

N.D
1996(?)

Dear Mr. Follett:

Just a note to let you know that *The Third Twin* was a fascinating and wholly absorbing read, from start to finish. My only regret was that I had little time to savor the manuscript as I worked; however, with the extra week I've been given to study a dupe of the copy-edited ms.—for the macro picture, as it were (a standard for all copy-editing assignments) — I know I'll have the opportunity to enjoy myself! My congratulations on the work.

Amy Boorstein forwarded a copy of your memo to me on *A Place Called Freedom*, which enabled me to get a better perspective on your punctuation and stylistic preferences. This time, I hope, I've come a little nearer your taste(s) in copy editing. And with that in mind, I'd like to clarify a few of the choices I made in *The Third Twin*, should you have any questions as you review the work.

First, punctuation. It became clear to me, from your *Freedom* memo, that you prefer not to use a serial comma. This, of course, was fine—except that I began to notice in *Twin* a certain amount of inconsistency; one sentence employing a series of some sort would not use the serial comma, the next sentence would. After phoning Amy to caucus, I decided to leave the inconsistency and let you decide if it might make a difference in the “look” of the manuscript. Please study the encircled checkmarks *in the right margin*. On those lines are series—with or without a serial comma. On occasion the structure of the sentences is identical; only the comma use varies. Whatever you decide is, of course, fine on this end.

One other aspect of punctuation that caught my eye was/is your use of colons to connect two related sentences. You may notice that, upon occasion, I have changed your colon to a semicolon. Please don't think me arrogant (or too bold)—I did this partly because a paragraph with two or more such identical colon constructions (which, to an American reader not as comfortable with colon use in this regard, may “feel” a bit odd or jarring) seemed a tad repetitive; and partly because I was influenced—sometimes unconsciously, I admit—by *Chicago's* discussion of when a colon might best be used in this context. Obviously I would expect you to restore any colons you feel strongly about!

Next, hyphenation. You may at times wonder why a specific adjective construction is sometimes hyphenated and sometimes not. Sigh. I would, too, were it not for *Chicago's* exhaustive and often tedious explanation in table 6.1 (pp. 219-228). In particular, I refer you (if you have the patience) to their discussion of the “adjective plus noun construction bearing the suffix *ed*” (a brown-haired man vs. the man was brown haired) and the “noun plus participle” variety (an ugly-looking scar versus a scar that is ugly looking). Their explanation(s) may not convince you, but at least you'll know I'm not senile.

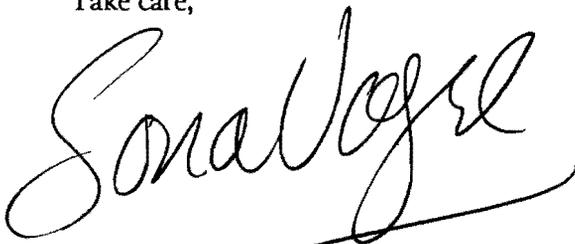
Next, italics. For the most part, *Chicago* takes a minimalist stance with respect to italics (generally preferring roman, quotes). Thus you may notice that I have used roman, quotes (instead of italics) for constructions such as “he wanted to say,” “he imagined her saying,” “they said things like,” and so on; same for most signs, notes, instructions, and the like (logos or placards using roman caps or small caps did not require quotes). With respect to first-person thoughts, I found you fairly consistent and tried to follow your lead: if there was a “thinker ID”—she found herself thinking, he thought, and so on—the thought itself was set roman, no quotes; if there was no “thinker ID,” the thought was italicized (so that the reader would recognize the sentence as an internal, first-person communication). Hope all this meets with your approval.

Finally, I have instructed the setting of asterisks for line spaces. If the designer concurs, that's what you'll get (which I believe is what you asked for the last time, yes?).

One last thing: I notice that throughout the manuscript you use the verb “dial” when someone is phoning someone else. You will find (among my many other hieroglyphics) a check in the left margin where this occurs (it's rather frequent). Given that we don't really dial a phone number anymore, I was wondering if you might consider an alternative (appropriate for a modern Touch-Tone model); however, it isn't an important point, just one I thought I'd mention.

I'm a bit rushed for time to get this into production, so my mind's gone blank on anything else I could add. Potential text glitches are flagged for your consideration, but the manuscript is really quite fluid. Again, I thank you for an enjoyable read and I hope you find the copy editing of value.

Take care,



A handwritten signature in cursive script, reading "Sara Vogel". The signature is written in black ink and is positioned above a long, horizontal, slightly curved line that extends across the width of the signature.