout the world in English and all other languages.

2. AUTHOR SHALL DELIVER TO THE PUBLISHER at your expense no later than 3/31/99 two typed, double-spaced copies of your work in final form including photographs, tables, illustrations, and charts; bibliography or bibliographical essay; and all necessary permissions, licenses, releases and consents. All artwork shall be in camera-ready form. The work will be no more than 85,000 words (224 book pages).

If you do not so deliver your work to the Publisher in form and substance satisfactory to the Publisher in its judgment (which shall be final) by the dates specified or at another date agreed to by us in writing (such time to be deemed of the essence), we may terminate this agreement by notice to you, and you shall then repay all amounts which we have advanced to you; such termination, if not caused by circumstances beyond control, shall be without prejudice to any other remedies we may have for breach of contract.

If we elect to submit the manuscript of the Work to our legal counsel for review, then the Work shall not be deemed complete and satisfactory unless and until all changes which may be required by legal counsel have been made by you.

Author agrees to review and approve the copyedited manuscript, to have all approved editorial changes incorporated onto diskettes, and to submit the diskettes along with a clean copy of the final manuscript. We shall send you galleys and page proofs of the Work which you agree to read, revise, correct and return promptly. Author further agrees to prepare an index when the type has been set into final page form. You agree to pay the cost of alterations in type or in plates required by you (other than those due to printer's errors) in excess of 5% of the cost of composition. We will present the corrected proofs for inspection at your request.

3. PUBLISHER SHALL PUBLISH YOUR WORK at its expense in a manner and style and at a price we believe appropriate. All decisions and details as to the publication of the Work, including style, illustrations, time and manner of production, advertisement, and the number of distribution of free copies will be left to our sole discretion.

4. PUBLISHER AND AUTHOR SHALL TAKE SUCH STEPS as necessary on our respective parts to secure and preserve a valid United States copyright for the Work in the Authors' names. If we deem it desirable we may take such steps in ~~our~~ name as may be necessary to obtain a copyright in other countries. We shall publish the Work in the United States in a way that complies with the provisions of the Universal Copyright Convention.

*The author's
M.A.
L.B.*

5. (a) THE AUTHOR COVENANTS, WARRANTS, AND REPRESENTS that he or she is the sole owner of the Work and all the rights herein granted, and has full right and power to make this Agreement; that the Work is not a violation of any copyright, proprietary or personal right; that he or she has not in any manner disposed of any of the rights herein granted to the Publisher or granted any rights adverse to or inconsistent therewith; nor are there any rights outstanding which would diminish encumber or impair the full enjoyment or exercise of the rights herein granted the Publisher; that no part of the Work is libelous, obscene or unlawful, or violates any right of privacy. In no event shall the Publisher be obligated to publish a work which, in its opinion, may subject it to any claims from any third party. Without limiting the foregoing, you shall, if we request it, make such changes in your Work as we shall deem necessary, but failure on our part to require or recommend any changes in your Work shall in no way affect your obligations under subparagraph (a) of this Paragraph.

(b) The Author agrees to hold harmless and indemnify the Publisher against any claim, demand, suit, action, proceeding, recovery or expense of any nature whatsoever arising from or based upon any breach or alleged breach of the covenants, warranties or representations contained in subparagraph (a) hereof, or elsewhere in this agreement. In addition to all other remedies available to it, the Publisher may, in the event of any such claim, demand, suit, action, or proceeding, withhold advances and/or royalties due to the Author. The Publisher may in its sole discretion retain its own counsel, at its own expense, and Publisher shall have sole discretion whether or not to compromise any such claim, demand, suit, action, or proceeding brought against it. The warranties, representations and indemnities shall survive the termination of this Agreement.

6. WE SHALL PAY TO YOU;

(a) On each copy of the Work sold by us except as provided in the following subparagraphs, a royalty of:

1 to 2500 copies sold	8 percent of net sales
2501-5000 copies sold	10 percent of net sales
More than 5001 copies sold	12 percent of net sales

The same schedule applies to both hardcover and paperback editions; however, hardcover and paperback editions are computed separately.

This schedule includes all sales, both domestic and foreign.

(b) On copies of the work sold by us, at a discount of 50% or more (but less than 70%) from the Publisher's retail price through channels outside of the ordinary wholesale and retail trade (other than remainders as described in paragraph 6d), a royalty of 10% of the amount we receive.

(c) On copies of the work sold by us, at a discount of 70% or more from the Publisher's retail price (other than remainders as described in paragraph 6d), whether through normal trade channels or otherwise, a royalty of 10% of the amount we receive after deducting all manufacturing costs.

(d) On copies sold at a remainder price (any sale at a price at or below manufacturing cost, whether through normal trade channels or otherwise, being deemed a remainder sale for purpose of this clause), no royalty shall be paid; however, prior to remaindering your work under this clause, we shall make reasonable efforts to notify you and afford you the opportunity to purchase all or part of such overstock at the remainder price.

(e) On copies, bound or in sheets, sold for export at discounts of 60% or more, a royalty of 10% of the amount we receive.

(f) On copies furnished without charge or for review, advertising, sample, promotion or other similar purposes, no royalty.

All sales subject to royalties under any of the provisions of this Paragraph 6 shall be computed net of returns.

7. WE MAY PUBLISH or permit others to publish or broadcast without charge and without royalty such selections from your work for publicity purposes as may, in our opinion, benefit the sale of your work. We shall also be authorized to license publication of your work without charge and without royalty in Braille or by any other method primarily designed for the physically handicapped.

8. AUTHOR GRANTS TO THE PUBLISHER the exclusive right to license, sell or otherwise dispose of the following rights in the Work; publication or sale of the Work by publication of a reprint edition of the Work by another publisher; condensations; serializations in magazines or newspapers (whether in one or more installments and whether before or after book publication); publication of the Work in translation and selections therefrom in anthologies, and compilations and digests. The Authors will retain dramatic and motion picture rights (including but not by way of limitation, film strips based on the story and film strips or motion pictures photographed directly from the book); phonograph and radio, television, cable or other broadcasting rights and electronic, mechanical, visual or other reproduction rights; picturized book versions, microprint and microfilm versions and any and all other rights which may not be herein described.

In the case of each of the rights specified in this Paragraph 8, the net proceeds of the Work's disposition less than or equal to \$100.00 (after all commissions, foreign taxes, and other charges) shall be paid in their entirety to the Publisher. Any and all amounts in excess of \$100.00 shall be shared equally between the Publisher and the Author.

9. IF THE COPYRIGHT OF YOUR WORK is infringed during the term of this agreement, then, upon notice to the effect by either of us, we shall confer with regard to the infringement, and if no mutually satisfactory arrangement is arrived at for joint action within ten days thereafter, either one of us shall have the right to bring an action or proceeding to enjoin the infringement, and for damages. If we proceed jointly, the expense and recoveries, if any, shall be shared equally, and if we do not agree to proceed jointly, either of us shall have the right to go forward with an action or proceeding, bearing all the expenses and retaining any recovery. If we proceed alone, you shall permit the action to be brought in your name and shall take all steps necessary, including the execution of such documents as may be required, to enable us to proceed.

10. ON PUBLICATION OF YOUR WORK we shall deliver to each Author 20 copies without charge and you shall have the right to purchase further copies (but not for resale) at a discount of 50% from our retail price, plus shipping and handling. These sales shall be royalty exclusive.

11. (a) WE SHALL FOLLOWING PUBLICATION RENDER TO YOU on June 30 of each year annual statements of account as of the preceding December 31. Each statement shall be accompanied by payment of all sums due thereon. In reporting sales we may withhold a reasonable reserve for future returns. If in any annual period the total payments due are less than \$50.00, we may defer the rendering of statements and payments until such time as the sum of \$50.00 or more shall be due.

(b) You may, upon written request, examine our books of account insofar as they relate to your work.

12. IN CASE PUBLISHER FAILS TO KEEP THE WORK in print (and for all purposes of this paragraph the work shall be considered to be in print if it is on sale by us in any edition or if it is on sale in any edition licensed by us during the term of this agreement) and you make written request of us to keep it in print, we shall, within sixty days after the receipt of your request, notify you in writing whether or not we intend to do so, and if we elect to do so, we shall have six months thereafter in which to comply.

13. YOU SHALL EXECUTE AND DELIVER whatever documents and assignments of copyright or other papers as may be necessary in our opinion to fulfill the terms and intent of this agreement.

14. IN ORDER to keep the work up-to-date you shall, if called upon by us, revise it for new editions while this agreement is in effect and shall supply any new matter that may be needed to that end. In the event you neglect or are unable by reason of death or otherwise to revise the work, or supply new matter in a form satisfactory to us, we may procure some other person to edit or revise the work, or supply new matter, and may deduct the expense thereof (including royalties to such other person) from the royalties payable to you, and in such revised edition may describe such person as editor or co-author. If revisions require resetting of more than 50% of the work, and if the royalty rate provided in Paragraph 6 above is on a rising scale, the rate on the new edition shall begin at the original rate provided for the first edition.

15. IF WE ARE ADJUDICATED BANKRUPT by a court of competent jurisdiction or if we make an assignment for the benefit of creditors, then this agreement shall terminate and all of the rights granted by you hereunder shall revert to you and the provisions of Paragraph 12 shall be applicable.

16. EXCEPT FOR loss or damage due to our own negligence, we shall not be responsible for loss or damage of any of your property, including the manuscript of your work, and our liability for any such loss or damage shall in no event exceed the amount payable to us under any insurance carried by us covering such loss.

17. THIS AGREEMENT shall be deemed made in, and shall be in all respects interpreted, construed and governed by the laws of the State of Maryland, and the parties agree to litigate any controversy, claim or dispute arising out of or in connection with this agreement or the breach thereof solely in Supreme Court of the State of Maryland, which the parties agree shall have exclusive jurisdiction to which the parties hereby submit.

18. ANY NOTICE CALLED FOR in this agreement shall be sent by mail to you or to us at the address set forth above. Either of us may designate a different address by notice given in the same manner.

19. THE WAIVER of a breach of, or of a default under, any of the terms of this agreement shall not be construed a waiver of any subsequent breach or default. No waiver or modification of this agreement shall be valid unless in writing and signed by the party to be charged.

20. THIS AGREEMENT shall inure to the benefit of and be binding upon you, your heirs, personal representatives and assigns and upon us, our successors and assigns.

21. ALL RIGHTS AND LICENSES granted or assigned by us, pursuant to this agreement, to any division, affiliate, subsidiary, or parent company or successor of Rowman & Littlefield, shall be construed as though the work was still in our hands and all parts of this contract would still be in full force and effect.

ROWMAN & LITTLEFIELD PUBLISHERS, INC.

4720 BOSTON WAY

LANHAM, MD, 20706

(301) 459-3366

FAX (301) 459-2118

AUTHOR QUESTIONNAIRE

Rowman & Littlefield is pleased to be publishing your book. Please help us to create a successful promotional campaign for your book by filling out this questionnaire. Your assistance is both valuable and essential to the promotion of your new book. Please answer all questions as completely as possible. Type (or use capital letters) on one side of the paper only, and where necessary, use separate sheets.

Date _____

1. Book title and subtitle: _____
_____ First Edition Second Edition

2. Main author's/editor's name (as it will appear on cover of book), address, and phone (include area code); please check which address you prefer for correspondence:

Name: _____

Home Address: _____

City/State/Zip: _____

Phone: (_____) _____ FAX: (_____) _____

Office Address: _____

City/State/Zip: _____

Phone: (_____) _____ FAX: (_____) _____

3. Place and date of birth: _____

4. Citizenship (for copyright purposes): _____

5. Co-authors or co-editors; full name and school address: _____

6. Author's current academic rank, affiliation, and starting date:

7. Author's education (including degrees, dates, honors, awards):

8. Previous publications (include publisher(s) and/or journal(s), and dates of publication):

Books: _____

Articles: _____

9. Professional associations and societies (include offices held, with dates of office):

10. Please supply on a separate sheet a description of the book in about 350 words. Even if the book is on a specialized theme, the description should as far as possible be intelligible to the non-specialist. Your description will be used to develop promotional copy for brochures and dust cover. Please do not refer us to the manuscript.

11. Two-sentence "blurb" summation expressing scope and theme of book:

12. Please list the main and distinguishing features of the book:

13. If the book is a new edition, please detail the changes from the previous edition:

14. If there are competing books, please name them (title, author, date and publisher) and indicate how yours differs from these publications:

15. If your book can be identified with a particular school or stance within your discipline, can you characterize this point of view?

16. Brief description of the audience for which this book was written (include specific educational situations, such as courses and seminars):

17. Please name academic or professional associations or groups whose members have a special interest in your book:

18. Annual professional meetings at which your book would be suitable for display (include dates, location, and name of contact, if known):

19. The enclosed list of journals has been compiled over the course of ten years; it represents the most important (and most responsive) publications in your field. Please check off no more than 25 journals on the attached list that you believe might be interested in reviewing your book. Please do not add *CHOICE* or *Library Journal*, as your book will be sent there as a matter of course. If you feel there are other journals that would be likely to review your book, names and complete addresses must be provided.

20. Please provide the names of any *recognized* authorities on the book's subject matter who you believe would be interested in providing pre- or post-publication comment for promotional purposes (include *complete* school address including zip code).

Name: _____

Address: _____

City/State/Zip: _____

City/State/Zip: _____

Name: _____

Address: _____

City/State/Zip: _____

Name: _____

Address: _____

City/State/Zip: _____

21. Organizations which you believe would want to use the book (in bulk). Include names of contacts, if any, and addresses:

22. Book clubs which the you believe would be interested in the book as a selection:

23. Prizes for which the book would be eligible: _____

24. If your book is intended as a textbook, please list separately, if possible, colleges and universities and course titles where appropriate courses are taught:

25. What do you feel is the permissible price range for the market?

26. Comments and suggestions: _____

27. Signature and date: _____

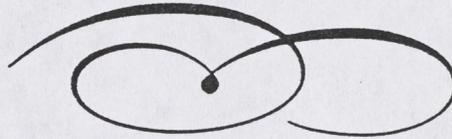
28. Return this questionnaire within six weeks to: *Jill Rothenberg*
~~Lynda S. Hill~~, Promotions Director, Rowman & Littlefield Publishers, Inc., ~~4720 Boston Way, Lanham, MD 20706~~, Phone: ~~(301) 459-3366~~.

5370 Manhattan Circle, Suite 105, Boulder, CO 80303

Thank you.

303-543-7855

GENERAL INTEREST PUBLICATIONS



Please check off no more than 20 journals that you believe will be interested in reviewing your book.
Return this sheet with your Author Questionnaire.

- | | |
|-------------------------------------------------------------|---------------------------------------------------------|
| 339 <input type="checkbox"/> AMERICAN SPECTATOR | 323 <input type="checkbox"/> NEW CRITERION |
| 306 <input type="checkbox"/> ATLANTA JOURNAL & CONSTITUTION | 324 <input type="checkbox"/> NEW REPUBLIC |
| 422 <input type="checkbox"/> ATLANTIC MONTHLY | 327 <input type="checkbox"/> NEW YORK REVIEW OF BOOKS |
| 316 <input type="checkbox"/> BOOKLIST | 873 <input type="checkbox"/> NEW YORK TIMES BOOK REVIEW |
| 307 <input type="checkbox"/> BOSTON GLOBE | 874 <input type="checkbox"/> NEW YORK TIMES MAGAZINE |
| 223 <input type="checkbox"/> BUSINESS WEEK | 326 <input type="checkbox"/> NEW YORKER |
| 308 <input type="checkbox"/> CHICAGO TRIBUNE | 325 <input type="checkbox"/> NEWSWEEK |
| 311 <input type="checkbox"/> CHRISTIAN SCIENCE MONITOR | 310 <input type="checkbox"/> PHILADELPHIA INQUIRER |
| 312 <input type="checkbox"/> CLAREMONT REVIEW OF BOOKS | 330 <input type="checkbox"/> PUBLIC INTEREST |
| 313 <input type="checkbox"/> COMMENTARY | 877 <input type="checkbox"/> PUBLIC OPINION |
| 744 <input type="checkbox"/> COMMONWEAL | 884 <input type="checkbox"/> PUBLISHER'S WEEKLY |
| 309 <input type="checkbox"/> DENVER POST | 887 <input type="checkbox"/> SAN FRANCISCO CHRONICLE |
| 880 <input type="checkbox"/> ESQUIRE | 879 <input type="checkbox"/> TIME MAGAZINE |
| 477 <input type="checkbox"/> FOREIGN AFFAIRS | 882 <input type="checkbox"/> U.S. NEWS & WORLD REPORT |
| 315 <input type="checkbox"/> HARPERS | 352 <input type="checkbox"/> U.S.A. TODAY |
| 318 <input type="checkbox"/> KIRKUS REVIEW | 883 <input type="checkbox"/> VILLAGE VOICE |
| 319 <input type="checkbox"/> LIBRARY JOURNAL | 334 <input type="checkbox"/> WALL STREET JOURNAL |
| 314 <input type="checkbox"/> LOS ANGELES TIMES | 335 <input type="checkbox"/> WASHINGTON MONTHLY |
| 321 <input type="checkbox"/> NATION | 888 <input type="checkbox"/> WASHINGTON POST BOOK WORLD |
| 322 <input type="checkbox"/> NATIONAL INTEREST | 885 <input type="checkbox"/> WASHINGTON TIMES |
| 499 <input type="checkbox"/> NATIONAL REVIEW | |

Robert -

Please add any
other journals/publications
you can think of for
promotion/mkty purposes
(we're putting together
an African-American
studies list but wuld
appreciate your suggestions).
7/11

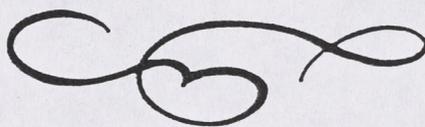
JOURNALS IN HISTORY



Please check off no more than 20 journals that you believe will be interested in reviewing your book. Return this sheet with your Author Questionnaire.

- | | |
|------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|
| 416 <input type="checkbox"/> ALBION | 443 <input type="checkbox"/> JOURNAL OF MODERN HISTORY |
| 417 <input type="checkbox"/> AMERICAN HERITAGE MAGAZINE | 444 <input type="checkbox"/> JOURNAL OF SOCIAL HISTORY |
| 419 <input type="checkbox"/> AMERICAN HISTORICAL REVIEW | 445 <input type="checkbox"/> JOURNAL OF SOUTHERN HISTORY |
| 420 <input type="checkbox"/> AMERICAN QUARTERLY | 446 <input type="checkbox"/> JOURNAL OF URBAN HISTORY |
| 421 <input type="checkbox"/> AMERICAN STUDIES | 447 <input type="checkbox"/> LABOR HISTORY |
| 422 <input type="checkbox"/> ATLANTIC MONTHLY | 449 <input type="checkbox"/> NEW ENGLAND QUARTERLY |
| 423 <input type="checkbox"/> BOOK TRENDS MONTHLY | 450 <input type="checkbox"/> NORTH CAROLINA HISTORICAL REVIEW |
| 424 <input type="checkbox"/> BRITISH JOURNAL FOR THE HISTORY OF SCIENCE | 452 <input type="checkbox"/> PACIFIC AFFAIRS |
| 425 <input type="checkbox"/> CANADIAN HISTORICAL REVIEW | 454 <input type="checkbox"/> PACIFIC HISTORIAN |
| 426 <input type="checkbox"/> CANADIAN JOURNAL OF HISTORY | 453 <input type="checkbox"/> PACIFIC HISTORICAL REVIEW |
| 427 <input type="checkbox"/> CATHOLIC HISTORICAL REVIEW | 455 <input type="checkbox"/> REVIEWS IN AMERICAN HISTORY |
| 428 <input type="checkbox"/> CENTRAL EUROPEAN HISTORY | 457 <input type="checkbox"/> REVUE HISTORIQUE |
| 429 <input type="checkbox"/> CIVIL WAR HISTORY | 460 <input type="checkbox"/> SOUTHERN STUDIES: AN INTERDISCIPLINARY
JOURNAL OF THE SOUTH |
| 431 <input type="checkbox"/> CIVIL WAR PRESS CORPS | 461 <input type="checkbox"/> SOUTHWESTERN HISTORICAL QUARTERLY |
| 432 <input type="checkbox"/> CIVIL WAR TIMES ILLUSTRATED | 462 <input type="checkbox"/> STATE AND LOCAL GOVERNMENT REVIEW |
| 434 <input type="checkbox"/> COMPARATIVE STUDIES IN SOCIETY AND
HISTORY | 463 <input type="checkbox"/> TEACHING HISTORY: A JOURNAL OF METHODS |
| 435 <input type="checkbox"/> CURRENT HISTORY | 438 <input type="checkbox"/> THE HISTORICAL JOURNAL |
| 430 <input type="checkbox"/> ENGLISH HISTORICAL REVIEW | 451 <input type="checkbox"/> THE OLD NORTHWEST |
| 436 <input type="checkbox"/> HISTORIAN | 458 <input type="checkbox"/> THE SIXTEENTH CENTURY JOURNAL |
| 439 <input type="checkbox"/> HISTORY: REVIEWS OF NEW BOOKS | 459 <input type="checkbox"/> THE SOUTHERN REVIEW |
| 440 <input type="checkbox"/> JOURNAL OF AMERICAN HISTORY | 464 <input type="checkbox"/> VIRGINIA MAGAZINE OF HISTORY AND
BIOGRAPHY |
| 442 <input type="checkbox"/> JOURNAL OF IMPERIAL AND COMMONWEALTH
HISTORY | 465 <input type="checkbox"/> WESTERN HISTORICAL QUARTERLY |
| | 466 <input type="checkbox"/> WILLIAM AND MARY QUARTERLY |

JOURNALS IN CRIMINOLOGY, SOCIOLOGY, ANTHROPOLOGY and PSYCHOLOGY



Please check off no more than 20 journals that you believe will be interested in reviewing your book. Return this sheet with your Author Questionnaire.

CRIMINOLOGY

- 183 AMERICAN BAR ASSOCIATION JOURNAL
- 184 CRIME AND SOCIAL JUSTICE
- 185 CRIMINAL JUSTICE ABSTRACTS
- 186 CRIMINAL JUSTICE REVIEW
- 187 CRIMINOLOGY
- 188 FEDERAL PROBATION QUARTERLY
- 189 HARVARD LAW REVIEW
- 191 JOURNAL OF CRIMINAL LAW AND CRIMINOLOGY
- 192 JOURNAL OF POLICE SCIENCE AND ADMINISTRATION
- 190 JUSTICE QUARTERLY
- 193 LAW AND SOCIETY REVIEW
- 194 LAW ENFORCEMENT NEWS
- 195 THE NATIONAL CRIMINAL JUSTICE REFERENCE SERVICE
- 196 NATIONAL INSTITUTE OF JUSTICE NCJRS
- 197 POLICE CHIEF
- 198 VICTIMOLOGY: AN INTERNATIONAL JOURNAL

SOCIOLOGY

- 372 AMERICAN ETHNOLOGIST
- 373 THE AMERICAN JOURNAL OF FAMILY THERAPY
- 374 AMERICAN JOURNAL OF SOCIOLOGY
- 377 BRITISH JOURNAL OF SOCIOLOGY
- 378 CONTEMPORARY CRISES
- 380 CONTEMPORARY SOCIOLOGY
- 122 FEMINIST STUDIES
- 381 HUMAN STUDIES
- 383 INTERNATIONAL JOURNAL OF COMPARATIVE SOCIOLOGY
- 382 INTERNATIONAL JOURNAL OF AGING AND HUMAN DEVELOPMENT
- 384 INTERNATIONAL JOURNAL OF THE SOCIOLOGY OF LANGUAGE
- 385 INTERNATIONAL SOCIAL SCIENCE REVIEW
- 386 INTERNATIONAL SOCIAL WORK
- 387 JOURNAL OF EDUCATION FOR SOCIAL WORK
- 388 JOURNAL OF POLITICAL AND MILITARY SOCIOLOGY
- 389 JOURNAL OF SOCIAL SERVICE RESEARCH
- 391 JOURNAL OF THE AMERICAN PLANNING ASSOCIATION
- 392 NVSQ
- 393 MENTAL HEALTH ABSTRACTS

- 394 QUALITATIVE SOCIOLOGY
- 395 QUARTERLY JOURNAL OF IDEOLOGY
- 396 RURAL SOCIOLOGY
- 397 SOCIAL AND ECONOMIC STUDIES
- 398 FAMILIES IN SOCIETY
- 399 SOCIAL EDUCATION
- 400 SOCIAL FORCES
- 401 SOCIAL POLICY
- 402 SOCIAL PROBLEMS
- 405 SOCIAL RESEARCH
- 403 SOCIAL SCIENCE HISTORY
- 404 SOCIAL SCIENCE QUARTERLY
- 406 SOCIAL SERVICE REVIEW
- 407 SOCIOLOGICAL ABSTRACTS
- 408 SOCIOLOGICAL INQUIRY
- 409 SOCIOLOGICAL QUARTERLY
- 410 SOCIOLOGY
- 412 TEACHING SOCIOLOGY
- 413 THEORY AND SOCIETY
- 414 URBAN AFFAIRS QUARTERLY
- 415 THE URBAN & SOCIAL CHANGE REVIEW

ANTHROPOLOGY

- 113 AMERICAN ANTHROPOLOGIST
- 114 AMERICAN INDIAN CULTURE AND RESEARCH JOURNAL
- 115 THE AMERICAN INDIAN QUARTERLY
- 116 ANTHROPOLOGICAL QUARTERLY
- 117 CARIBBEAN QUARTERLY
- 118 CARIBBEAN REVIEW
- 119 CARIBBEAN STUDIES
- 121 CURRENT ANTHROPOLOGY
- 123 HISPANIA
- 124 HISPANIC AMERICAN HISTORICAL REVIEW
- 125 HISPANIC JOURNAL OF BEHAVIORAL SCIENCES
- 126 HUMAN ORGANIZATION
- 127 JOURNAL OF ANTHROPOLOGICAL RESEARCH
- 128 JOURNAL OF LATIN AMERICAN STUDIES
- 133 L'HOMME LA REDACTION
- 129 LATIN AMERICA IN BOOKS
- 130 LATIN AMERICAN AND CARIBBEAN CONTEMPORARY RECORD
- 131 LATIN AMERICAN PERSPECTIVES
- 132 LATIN AMERICAN RESEARCH REVIEW
- 134 MAN
- 135 NACLA REPORT ON THE AMERICAS
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846 □ AMERICAN JOURNAL OF ORTHOPSYCHIATRY
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706 □ BRITISH JOURNAL OF PHILOSOPHY OF SCIENCE
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710 □ JOURNAL OF ANALYTICAL PSYCHOLOGY

- 712 □ JOURNAL OF CLINICAL PSYCHOLOGY
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PSYCHOLOGY
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725 □ PSYCHOLOGY IN THE SCHOOLS
726 □ PSYCHOLOGY TODAY
848 □ PSYCHOTHERAPY
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MANUSCRIPT AND DISKETTE PREPARATION GUIDE

If you are submitting your manuscript on diskette, there are some special guidelines you need to follow so that our desktop publishing specialists can work with your diskettes. If you have any questions about these guidelines, please call your acquisitions editor.

Please submit **two (2) double-spaced, single-sided hardcopies** for copyediting. We will return the copyedited manuscript to you and ask you to review and approve the changes. You will then incorporate the necessary changes onto your diskettes and submit final diskettes and a clean, corrected hardcopy along with the copyedited manuscript to us.

Software guidelines

Submit IBM-compatible (DOS or Windows) or Macintosh disks only.

If your software is IBM-compatible, you should use one of the following programs: WordPerfect 5.1, 5.2, 6.0, or 6.1 or Word 2.0 (Windows), 4.0 (DOS), or 6.0 (Windows). These are the industry standards. If you use other software, such as WordStar, AmiPro, Nota Bene, etc., we suggest that you convert it to one of the programs listed above to prevent possible problems in typesetting.

Save each chapter and section of frontmatter or endmatter in a separate file on the diskette. Use file names that are easily recognized, such as "Ch1" for the first chapter, "Cont" for the contents, "Bibliog" for the bibliography, etc.

Word Processing Tips

- Please submit two (2) double spaced, single-sided copies of your manuscript. Notes must be double spaced also.
- Please format your manuscript in 12 point Courier font.
- Use *italics* for emphasis, book and journal titles, and foreign words that aren't in the dictionary. (Common foreign words/expressions, such as "a priori," "carte blanche," "ibid.," etc. are not italicized. If you can find it in Webster's dictionary, do not italicize.)
- Do not use underlining or **bold**.
- Indent the first line of each paragraph 3 or 4 spaces *using a tab, not the space bar*. This is very important!
- Do not insert an extra line of space between each paragraph.
- Use a single space after the period at the end of sentences. If you've already typed the manuscript with two spaces, you can search for two spaces and replace with one using the search and replace feature in your software.
- Text should be left justified only, not full justified. (Full justification hides spacing problems.)
- Do not use hard returns at the end of each line—let the lines wrap as they will. Only enter hard returns at the end of each paragraph to drop down to a new line.
- Do not change font sizes or styles throughout the manuscript. We will strip out all formatting in the typesetting process. Stick to a times roman or courier font, even for subheadings.

Please number pages sequentially throughout the manuscript (do not begin each chapter with page 1).

Subheadings

Type subheadings as follows:

- First level (A subheads): centered, caps and lowercase
- Second level (B subheads): flush left, caps and lowercase
- Third level (C subheads): flush left, caps and lowercase, italics

They should look like this:

This Is an A Subhead

This Is a B Subhead

This Is a C Subhead

There should be no need for more than three levels of subheads (and you may not have that many, or any at all, depending on the organization of your material).

Endnotes

Rowman & Littlefield prefers endnotes (at the end of each chapter or gathered together at the end of the book) instead of footnotes.

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When you type the notes, do not use a superscript numeral; indent the first line of each note using a tab. Double-space all notes so the copyeditor can read and mark them easily. They should look like this (but not single-spaced as below, which has been done only to conserve space):

1. Daniel M. Shea and John C. Green, eds., *The State of the Parties: The Changing Role of Contemporary American Parties* (Lanham, Md.: Rowman & Littlefield Publishers, 1994), 33–35.

Here is the correct way to format several types of notes:

For a book:

1. Laurie Kain Hart, *Time, Religion, and Social Experience in Rural Greece* (Lanham, Md.: Rowman & Littlefield, 1992), 242–43.
(notice no "p." before page numbers)

For a chapter in an edited collection:

2. Gary A. Olson and Evelyn Ashton-Jones, "The Politics of Gendered Sponsorship: Mentoring in the Academy," in *Gender and Academe*, Sara Munson Deats and Lagretta Tallent Lenker, eds. (Lanham, Md.: Rowman & Littlefield, 1994), 231–46.
(notice that the editors' names follow the title of the collection)

For an article in a journal:

3. Jane R. Bush, "Rhetoric and the Instinct for Survival," *Political Perspectives* 29, no. 3 (March 1990): 45–53.
(notice colon after date; no "p." before page numbers)

For an article in a newspaper:

4. Michael Norman, "The Once-Simple Folk Tale Analyzed by Academe," *New York Times*, 5 March 1984, 15(N).

(notice no “*The*” before *New York Times*; include date and page number)

For note formats not covered here (dissertations, conference papers, etc.) see *Chicago Manual of Style, 14th edition*.

- For repeated references to the same work within a chapter, use short form references after the first reference. Do not use *ibid* and *op. cit.*

Examples:

1. Laurie Kain Hart, *Time, Religion, and Social Experience in Rural Greece* (Lanham, Md.: Rowman & Littlefield, 1992), 242–43.
2. Hart, *Time, Religion*, 246.
3. Gary A. Olson and Evelyn Ashton-Jones, “The Politics of Gendered Sponsorship: Mentoring in the Academy,” in *Gender and Academe*, Sara Munson Deats and Lagretta Tallent Lenker, eds. (Lanham, Md.: Rowman & Littlefield, 1994), 231–246.
4. Hart, *Time, Religion*, 242.
5. Olson and Ashton-Jones, “Gendered Sponsorship,” 236.

Bibliography

Here are sample formats for bibliography entries:

- Bush, Jane R. “Rhetoric and the Instinct for Survival.” *Political Perspectives* 29, no. 3 (March 1990): 45–53.
- Friedman, Marilyn, and Jan Narveson. *Political Correctness: For and Against*. Lanham, Md.: Rowman & Littlefield, 1995.
- Hart, Laurie Kain. *Time, Religion, and Social Experience in Rural Greece*. Lanham, Md.: Rowman & Littlefield, 1992.
- Olson, Gary A., and Evelyn Ashton-Jones. “The Politics of Gendered Sponsorship: Mentoring in the Academy.” In *Gender and Academe*, ed. Sara Munson Deats and Lagretta Tallent Lenker. Lanham, Md.: Rowman & Littlefield, 1994.
- Tortelli, Anthony B., ed. *Sociology Approaching the Twenty-first Century*. Los Angeles: Peter and Sons, 1991.

- Notice that bibliography entries are set with a “hanging indent”—the first line is flush left, and all following lines are indented.
- Entries are alphabetized

For repeated entries by same author: do not repeat authors name—replace it with a long dash (3 em dash). But if the author wrote the piece with someone else, you must list both names again.

Bush, Jane R. "Rhetoric and the Instinct for Survival." *Political Perspectives* 29, no. 3 (March 1990): 45–53.

———. *The Rhetoric of Politics*. New York: Free Press, 1989.

———, ed. *Politics and Rhetoric*. Lanham, Md.: Rowman & Littlefield, 1992.

Bush, Jane R., and Martin Jones. "Rhetoric in the Academy." *Chronicle of Higher Education* 37, no. 7: (July 1994): 32–35.

Artwork

All artwork, including tables, line art, maps, charts, graphs, equations, and photographs must be provided in camera-ready form. If artwork is being prepared for the book, it should be created to measure no more than 4 ½ inches wide and 7 ½ inches long and should include the figure number and caption. If the artwork already exists (photographs, maps being taken—with permission—from another book), you must make sure that it is clean and will reproduce well. If it does not measure 4 ½ x 7 ½ inches, try reducing it on a photocopier. Sometimes when you reduce a map enough to fit the text area the type on the map is so small it is no longer legible. If this is the case, you will need to have the map (table, chart, etc.,) redrawn.

Please double-number figures by chapter for easy reference. For example, if you have 3 tables and 2 figures in Chapter Three, they would be Table 3.1, Table 3.2, Table 3.3 and Figure 3.1 and Figure 3.2.

You should produce each piece of art (maps, line art, equations, etc.) on a separate page, using a laser printer that prints at least 600 d.p.i. Mark the figure with the correct manuscript page number and indicate in the manuscript where you would like each figure to appear. Keep all loose figures together in a folder or 9x12 envelope—do not staple, tape, or paperclip them to the camera-ready pages.

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- Remember that the line art or map must fit the 4 ½ by 7 ½-inch text area or it will be reduced.
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- If art will have to be reduced, be sure that the type will not become too small.

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- Black-and-white photographs (no color photographs) may be included in your book if approved by your acquisitions editor. Please consult with your editor to determine how many photographs may be included.
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- Captions should be included in a list enclosed with the photographs, and you should indicate in the manuscript where the photos should appear.
- Do not paste or clip photos to the pages. Submit them in a separate large envelope.

Tables

- Do not simply use the tables feature of your word processor to create a "spreadsheet" type of table. Tables produced by this method have an unprofessional appearance.
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- Follow all directions for line art, including size, labeling, etc.

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- Use a 10 or 12 point type Times roman font.

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- Have you made all changes requested by your acquisitions editor?
- Have you run the software's spellcheck feature and proofread the final manuscript carefully? While our copyeditor is responsible for catching spelling, punctuation, and grammar errors, you should proofread and spellcheck the manuscript first to be sure it is ready for submission.
- Have you made a photocopy so you can submit 2 copies to Rowman & Littlefield? You must submit 2 copies to us or production may be delayed.
- Have you included all camera-ready tables, line art, photographs, equations, and charts?
- Have you printed the manuscript double-spaced, including the notes? Is it in 12 point Courier font? Is it single-sided?
- Have you numbered all the pages?

Subj: check
Date: Tue, May 12, 1998 1:01 PM EDT
From: jrothenberg@rowmanlittlefield.com
To: RobertA648@aol.com

Dear Robert:

Just wanted to let you know that as soon as our accounting department back East processes your advance royalty check, they will send it to me, and I will send it on to you. Because we recently purchased a new warehouse and shipping and receiving facility in Pennsylvania, we are experiencing longer delays in payments than we would like. However, we are committed to paying our authors as quickly as possible.

Hope all is well.

P.S. I sent a letter to Lee conveying the same message.

----- Headers -----

Return-Path: <jrothenberg@rowmanlittlefield.com>
Received: from relay26.mx.aol.com (relay26.mail.aol.com [172.31.109.26])
by air12.mx.aol.com (vx) with SMTP; Tue, 12 May 1998 13:01:21 -0400
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14. IN ORDER to keep the work up-to-date you shall, if called upon by us, revise it for new editions while this agreement is in effect and shall supply any new matter that may be needed to that end. In the event you neglect or are unable by reason of death or otherwise to revise the work, or supply new matter in a form satisfactory to us, we may procure some other person to edit or revise the work, or supply new matter, and may deduct the expense thereof (including royalties to such other person) from the royalties payable to you, and in such revised edition may describe such person as editor or co-author. If revisions require resetting of more than 50% of the work, and if the royalty rate provided in Paragraph 6 above is on a rising scale, the rate on the new edition shall begin at the original rate provided for the first edition.

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17. THIS AGREEMENT shall be deemed made in, and shall be in all respects interpreted, construed and governed by the laws of the State of Maryland, and the parties agree to litigate any controversy, claim or dispute arising out of or in connection with this agreement or the breach thereof solely in Supreme Court of the State of Maryland, which the parties agree shall have exclusive jurisdiction to which the parties hereby submit.

18. ANY NOTICE CALLED FOR in this agreement shall be sent by mail to you or to us at the address set forth above. Either of us may designate a different address by notice given in the same manner.

19. THE WAIVER of a breach of, or of a default under, any of the terms of this agreement shall not be construed a waiver of any subsequent breach or default. No waiver or modification of this agreement shall be valid unless in writing and signed by the party to be charged.

20. THIS AGREEMENT shall inure to the benefit of and be binding upon you, your heirs, personal representatives and assigns and upon us, our successors and assigns.

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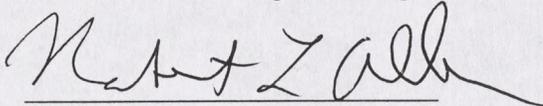
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- B) To pay peer reviewers the Publisher's standard honorarium when the Editor and Publisher agree an external review is appropriate.
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Robert L. Allen

3/30/94

Date

Rowman & Littlefield

Date

2/17/98

Dear Robert:

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You'll see that I made revisions to all of the contracts - I hope everything looks ok to you (I've also sent them to Marie).

I'm still trying to get in touch with Maggi about contract revisions - I left a phone message yesterday and hope to speak with her soon.

Thought you would like to see this book!

Best,
Jill

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If you do not so deliver your work to the Publisher in form and substance satisfactory to the Publisher in its judgment (which shall be final) by the dates specified or at another date agreed to by us in writing (such time to be deemed of the essence), we may terminate this agreement by notice to you, and you shall then repay all amounts which we have advanced to you; such termination, if not caused by circumstances beyond control, shall be without prejudice to any other remedies we may have for breach of contract.

If we elect to submit the manuscript of the Work to our legal counsel for review, then the Work shall not be deemed complete and satisfactory unless and until all changes which may be required by legal counsel have been made by you.

Author agrees to review and approve the copyedited manuscript, to have all approved editorial changes incorporated onto diskettes, and to submit the diskettes along with a clean copy of the final manuscript. We shall send you galleys and page proofs of the Work which you agree to read, revise, correct and return promptly. Author further agrees to prepare an index when the type has been set into final page form. You agree to pay the cost of alterations in type or in plates required by you (other than those due to printer's errors) in excess of 5% of the cost of composition. We will present the corrected proofs for inspection at your request.

3. PUBLISHER SHALL PUBLISH YOUR WORK at its expense in a manner and style and at a price we believe appropriate. All decisions and details as to the publication of the Work, including style, illustrations, time and manner of production, advertisement, and the number of distribution of free copies will be left to our sole discretion.

4. PUBLISHER AND AUTHOR SHALL TAKE SUCH STEPS as necessary on our respective parts to secure and preserve a valid United States copyright for the Work in the Author's name. If we deem it desirable we may take such steps in ~~our~~ name as may be necessary to obtain a copyright in other countries. We shall publish the Work in the United States in a way that complies with the provisions of the Universal Copyright Convention.

The
author's
name

5. (a) THE AUTHOR COVENANTS, WARRANTS, AND REPRESENTS that he or she is the sole owner of the Work and all the rights herein granted, and has full right and power to make this Agreement; that the Work is not a violation of any copyright, proprietary or personal right; that he or she has not in any manner disposed of any of the rights herein granted to the Publisher or granted any rights adverse to or inconsistent therewith; nor are there any rights outstanding which would diminish or impair the full enjoyment or exercise of the rights herein granted to the Publisher; that no part of the Work is libelous, obscene or unlawful, or violates any right of privacy. In no event shall the Publisher be obligated to publish a work which, in its opinion, may subject it to any claims from any third party. Without limiting the foregoing, you shall, if we request it, make such changes in your Work as we shall deem necessary, but failure on our part to require or recommend any changes in your Work shall in no way affect your obligations under subparagraph (a) of this Paragraph.

(b) The Author agrees to hold harmless and indemnify the Publisher against any claim, demand, suit, action, proceeding, recovery or expense of any nature whatsoever arising from or based upon any breach or alleged breach of the covenants, warranties or representations contained in subparagraph (a) hereof, or elsewhere in this agreement. In addition to all other remedies available to it, the Publisher may, in the event of any such claim, demand, suit, action, or proceeding, withhold advances and/or royalties due to the Author. The Publisher may in its sole discretion retain its own counsel, at its own expense, and Publisher shall have sole discretion whether or not to compromise any such claim, demand, suit, action, or proceeding brought against it. The warranties, representations and indemnities shall survive the termination of this Agreement.

6. WE SHALL PAY TO YOU;

(a) On each copy of the Work sold by us except as provided in the following subparagraphs, a royalty of:

1 to 3500 copies sold	10 percent of net sales
3501-7000 copies sold	12 percent of net sales
More than 7001 copies sold	15 percent of net sales

The same schedule applies to both hardcover and paperback editions; however, hardcover and paperback editions are computed separately.

This schedule includes all sales, both domestic and foreign.

(b) On copies of the work sold by us, at a discount of 50% or more (but less than 70%) from the Publisher's retail price through channels outside of the ordinary wholesale and retail trade (other than remainders as described in paragraph 6d), a royalty of 10% of the amount we receive.

(c) On copies of the work sold by us, at a discount of 70% or more from the Publisher's retail price (other than remainders as described in paragraph 6d), whether through normal trade channels or otherwise, a royalty of 10% of the amount we receive after deducting all manufacturing costs.

(d) On copies sold at a remainder price (any sale at a price at or below manufacturing cost, whether through normal trade channels or otherwise, being deemed a remainder sale for purpose of this clause), no royalty shall be paid; however, prior to remaindering your work under this clause, we shall make reasonable efforts to notify you and afford you the opportunity to purchase all or part of such overstock at the remainder price.

(e) On copies, bound or in sheets, sold for export at discounts of 60% or more, a royalty of 10% of the amount we receive.

(f) On copies furnished without charge or for review, advertising, sample, promotion or other similar purposes, no royalty.

All sales subject to royalties under any of the provisions of this Paragraph 6 shall be computed net of returns.

7. WE MAY PUBLISH or permit others to publish or broadcast without charge and without royalty such selections from your work for publicity purposes as may, in our opinion, benefit the sale of your work. We shall also be authorized to license publication of your work without charge and without royalty in Braille or by any other method primarily designed for the physically handicapped.

8. AUTHOR GRANTS TO THE PUBLISHER the exclusive right to license, sell or otherwise dispose of the following rights in the Work; publication or sale of the Work by publication of a reprint edition of the Work by another publisher; condensations; serializations in magazines or newspapers (whether in one or more installments and whether before or after book publication); publication of the Work in translation and selections therefrom in anthologies, and compilations and digests. The Author will retain dramatic and motion picture rights (including but not by way of limitation, film strips based on the story and film strips or motion pictures photographed directly from the book); phonograph and radio, television, cable or other broadcasting rights and electronic, mechanical, visual or other reproduction rights; picturized book versions, microprint and microfilm versions and any and all other rights which may not be herein described

In the case of each of the rights specified in this Paragraph 8, the net proceeds of the Work's disposition less than or equal to \$100.00 (after all commissions, foreign taxes, and other

charges) shall be paid in their entirety to the Publisher. Any and all amounts in excess of \$100.00 shall be shared equally between the Publisher and the Author.

9. IF THE COPYRIGHT OF YOUR WORK is infringed during the term of this agreement, then, upon notice to the effect by either of us, we shall confer with regard to the infringement, and if no mutually satisfactory arrangement is arrived at for joint action within ten days thereafter, either one of us shall have the right to bring an action or proceeding to enjoin the infringement, and for damages. If we proceed jointly, the expense and recoveries, if any, shall be shared equally, and if we do not agree to proceed jointly, either of us shall have the right to go forward with an action or proceeding, bearing all the expenses and retaining any recovery. If we proceed alone, you shall permit the action to be brought in your name and shall take all steps necessary, including the execution of such documents as may be required, to enable us to proceed.

10. ON PUBLICATION OF YOUR WORK we shall deliver to you 20 copies without charge and you shall have the right to purchase further copies (but not for resale) at a discount of 50% from our retail price, plus shipping and handling. These sales shall be royalty exclusive.

11. (a) WE SHALL FOLLOWING PUBLICATION RENDER TO YOU on June 30 of each year annual statements of account as of the preceding December 31. Each statement shall be accompanied by payment of all sums due thereon. In reporting sales we may withhold a reasonable reserve for future returns. If in any annual period the total payments due are less than \$50.00, we may defer the rendering of statements and payments until such time as the sum of \$50.00 or more shall be due.

(b) You may, upon written request, examine our books of account insofar as they relate to your work.

12. IN CASE PUBLISHER FAILS TO KEEP THE WORK in print (and for all purposes of this paragraph the work shall be considered to be in print if it is on sale by us in any edition or if it is on sale in any edition licensed by us during the term of this agreement) and you make written request of us to keep it in print, we shall, within sixty days after the receipt of your request, notify you in writing whether or not we intend to do so, and if we elect to do so, we shall have six months thereafter in which to comply.

13. YOU SHALL EXECUTE AND DELIVER whatever documents and assignments of copyright or other papers as may be necessary in our opinion to fulfill the terms and intent of this agreement.

14. IN ORDER to keep the work up-to-date you shall, if called upon by us, revise it for new editions while this agreement is in effect and shall supply any new matter that may be needed to that end. In the event you neglect or are unable by reason of death or otherwise to revise the work, or supply new matter in a form satisfactory to us, we may procure some other person to edit or revise the work, or supply new matter, and may deduct the expense thereof

(including royalties to such other person) from the royalties payable to you, and in such revised edition may describe such person as editor or co-author. If revisions require resetting of more than 50% of the work, and if the royalty rate provided in Paragraph 6 above is on a rising scale, the rate on the new edition shall begin at the original rate provided for the first edition.

15. IF WE ARE ADJUDICATED BANKRUPT by a court of competent jurisdiction or if we make an assignment for the benefit of creditors, then this agreement shall terminate and all of the rights granted by you hereunder shall revert to you and the provisions of Paragraph 12 shall be applicable.

16. EXCEPT FOR loss or damage due to our own negligence, we shall not be responsible for loss or damage of any of your property, including the manuscript of your work, and our liability for any such loss or damage shall in no event exceed the amount payable to us under any insurance carried by us covering such loss.

17. THIS AGREEMENT shall be deemed made in, and shall be in all respects interpreted, construed and governed by the laws of the State of Maryland, and the parties agree to litigate any controversy, claim or dispute arising out of or in connection with this agreement or the breach thereof solely in Supreme Court of the State of Maryland, which the parties agree shall have exclusive jurisdiction to which the parties hereby submit.

18. ANY NOTICE CALLED FOR in this agreement shall be sent by mail to you or to us at the address set forth above. Either of us may designate a different address by notice given in the same manner.

19. THE WAIVER of a breach of, or of a default under, any of the terms of this agreement shall not be construed a waiver of any subsequent breach or default. No waiver or modification of this agreement shall be valid unless in writing and signed by the party to be charged.

20. THIS AGREEMENT shall inure to the benefit of and be binding upon you, your heirs, personal representatives and assigns and upon us, our successors and assigns.

21. ALL RIGHTS AND LICENSES granted or assigned by us, pursuant to this agreement, to any division, affiliate, subsidiary, or parent company or successor of Rowman & Littlefield, shall be construed as though the work was still in our hands and all parts of this contract would still be in full force and effect.

22. If there is more than one author of the work, then all obligations and indemnifications are joint and several.

23. AN ADVANCE AGAINST ROYALTIES of \$7000 shall be paid to the Author; \$2000 upon signature of contract; \$2500 upon presentation of detailed outline and list of interviewees; and the remaining \$2500 upon delivery of final, acceptable manuscript.

by _____
Rowman & Littlefield Publishers, Inc.

Accepted and Agreed to: _____
Robert L. Allen

Date: _____

Author's name: Robert L. Allen

Date of Birth: _____

Author's address: _____

Social Security Number: _____

Citizenship: _____

ROWMAN AND LITTLEFIELD PUBLISHERS, INC.

4720 Boston Way ♦ Lanham, Maryland 20706

PUBLISHING AGREEMENT

The undersigned ("Author") hereby agrees with Rowman & Littlefield (the "Publisher") to the following terms and conditions in connection with its publishing the below scholarly work:

The Children's Crusade: Birmingham, 1963 by Robert L. Allen

1. AUTHOR SHALL GRANT TO THE PUBLISHER during the term of the United States copyright, and during any renewal or extension thereof, the exclusive right to publish and sell, including the right to permit others to publish and sell, your work in book form throughout the world in English and all other languages.

2. AUTHOR SHALL DELIVER TO THE PUBLISHER at your expense no later than 12/31/99 two typed, double-spaced copies of your work in final form including photographs, tables, illustrations, and charts; bibliography or bibliographical essay; and all necessary permissions, licenses, releases and consents. All artwork shall be in camera-ready form. The work will be no more than _____ typed double-spaced pages.

If you do not so deliver your work to the Publisher in form and substance satisfactory to the Publisher in its judgment (which shall be final) by the dates specified or at another date agreed to by us in writing (such time to be deemed of the essence), we may terminate this agreement by notice to you, and you shall then repay all amounts which we have advanced to you; such termination, if not caused by circumstances beyond control, shall be without prejudice to any other remedies we may have for breach of contract.

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4. PUBLISHER AND AUTHOR SHALL TAKE SUCH STEPS as necessary on our respective parts to secure and preserve a valid United States copyright for the Work in the Author's name. If we deem it desirable we may take such steps in ~~our~~ name as may be necessary to obtain a copyright in other countries. We shall publish the Work in the United States in a way that complies with the provisions of the Universal Copyright Convention.

*The author's
KZL*

5. (a) THE AUTHOR COVENANTS, WARRANTS, AND REPRESENTS that he or she is the sole owner of the Work and all the rights herein granted, and has full right and power to make this Agreement; that the Work is not a violation of any copyright, proprietary or personal right; that he or she has not in any manner disposed of any of the rights herein granted to the Publisher or granted any rights adverse to or inconsistent therewith; nor are there any rights outstanding which would diminish encumber or impair the full enjoyment or exercise of the rights herein granted the Publisher; that no part of the Work is libelous, obscene or unlawful, or violates any right of privacy. In no event shall the Publisher be obligated to publish a work which, in its opinion, may subject it to any claims from any third party. Without limiting the foregoing, you shall, if we request it, make such changes in your Work as we shall deem necessary, but failure on our part to require or recommend any changes in your Work shall in no way affect your obligations under subparagraph (a) of this Paragraph.

(b) The Author agrees to hold harmless and indemnify the Publisher against any claim, demand, suit, action, proceeding, recovery or expense of any nature whatsoever arising from or based upon any breach or alleged breach of the covenants, warranties or representations contained in subparagraph (a) hereof, or elsewhere in this agreement. In addition to all other remedies available to it, the Publisher may, in the event of any such claim, demand, suit, action, or proceeding, withhold advances and/or royalties due to the Author. The Publisher may in its sole discretion retain its own counsel, at its own expense, and Publisher shall have sole discretion whether or not to compromise any such claim, demand, suit, action, or proceeding brought against it. The warranties, representations and indemnities shall survive the termination of this Agreement.

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This schedule includes all sales, both domestic and foreign.

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(c) On copies of the work sold by us, at a discount of 70% or more from the Publisher's retail price (other than remainders as described in paragraph 6d), whether through normal trade channels or otherwise, a royalty of 10% of the amount we receive after deducting all manufacturing costs.

(d) On copies sold at a remainder price (any sale at a price at or below manufacturing cost, whether through normal trade channels or otherwise, being deemed a remainder sale for purpose of this clause), no royalty shall be paid; however, prior to remaindering your work under this clause, we shall make reasonable efforts to notify you and afford you the opportunity to purchase all or part of such overstock at the remainder price.

(e) On copies, bound or in sheets, sold for export at discounts of 60% or more, a royalty of 10% of the amount we receive.

(f) On copies furnished without charge or for review, advertising, sample, promotion or other similar purposes, no royalty.

All sales subject to royalties under any of the provisions of this Paragraph 6 shall be computed net of returns.

7. WE MAY PUBLISH or permit others to publish or broadcast without charge and without royalty such selections from your work for publicity purposes as may, in our opinion, benefit the sale of your work. We shall also be authorized to license publication of your work without charge and without royalty in Braille or by any other method primarily designed for the physically handicapped.

8. AUTHOR GRANTS TO THE PUBLISHER the exclusive right to license, sell or otherwise dispose of the following rights in the Work; publication or sale of the Work by publication of a reprint edition of the Work by another publisher; condensations; serializations in magazines or newspapers (whether in one or more installments and whether before or after book publication); publication of the Work in translation and selections therefrom in anthologies, and compilations and digests. The Author will retain dramatic and motion picture rights (including but not by way of limitation, film strips based on the story and film strips or motion pictures photographed directly from the book); phonograph and radio, television, cable or other broadcasting rights and electronic, mechanical, visual or other reproduction rights; picturized book versions, microprint and microfilm versions and any and all other rights which may not be herein described

In the case of each of the rights specified in this Paragraph 8, the net proceeds of the Work's disposition less than or equal to \$100.00 (after all commissions, foreign taxes, and other

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(including royalties to such other person) from the royalties payable to you, and in such revised edition may describe such person as editor or co-author. If revisions require resetting of more than 50% of the work, and if the royalty rate provided in Paragraph 6 above is on a rising scale, the rate on the new edition shall begin at the original rate provided for the first edition.

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by _____
Rowman & Littlefield Publishers, Inc.

Accepted and Agreed to: _____ Date: _____
Robert L. Allen

Author's name: Robert L. Allen

Date of Birth: _____

Author's address: _____

Social Security Number: _____

Citizenship: _____
