know the actual retail price of a text before assigning it. The professor assumes a 600 page hardback is more expensive than one of 300 pages, etc. What keeps a publisher from assessing astronomical price increases? The answer is Book Returns. An excessively priced text does not move off the shelf into the student's hands. It is returned unsold to the publisher's warehouse. We accept the recycling of used texts in popular courses on a college campus as part of our business environment. The wholesale and incredibly aggressive redistribution of hundreds of thousands of used students' copies by for-profit concerns frustrates us. These firms are freeloaders. They pay none of the royalty due, and bear none of the substantial investment by the original publishers to develop, edit, produce, and market the text.

What was the purpose of printing the notice? We at Peacock agree with TAA that publishers should be more judicious in mailing examination copies. The notice "found on a Professor's door" appears reprinted without a proper context in your newsletter.

Were I an author, I would make every effort to understand that my publisher and I agreed on the specific selling points of my text without the usual hyperbole. Concrete details about how a book addresses its course topic may go a long way to reduce overenthusiastic sampling by sales reps and overindulgent request from potential adopters.

Sincere best wishes,
Leo A. W. Wiegman
College Editor
F. E. Peacock Publishers, Inc.

P.S. How many professors pay federal tax on revenue from selling comp copies?

Ed. Note: Those readers new to TAA Report *may well question the purpose of printing the notice. Long-term readers should recognize it as another item to report in the ongoing saga of the comp copy scandal.*

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

Manuscript to Bound Book

Second in a Series/Part 2

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.

Part 2

Copy Editing: Sweating the Details

Someone is going to have to read every word of your manuscript twice and probably three times with a view toward its readability, its consistency in such matters of style as hyphenation (copyeditor? copy-editor? copy editor?) and capitalization (midatlantic states? Midatlantic states? Mid-Atlantic States?). No writer in the throes of creation--no matter how careful--punctuates displayed lists the same way every time, or consistently spells words that have alternative correct spellings. Neither do typists, though they try.

These and myriad details are the copy editor's job. Many aspects of that job are at least semi-mechanical: checking to make sure that words marked for the glossary are really in it; verifying spelling of cited authors' names between text and bibliography, and so on; cross-checking the table of contents with the chapter titles and subheadings, and so on. My short course on what copy editors do is called "Taming the Wild Semicolon," but punctuation (referred to as "diddling with commas" by the uninitiated) is only part of helping the author "get the words right."

Copy editing generally goes on concurrently with graphic design and preparation of the illustrations. In my experience, first-time authors are often surprised at the thoroughness (sometimes called nitpicking attention to detail) of a good copy editor. They tend to underestimate the time they will need to devote to reading the edited manuscript and responding to questions the copy editor has raised in queries. (Tracing errant reference citations is often the most teeth-gritting of the necessary tasks.)

Working with a good copy editor can be invigorating; working with an inept one can be infuriating. In any event, this process merits an article of its own later in this series.

Art Preparation: The Visuals

"Art," to a production editor, is anything pictorial, whether it be a reproduction of the Mona Lisa, a line rawing of the structures of a cell membrane, a histogram or flowchart, or a photograph of young lovers in a meadow that is more decorative than instructional (sometimes referred to as "a fluff photo").

If your book requires, say, anatomic illustrations, someone will have to draw them. Or, if you provide them, someone will have to convert them to a reproducible size

and form. If your text requires histograms, someone will have to make line drawings from your sketches. Labels will have to be typeset. "Borrowed" illustrations will have to be obtained from the original source.

All these matters come under the heading of art preparation. (Legends, or captions, will be edited by the copy editor, who will also compare them with the text and the art itself.). The better organized this material is when it leaves your hands--all photos identified with labels on the back, detailed lists that coincide with the art boards, and so on--the less painful the processing of the art will be to the production editor and to you.

The extent of author involvement ranges from picking "fluff photos" from a batch submitted by the photo researcher to intense and intensive participation in the creation of scientific or medical illustrations.

Typesetting

Once your manuscript has been copy edited, and your query responses/revisions have been incorporated, it is ready to be set into type. Here the computer now reigns supreme. Still, the text, whether you have provided it in diskette form or in the traditional doublespaced (it is doublespaced, isn't it--text, references, tables, and all?) typescript or printout, has to be put into a form the typesetter can use. The editor's corrections, your revisions, and the designer's instructions about font, spacing, and such (typemarking/typecoding) have to be entered.

This is the typesetting process, done by a person traditionally called the compositor ("the comp") but now often called the keyboarder. The outcome of the process is galley proof. The term comes from the days when metal type was handset into long trays called galleys. To check for errors, printers smeared ink on the tray, pressed paper on it, and "pulled" a set of proof. Oldtimers still use the terms, though "proof" today is sometimes a printout that looks more like typewriting interspersed

with confusing symbols that the computer translates into italics and the like.

Still, for most textbooks, galleys take the form of traditional proof-- that is, you'll see your book in type instead of typescript for the first time. At this point, however, the illustrations will be on separate sheets, and such elements as tables, which require special typesetting skills, will also be separate from the text proper. Most publishers send galleys to the author, although they are also proofread by professional proofreaders who compare them letter by letter with the edited manuscript.

Page Proof: The Final Look

Again, corrections are incorporated. Now all the elements must be assembled and appropriately placed within the final page format of the book. Dummying or makeup was traditionally done by cutting up the galleys and sized illustration copies and pasting them up on sheets ruled to the text dimensions. It is tricky, exacting work, requiring

that figures and tables be placed at or near their "callout" in the text, that columns be of equal length, and so on. Much of this work can now be done on-screen. Even so, you will have been adjured against making changes; a shift of as little as a line can throw the whole complicated layout askew.

Some publishers with highly automated systems send authors only page proof; the galley stage is handled in-house and the author's corrections are made "in pages."

Now the book looks like a book, and page numbers (folios) can be assigned. Then, and only then, the index can be created.

The Index: Key to Your Thoughts

Indexing, like copy editing, requires an article of its own. Suffice it to say that no, Virginia, there is no such thing as a useful index created "automatically" by computer. Publishers often use the index-- or, more accurately, payment for the index--as a bargaining chip during contract negotiations. Au-

thors who must bear the cost of the index may elect to create their own—an often underestimated last-minute, short-deadline task. Publishers use professional indexers—generally freelancers. Whoever does the index works from the page proof, usually while the last fine-tuning corrections proceed at the typesetter's.

If the index is done by a professional, either a printout or proof will be sent for your review with a plea for fast turnaround. This is the final stage in your manuscript's journey to:

Printing and Binding: Last Step/First Step

Your book will be printed, assembled, and bound. Printing and binding generally are done by different firms, and it will be two months or more before you can hold your book in your hands at long last.

It may arrive before you have to start on revisions for the next edition. Then again, it may not.

NATIONAL COMPUTER NETWORK OK'D BY SENATE

Would Link Universities, Labs, Libraries

A super computer network that will allow students and faculty across the nation to access powerful computing capability and many kinds of information was approved by the U. S. Senate in September. The system is to be called the National Research and Education Network (NREN). A version of the bill was passed by the U. S. House of Representatives in July, and differences between the two versions remain to be worked out, but the Bush administration has endorsed the concept and it is expected that the network will eventually become a reality. It may be years before the network becomes a full-blown reality.

Chief sponsor of the bill, Senator Al Gore (D. Tennessee) said "with the NREN, millions of people will have access to the most powerful supercomputers. Students at a small, rural college in Tennessee will be able to tackle problems that previously could only be done at schools like MIT and Cornell that could afford the $10 million price tag for a state-of-the-art supercomputer." He also commented on the rapidity with which information could be shared, "Rather than waiting days for someone to mail them magnetic tapes they need, they could get it in minutes over the network. And rather than traveling around the country to use research instruments like radio telescopes, they could stay at home and collect their data by remote control."

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