

14 Jan. '03

546-4558
John-- [^] *Bacher*

Here are the materials for your writer-at-work display; need I say, guard 'em with your life as this stuff now is up there in "original manuscript" price class. You're going to have to do whatever explicatory narrative you want, but I have tagged each item and here's a bit of description of where each fits into the creating-a-book process. (Ignore the bracketed material, it's simply my guide for replacing all this in my archival boxes I dug it out from.)

#1--yellow pad with my first notes to myself about the book, then called *Scotch Heaven*; in essence, as close to an outline as I ever come, for the opening chapter.

[yellow pads box]

#2--an early draft, with some of my editing of myself but more importantly with that "MORE" insert notation to myself. What ensues from that is illustrated in the next several items.

[RF draft pp file, Rf & EC draft samples
box in closet]

#3--this multi-colored paste-up page is the "MORE"--the additions--that I ultimately put into the scene; as you can see, the process here is like painting or sculpting, working with layers of expression until the scene seems right. Keep your eye on the graf of dialogue where the father "expostulated".

[Nov-Dec. '85 version file,
'85'6 RF revisions box]

#4--the manuscript, after more than two years of work, now has been sent to my editor, Tom Stewart, and here is his enthusiastic response letter and the beginning of his item-by-item editorial suggestions.

[correspondence box]

#5--my response to Tom's editorial suggestions, showing quite a lot of the craft that goes into revising, rewriting, polishing the manuscript.

[correspondence box]

#6--Now the manuscript reaches the copy editor--note the green query slip--who wants to kill my use of "expostulated," which I veto (my instruction "keep"--but wants to insert a pronoun farther up the page, which I also veto.

[RF original ms marked for printer]

#7--Meanwhile (and maybe this sheet is optional, if you're short of space) I compile my own list of changes and corrections I want made in the manuscript before it goes into type.

#8--Again, perhaps optional, but this is the sheet of specifications for setting the manuscript into print--typesize, typeface, style, all that. Geek stuff of the time!

[blue RF/Ec/Ride box] ✓

#9--the page-proof stage, and I as author am still endeavoring to get the inserted pronoun "she" taken out of the sentence where I'd deliberately left it out for the sake of the rhythm of the sentence; "expostulated" has survived the copy editor after my insistence. Except for the red delete marks in the vicinity of "she", which are mine, the rest of the written-in chatter on the page is between the production people, trying to get the type to look the way they want.

[blue RF/Ec/Ride box] ✓

#10--the manuscript now is reaching book form, and other parts of the publishing process get underway. My editor's March 26 letter shows both the quest for early comment--'blurbs' and 'word of mouth' in the bookstore biz--and the arrival of the book jacket sketch which he's passing to me for comment.

[correspondence box]

#11--the bookstore owner's enthusiastic response to the book, by now titled *Dancing at the Rascal Fair*, which of course encourages the publishing house to push the book with advertising money etc.

[correspondence box] ✓

#12--the sketch of art for the book jacket, by the New York illustrator Paul Bacon, most famous for doing *Jaws*...

[correspondence box] ✓

#13--and the ultimate book jacket, which you may want to represent with the finished book?

[correspondence box]

And in case you need more visual elements:

- A: copy of influential Washington Post review of the book
- B: author Ivan Doig
- C: the Rocky Mountain Front in Montana where the homesteading saga *Dancing at the Rascal Fair* is set.
- D: a Montana homestead of the era in the novel.
- E: the author exploring the Montana homestead of one of his ancestors.

I hope this does it for you. Feel free to check with me if something specifically stumps you, but I'm still going to be not much available because of the process on my *current* book; on it goes, blessedly.

Best,