cies. This is the "Expanded" of TCE. As Burgett says "If people will buy your information one way, they will buy it many ways."

This book provides excellent, step-by-step directions to self-publish to tightly-targeted markets. More importantly, it leads authors to expand their self-images. By viewing themselves as professional information packagers and purveyors, authors can identify good markets, then develop and sell saleable information multiple ways.

Or at least Burgett has been able to do so. He is gifted with many talents, writing being only one. For writers not blessed with speaking ability, for example, pursuing some of Burgett's ancillary sales methods simply may not be feasible.

Nonetheless, this book overflows with excellent writing and sales ideas. This author writes well. In fact, reviewing this book has lead me to order one of his other publications, "Empire-Building by Writing and Speaking."

Robert Cullen, Finance
Alta Loma, CA

JUST WHEN YOU THOUGHT YOU WERE DONE—A PRODUCTION PRIMER FOR AUTHORS

Manuscript to Bound Book

Second in a Series

By Lillian R. Rodberg, TAA #640

Lillian R. Rodberg heads The Manuscript Doctors, an editing/proofreading/indexing service based in Emmaus, Pennsylvania. She has taught editing and indexing at Lehigh County Community College and Cedar Crest College, Allentown, and has given lectures, workshops, and short courses on the publishing process at professional meetings.

Every last comment from every last reviewer has been addressed. You've written at least two drafts of every sentence in every chapter-- probably more. You've updated the references, sketched out the illustrations. Every last detail has (you think) been attended to. You and your acquisitions editor are satisfied that your text is ready to roll. Federal Express has come and gone, taking away a daunting mass of paper—500 pages at least, more likely 1000 or even twice that. You've finished! It's time to take that vacation.

Don't buy a plane ticket just yet. Seasoned authors generally know better, but first-timers are apt to be get a nasty shock when they find out how much work is left to do when the writing is done. Phineas Fogg may have made it around the world in 80 days, but the journey "from manuscript to bound book" will take considerably longer. Like most journeys, it will go more smoothly with a map.

The Stages of Production: An Overview

Book production people are fond of saying that a book and a baby take nine months to produce. That's if all goes smoothly and the book is not too complex. It's better to count on at least a year before that brand-new, shrink-wrapped copy with your name on the cover arrives at your door. Many professionals with many special skills will be working toward that day, but they will need your help.

Despite the advent of the computer, the stages of book production have names that hark back to Gutenberg. Some are sequential, some are concurrent; not all publishers do them in quite the same order. But basically, the sequence is

Manuscript
Graphic design Copy editing Art preparation
Author review of edited manuscript
Typesetting
Galley proof
Proofreading
Page proof Index preparation
Proofreading
Final correction of proof/repro proof
Printing
Binding

You will be needed during every phase through indexing. After months—often years—of working with your acquisitions editor, you and your book will now be turned over to a production editor: your intellectual creation is now also a product in the process of manufacture. The production editor may be in-house, that is, an employee of the publisher, or he or she may

head or work for an independent production service—sometimes called, in current parlance, a "total concept house." This person's name and telephone voice will become very familiar to you.

Graphic Design: The Look of Your Book

If your discipline is one in which arrangement and appearance--say, of equations--has great importance, you may already be aware of the role of graphics: typeface, page arrangement and spacing, and so on. If your subject requires many illustrations--photomicrographs, for example, in microbiology--you may be quite concerned with the clarity of labeling or the placement of the illustrations. But even if your book is mostly straightforward text, its graphic design can greatly influence not only its visual attractiveness but how students learn from it.

Some typefaces (called fonts) are easier and less tiring to read than others. The spacing between lines (called leading) and between letters (called kerning) as well as the length of lines and the size of letters affect not only readability but cost (more space = more pages = more $$$ for paper and printing). Graphics designers juggle all these elements and use their expertise in typography to enhance your message and keep the book within the size and cost limitations determined by the publisher's assessment of the market for your text. Most textbooks have many pedagogical features that must have a distinctive look, and the design of a textbook is a complex job.

Usually the author gets to see either roughs (sketches of page layouts) or sample pages typeset from representative portions of the manuscript so as to display every type of feature. Once the design has been approved, the designer translates it into specifications (specs) for the typesetter. Specs have a lingo all their own--"Times Roman 8/10 u/lc, 2 picas sinkage, turnovers indent 1 em" and so on). Your copy editor will help translate them onto the manuscript.

To be continued in October

WHO REALLY WRITES ELEMENTARY SCHOOL TEXTBOOKS?

Sometimes it is not the Named Authors or "Consultants."

By Winona Delbert

This is reprinted, by permission, from a publication of Textbook Advisory Services, Inc. 257 E. Center Street, Manchester, CT 06040 (203) 649-9517. Winona Delbert, who works for development houses, writes an occasional column for their newsletter. This is one of her columns.

THE VIEW FROM THE BOTTOM

I work for development houses, you know, those infamous places which write what publishers don't want to bother doing. I know, I know, much of what they produce is garbage, but they pay the bills and once in a while I can sneak in some good stuff. In this column I'll share some stories of us peons, the writers at the bottom of the ladder.

Have you ever considered what the threat of a deadline does to a person's creative juices? One September, a project manager called to ask if I'd write for a teachers' edition. The project would last until Christmas. Since we'd only be writing five pages a week, we'd get a chance to include really creative suggestions. I cleared my calendar, but three weeks later nothing had arrived. My clear calendar was getting boring.

A month after that, with no warning, a huge pile of material arrived. Most of it was useless. It had been already or would soon be changed by the client. But the project was still due January 1, so

CLEARANCE OF ACADEMIC COPYRIGHTS PROLIFERATING

In the wake of the Kinko's lawsuit the problem of obtaining copyright clearance for photocopying on and around campuses is becoming big business. The Copyright Clearance Center has started a permissions clearance service for course anthologies and other academic materials. According to Isabella Hinds of CCC, one of two representatives that attended TAA's annual convention, the increase in requests is unbelievable. She said that "Since the court ruling (the Kinko's case) copyshops and schools understand the rules and want to do it right."

The National Association of College Stores (NACS) has also established a Copyright Clearance Task Force designed to facilitate copyright approval and Kinko's copyshops have themselves started a copyright clearance service.

I'd be writing 12 pages a week instead of five. That's good for the pocketbook, but not so good for stress, thoughtful writing, interesting text and creativity. The editors knew this, **so one third of the text was changed to "drop-in" material (almost the exact same paragraph was used on every other page).** So much for creativity. Is this any way to develop high quality educational materials?

What is a Development House, you ask? Publishers hire these companies as freelance editorial departments. There are about 25 of them and they often work for many publishers at once. Some development houses are very large and their staffs include project managers and editors. Others have smaller staffs and rely on freelance editors. All rely on freelance writers.

A development house might be given the responsibility to develop a whole textbook series (to a publishing company's specifications) or to complete a series after

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