

SHANNON DAVIES
1438 CIRCLE RIDGE DRIVE
AUSTIN, TEXAS 78746

September 19, 1999

Stuart Gentling
4801 Harley Ave.
Fort Worth, Tx 76107

Dear Stuart,

Many thanks for the recent correspondence, which included copies of your letters to Catriona, Theresa, and Joanna. I am, as you know, extremely pleased to be a part of making your and Scott's book *Of birds and Trees* available in a trade edition. I strongly believe that this work deserves wide distribution and that it will give hours of pleasure to a wide audience of readers who were not able to enjoy the work in its original form.

I'm meeting with Theresa at UT Press in the afternoon on Monday, September 20. I'll be bringing with me a copy of your mock-up (complete with all elements of the new edition) as well as the elephant folio, which will surely knock their socks off if they haven't seen it yet! I've also made copies of the reviews (I don't know whether Theresa has them or not.) With these in hand, she should only need one reader for the review process.

I don't know if Theresa will have a preliminary contract drawn up yet, but I'm prepared to discuss the terms. Because she and I have worked on this kind of thing before, she already knows what parts of the contract I am likely to revise.

I have two items of information to run by you at this stage:

1. Usually when there are two co-authors the royalties, cash advance, and subsidiary rights compensation are split equally between the authors (you and Scott). Is this satisfactory? Or we can have all payment go to you or wherever you prefer.
2. I recommend that you retain electronic rights but that you let the press handle all other subsidiary rights, provided they consult with you before granting or selling such rights. These include dramatic, TV, and movie rights. If you prefer that someone else besides the press handle these "performance" rights, then we will retain these for yourselves.

Since this is not, as you point out, much of a money-making proposition, all other revisions are meant to ensure the swiftest possible publication and as much participation by you in the design process as you want.

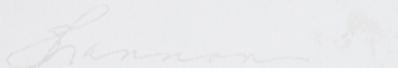
I also understand that you want 1000 copies of unsewn sheets at manufacturing cost for private sale in a limited, custom-bound edition.

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As for our financial arrangement, I propose that I negotiate with UT Press for a \$3000 advance against royalties from which you would pay me a 15% agent's fee (\$450). While I still have not received a check from National Audubon Society (more than 90 days past due), you do have had over \$500 in reserve there, which if I remember correctly is earmarked for the book. I suggest we use this reserve for the initial editing expenses. Any additional work by me would be billed at my usual rate of \$50 an hour, itemized on a monthly or quarterly basis, whatever you prefer. If another arrangement is more convenient or familiar to you, I'm all ears.

I want to thank you again for allowing me to be a part of this. I must say I had my doubts about it ever happening, but I'm satisfied with how it's developing at this point. I am also confident that more great books are in your future, and I'll be glad to be a part of that future, too.

Warm regards,



P. S. I'd like to recommend that the "Audubon and Us" essay be placed at the front of the book as the "Introduction to the trade edition," with all other elements following as they appeared in the folio edition.

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